FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc.. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1957, BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 208 No. 1 NEW YORK, WEDNESDAY, SEPTEMBER 4, 1957 PRICE 25 CENTS

FIRST-RUN FILMS NOW 'AT HOME'

How Can B'way Be Dead, Asks Vet Exhib, If Millions Visit Times Sq. Daily?

The contention that Broadway is fading as an entertainment centre and particulary as a motion picture showcase is disputed by Charles B. Moss, head of B. S. Moss Enterprises, operators of the Criterion Theatre and the 55th Street Playhouse. "How can the street be dead," Moss asks, "if 1,500,000 people come into the Times Square area every day?"

Moss answers the downbeaters of the Main Stem with a mass of statistical data that indicates that 500,000 more people are visiting the area between 42d and 50th streets during a 24-hour period than 20 years ago. He notes that 50% are from the five boroughs of the city, 25% from the metropolitan area, and 25% from out-of-town. He points out, too, that, according to the Convention and Visitors' Bureau, 14,000,000 out-of-towners came to N.Y. in 1956 and that their No. 1 stop was the Broadway area. In addition, Moss indicated that the Convention Bureau's statistics reveal that 4,000,000 visitors have come to N.Y. during the summer season so far.

Much of the disparagement of Broadway, Moss feels, comes from the recent activity involving the distribution of certain feature films direct to the neighborhood houses on a first-run basis. These type of films, Moss asserts, wouldn't

(Continued on page 22)

Cart Before Horse

Bartlesville, Okla., Sept. 3.

Asked how he envisioned a formula of film rental payments for his new kind of in-the-home transmission, Harry J. Griffing, Video Independent Theatres prexy, cracked:

"I think we better first get into the room before we start discussing decoration."

Twin Cities Making 'Fine Art' (B.O.) Out Of 'Adults Only' Gimmick

Minneapolis, Sept. 3.

The six Twin Cities' "fine arts" theatres—four here and two in St. Paul—all located in neighborhood sections, are finding that their virtual "for adults only" policy pays off in more ways than one.

By banning the smallfry and teenagers, it's claimed, these houses permit their patrons to enjoy the pictures sans the noise and other disturbance usually generated by the younger element despite all the policing possible. There's also less damage from vandalism, they assert.

It's a known fact that many people have quit filmgoing because they can't stomach the disorder that's so frequently in evidence in showhouses and don't want to take the risk of encountering it—especially at current admission prices.

The local arty theatres, too, have acquired the reputation of being the homes of the strong and daring sex pictures that go much further in the direction of boldness than anything presented in the theatres with conventional policies or on tv screens. It has reached the stage that "fine arts" here is synonomius with "sex," the boys say.

'70-30% Not Too Tough: Look At Candy-Soda Hypo'

Theatre concession stands are coming to the fore again, within the framework of the unending hassle between exhibitors and film distributors over product rental terms. Reason for the new accent on the sideline sales of candy, popcorn, shrimp rolls and soda pop is the top terms being demanded for such pictures as "10 Commandments" and "80 Days Around the World" as they move into wide release.

Here's how it works. Paramount, for example, may insist upon a cut of 70% of the boxoffice gross for "Commandments." The exhibitor concedes that the picture is strictly smash but still can't sustain himself on only 30% of the take. Rebuttal of the Par sales rep is that he'll do just fine on 30% and, to boot, will have capacity of substantial audiences on hand to give the snack bar a heavy play. The distributor does not participate in the candy butcher's profits.

Some time ago the point was made in distribution circles that the film product draws the concession customers and therefore the distrib ought to cut in on these extra earnings. Nothing ever came of this.

Lilo's U.S. Commitments Require N.Y. Rehearsals For New Paris Musical

Preparation and perhaps part rehearsal in New York of a new French musical comedy is the switch because of Lilo's U.S. commitments prior to her scheduled appearance in Maurice Lehmann's new legit musical at the Chatelet Theatre, Paris, in December.

Lehmann, the foremost musical entrepreneur in Paris, and who in 1951 was also given the chore of staging the French National Opera productions, arrived in New York on the Liberte last week to huddle

(Continued on page 18)

BARTLESVILLE'S 'CABLE CINEMA'

By FRED HIFT

Bartlesville, Okla., Sept. 3.

The today and tomorrow of motion pictures met face to face in this little Oklahoma oil town today (Tues.) when, for the first time, a new and major attraction was transmitted directly into the home as a regular commercial service.

The occasion lacked drama, and with only about 300 subscribers connected, it was unpretentious enough as a starter. Yet here, in the heart of the Osage hills, a historic new alliance was formed, linking electronics and the film business and moulding the outline of a brand-new distribution system that could revolutionize show biz operations.

Video Independent Theatres, which is sponsoring this project and underwriting its considerable cost—chain has spent some $300,000 already and expects to lose $50,000 more the first year—calls the system "Telemovies." The basic idea, which VIT prexy Henry J. Griffing insists represents nothing more than the extension of the theatre seat into home, is simple enough. A subscriber is connected with the main cable and, via two separate channels on his tv set, is serviced with continuous 12-hour-a-day film entertainment originating at a central booth. There is a flat monthly charge of $9.50, billed in advance.

The first picture to be presented

(Continued on page 64)

Boris Morros' Counterspy B.O.; Autobiog, Etc.

Boris Morros is closing with Viking Press for his autobiography which, in turn, will spark a biopic deal. The now renowned counterspy, ex-Hollywood composer, conductor and film producer, has been besieged with literary and lecturing offers, and closed with Viking because of its reported "in excess of $25,000 advance royalty" deal.

Morros, with his identity now public property, is obviously ineffectual henceforth to the FBI with whom he worked so secretively and effectively for more than a decade. Instead, he will engage in a lecture tour, either via Colston Leigh or Robert Keating (both platform agencies have made him bids); and do a two-parter for Look mag, "as told to Bill Davidson" (who did the Frank Sinatra series). INS is also planning syndication of his book. Morros has also had vidpix bids and may do segments of his counterespionage career as a tv series.

Boxers Now Enter Ring With Height, Weight, Capital Gains Dimensions

By ABEL GREEN

The Theatre Network Television-TelePrompter hassle for the closed circuit telecasting rights to the Sugar Ray Robinson-Carmen Basilio middleweight championship fight at Yankee Stadium on Sept. 23 has put the spotlight on pugilists, in the same idiom as the Hollywood and tv stars now in business for themselves, with capital-gains setups and the like. It will unquestionably mean that James D. Norris' International Boxing Club, and for that matter all sports promoters, will have to rewrite their basic contracts with their headliners if they are to enjoy the same freedom of negotiation for radio, tv and film and other rights, as in the past.

Seemingly Norris was caught in a "shifting sands" stage. He found himself not in the same firm position as he thought was heretofore the case, because Robinson could have forced cancellation of the championship bout if his demands for a $255,000 guarantee from TNT were not met. Basilio, too, demanded and got a $110,000 guarantee from the closed-circuit promoters which means that TNT, for the first time in its history of 15 championship fights and 140 closed-circuit telecasts, had to lay it on the line.

The imbroglio, which was sparked when Irving B. Kahn's Tele-

(Continued on page 50)

Edsel Vs. GM

Detroit, Sept. 3.

Ray McKinley, leading the Glenn Miller orchestra, was just about ready to give the new Edsel automobile a fanfare which would signal its unveiling before members of the nation's press when an eagle-eyed Ford public relations specialist noticed the GM initials on the back of each music stand.

The fanfare was postponed until all the GMs were covered.

Seidman's Tax Relief Plan For Stars in Show Biz

Members of the theatrical profession and other individuals with fluctuating incomes have been the "fall guys" under the U.S. tax structure and have paid a higher levy than they should. That's the opinion of J. S. Seidman, CPA and a frequent investor in Broadway productions. In an attempt to correct the situation he's drawn up his own plan for "tax averaging" and expresses the hope that Congress will do something next year to lighten the burden for the "cruel sufferers" of the present setup.

Seidman, who outlined his plan in the Virginia Law Weekly, pointed out that "the income tax setup is such that two people making the same amount of money over the same period of time may have to shell out widely different amounts of tax. Maybe that wouldn't be so disturbing if it weren't for the fact that the fellow who is soaked is the one for whom we would expect leniency." Among those who

(Continued on page 18)

Legit and Coney Island's 'Why Leave Us Out in The Cold on Ax of Pic Tax?'

Bill wiping out New York City's 5% tax on theatre admissions was signed into law, as expected, by Mayor Robert F. Wagner last Thursday (29), but with some dissenting voices raised in City Hall. What about us?, asked legit. And we need relief, too, said the Coney Island Chamber of Commerce.

James Reilly, exec director of the League of N.Y. Theatres, while not opposed to elimination of the levy on picture grosses, felt the

(Continued on page 71)

Billy Graham Reveals 300 in Show Biz Made 'Decisions for Christ'

Billy Graham revealed in an interview with Jack Paar on "Tonight" over NBC-TV Friday (30), that during his crusade at Madison Square Garden "between 300 and 400 in show business had come forward and given themselves to Christ"; that two or three Bible classes had been organized, and he believed "it can have an impact right here on Broadway."

He mentioned that Jerome Hines had some months ago, given his "life to Christ"; that Hines' "life has absolutely been changed." The evangelist suggested to Paar that he bring Hines on "Tonight" for an interview.

After Paar had asked Dr. Graham "What can I do?" and had revealed "my mother wanted me to be a minister—as a boy, I wanted to be a wrestler," the preacher-showman delivered a message on "the tremendous responsibility" of those in public life and in show business "to live a clean, wholesome, Christian life." Entertainers, Dr. Graham pointed out, are seen by millions of people; they are emulated and mimicked. Especially, "it is being brought out in the situation in Hollywood at

(Continued on page 19)

Athens' Niteries Show Mild Efforts But City Gains as Tourist Mecca

Athens, Aug. 20.

This is like a resort city because of its sunshine and nearby beaches. Sidewalk sitting at night is standard with only a few niteries to service those wanting to dance. Floorshows generally are limited to an act or two. But, a man getting up to dance alone is more of a show than the acts involved. Many men, after a few drinks here, take to the dancefloor for a display of their feelings.

Theatres are all closed, but there are only about eight of them plus the National Theatre (specializing in Greek tragedies) and some revue houses. Most others are run by actor teams, with the toppers Ellie Lambetti and Dimitri Horn who give a good cross-section of French-U.S. and Anglo hits in 11 performances weekly at their own season theatre. They did "Gigi," and "The Rainmaker" las year.

Miss Lambetti and Horn also starred in the Greek pic, "Girl in Black." Pic opens soon in N.Y. He heads the Greek Film Directors Guild. Greece makes only about six films per year but a new studio is being built, with a real foreign market counted on to help launch it.

After a new pic with Miss Lambetti, Cacoyannis is doing a C'Scope version of the Greek tragedy, "Iphighenia," with United Artists backing. Ilya Lopert is executive producer, and Miss Lambetti is co-starrer. Irene Pappas is back here with plans to make a film with American set designer Paul Silbert, who will direct his first pic with her. Greg Tallas is in for another chore.

Greece looks to be gaining momentum as an offbeat tourist country to be visited and still remains an unique country still bearing its great dramatic heritage with excellent troupes. And then there is the chance that the essentially native film setup may become more international in the near future.

KKK Gunned From 'Sun'

Charlotte, N. C., Sept. 3.

An "incident" was threatened but failed to materialize as 20th-Fox's "Island in the Sun" opened locally. Small group of robed Ku Klux Klansmen came on the scene to picket the picture because of its racial angles.

However, they dispersed quickly and quietly as Police Chief Frank Littlejohn, with revolver in hand, told them they had no business being there.

Casals' Heart Attack

Paris, Sept. 3.

Pablo Casals, 81-year-old 'cellist who suffered a heart attack last spring in Puerto Rico, is said to be recovering from another cardiac seizure which attacked him Saturday (30).

He was taken ill at the Franco-Spanish border village of Prades, where he arrived two weeks ago with his 21-year-old bride of a month.

SKELTON AUDITIONING LOCALES IN MADRID

Madrid, Sept. 3.

Red Skelton is back in Europe again, this time with Hollywood business manager Bo Roos and in conjunction with his latest film, "Public Pigeon Number One," which has just opened in Sweden, Denmark, Italy, and is currently playing in England.

Skelton and Roos are here auditioning possible locales for his next picture, which he will make next spring or summer, after his CBS-TV chores are over. As he does with all his films, Skelton has already shot some of it in 16m in Mexico—two weeks' work in Taxco, Cuernavaca, and Acapulco, where he owns the Hotel Los Flamingos. David Rose will do the music for the new picture (untitled as yet), which will be produced by Skelton's V. R. Corp. Skelton's voice has been recorded at 22 different levels, as in the picture he will play 14 parts—12 monks, a clown (the film's central character), and a beggar. He says that either Spain or Portugal would be ideal for locations, and that RKO will be in joint partnership with his V. R. deal.

Barcelona, Rome and Paris are on their agenda before heading for home and the October tv show.

Rates Europe as Only Spot Young U.S. Opera Singer Can Make Grade

By HAZEL GUILD

Frankfurt, Aug. 27.

"The only place where an unknown young American opera singer can get the necessary experience today is in Europe—the unknown singer doesn't stand a chance in the U. S.," comments James Morris, 30-year-old North Carolina-born baritone, who spent 10 years in N. Y. and sang a bit part in "My Fair Lady" on Broadway.

Morris is one of about 36 young American opera singers currently appearing with opera companies in Europe. Tops of the group are Claire Watson, now leading soprano with the Frankfurt Opera Company; James Pease, with the Hamburg Opera, and Kenneth Spencer, who lives in Germany and makes an annual concert swing through Europe with a repertoire of German lieder songs and Negro spirituals.

Morris' credits include performances with the N. Y. City Opera and an NBC series, "U. S. Royal Showcase," and some records. Nonetheless, he says, it's impossible for an American to break into big-time opera in the U. S. without European training.

He lists three reasons for the

(Continued on page 10)

FILMS SHOW YUGOSLAVS U.S. PERFORMING ARTS

Washington, Sept. 3.

A cultural exhibit will be one of the many features of the U. S. Pavilion at the trade fair in Zagreb, Yugoslavia, Sept. 7-22. Cultural section, which will be in pictures, will be devoted to American accomplishments in ballet and dance, opera and music, film technique, theatre, radio, television, etc.

In addition, there will be a model American home which will include hi-fi tv and hi-fi record player. A special demonstration of U. S. home appliances will include radio and television sets.

'GWTW' Gross Now $50,000,000; Long Runs O'Seas

There is apparently no end to the grossing potential of "Gone With the Wind." The 1939 David O. Selznick production, now wholly owned by Metro, continues to amaze the industry. In the domestic market, which includes the U.S. and Canada, the picture has been released five times and has grossed in excess of $50,000,000 for a domestic distribution rental take of about $36,000,000.

Similar results are being chalked up abroad, although comparative figures are unavailable. In foreign countries, the picture actually has never been withdrawn from release. Pic continues to play in some sections of the world year after year.

Presently GWTW is in its 11th week at the M-G-M Waterloo in Hamburg, Germany, where it has racked up a new longrun performance for the theatre, no other picture having ever tallied this long an engagement. At the M-G-M theatre in Berlin, the picture is now finishing its fourth week. At the same time, it's in its third round in Frankfurt and appears to

(Continued on page 69)

Elvis' Boff 147G In Four NW Dates

Portland, Ore., Sept. 3.

Elvis Presley racked up a record-shattering $147,400 in four evening performances and one matinee over the Labor Day holidays (30-2). Presley grabbed $22,400 in Spokane Friday night (30); $44,000, Vancouver, B. C., Saturday night (31); $11,000, Sunday afternoon in Tacoma (1); $36,000 in Seattle, Sunday night (1); and $34,000, Monday night (2) in Portland.

All shows were in stadiums or ballparks. Supporting acts worked the first half with Presley filling the last 45-minute sesh. Lee Gordon promoted the layout and Al Dvorin of Chicago produced. All situations were scaled to a $3.50 top.

SHOW BIZ HAPPY HUB'S DAILIES' STRIKE OVER

Boston, Sept. 3.

Show biz greeted the return of Boston daily newspapers Friday afternoon (30) with enthusiasm and a sigh of relief after 21-day strike by the mailers' union during which six Hub dailies were blacked out. Happy also were publishers and 5,000 idled newspaper workers. The mailers agreed to arbitrate at confab in the governor's office Thursday (29).

Hub's theatres and department stores suffered most in the strike and return of their main publicity medium was expected to up grosses and sales.

The first newspapers after 21 days came out Friday afternoon (30) with headlines paraphrasing show biz expressions. The Traveler headline was: "And Away We Roll." The American: "It's Sure Great to See You Again!" The Globe, more sedate, said: "Newspaper Strike Ends. What Happened Since Last We Met." It was the first newspaper strike in Boston history.

An unusual situation was that the American in its first "spot news" edition carried not one single line of advertising.

BORIS MORROS

"Boris Morros, brilliant composer and Hollywood producer, has received deserved acclaim in the past for his theatrical genius. Now's the time for all Americans and other free-world citizens to hail him for his true masterpiece . . ."
—N. Y. Daily News, Aug. 14, '57.

Hollywood, which has done so much in glorifying heroes from all walks of life, has never spawned one of the full-blown stripe such as Boris Morros exemplifies. Hollywood has had heroes but never before in history has one dedicated patriot been as self-effacing, and in so great a personal danger, as the former Paramount musical director turned independent film producer turned counterspy.

The acclaim that has been heaped on Boris Morros for his decade of counterspying for the U.S. Government continues to grow, and the nation's press continues to salute him with appropriate editorials.

But human memory is fickle. "Now's the time for all Americans and other free-world citizens to hail him . . ." are well-chosen and well-intentioned words but how often does a hero fail to achieve at least a respectable recognition of his achievements in the service of his country? And especially within his own industry.

Let Morros not be a "a prophet without honor" in his own community. Whether it be an industry luncheon to do him honor, or a special "Oscar" for bringing such a wealth of good will to his favorite business—show biz—or whatever the recognition, it is important that the motion picture industry take this step for a special kind of a Hollywood hero. "Now's the time . . . to hail him for his true masterpiece . . ."

Venice: 'Art' Vs. 'Business'

[A COMPARISON WITH CANNES]

By GENE MOSKOWITZ

Venice, Sept. 3.

Can a film festival be too arty? Yes, say U. S. foreign film distribs Richard Davis and Ilya Lopert. While the Cannes Film Fest in May was roundly criticized for giving too much time and space to the distrib and exhib aspects of films, and ignoring the press and personalities (the few there were), Venice is already being scored for plying the art and prestige sides and slighting the biz components.

Fests have governmental, touristic, artistic and diplomatic angles that accrue from the popularity of pix, and their practitioners and the boundaryless world interest in films. It is difficult to satisfy all of these and various fests have taken their stands. Cannes accepted the prestige and commercial aspects due to its position, location and timing, while Venice withdrew into the specialized art category.

This year Venice gave in and allowed countries to submit a list from which one entry would be chosen, or to send one film. Ten were gotten this way and four were invited. So far, the officially sent pix, a Spanish and a Yugoslavian, are below the level aimed for by Venice, as is the Yank "Something of Value" (M-G) in spite of some rugged segments. If the specially invited pix turn out to be the kudosed, maybe Venice is completely right and maybe compromise, in spite of troubles, does not pay.

So far, it looks like both Cannes and Venice have to go still further in revisions to make for two fests that will completely complement each other. If Cannes cuts down on some of the obviously unsuitable pix and concentrates on the good, outstanding ones, as well as those worthy of showing but not necessarily top drawer stuff, it will streamline the fest and allow for more kudos. Venice, with only four awards, has to handpick its entries with great care and with precision to make them all unique.

Of course, there is the resistance knot met in most big producing countries when this happens. This must be worked out, but Venice remains a unique and almost successful type in its second year.

Did Graham's B'way Rally Help Hypo Times Sq. B.O.?

Managers of Broadway theatres agreed that the Rev. Dr. Billy Graham's farewell sermon brought thousands to the Times Sq. area Sunday afternoon and early evening (1), but whether the influx of visitors helped spin the wickets at first-run houses was open to question.

Business on the Sabbath was better than the preceding Saturday. However, theatre spokesmen were loath to attribute the b.o. rise to followers of the evangelist's summer-long New York crusade. They pointed out that church folk are seldom regarded as prospective filmgoers with possible exception

(Continued on page 24)

9/4

VARIETY

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street .....

City..... Zone.... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC., Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, HOllywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 208 (120) Number 1

INDEX

Bills	64	Obituaries	71
Chatter	70	Pictures	3
Film Reviews	6	Radio	30
House Reviews	62	Radio Reviews	44
Inside Pictures	22	Record Reviews	52
Inside Radio-TV	46	Frank Scully	69
International	14	Television	30
Legitimate	65	Television Reviews	42
Literati	69	TV Films	32
Music	52	Unit Reviews	62
New Acts	64	Vaudeville	60
Night Club Reviews	63	Wall Street	24

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

IT'S ALL OVER BUT THE SUITS

PUBLIC RELATIONS

It is sorry commentary that, as highpowered as the picture business is, and has been, in merchandising and putting on the map a new face, a new title, a new penetration campaign for a specific picture and/or personality, that is exactly how ineffectual it has been, in inverse ratio, in selling itself as an industry. Any and all ballyhoo, sales campaigns, exploitation stunts and the like have been geared to some particular picture, and it is not long before the masses from Altoona to Zanzibar know the specifics about the dimensions of some well-endowed babe, or that this or that story property is a shade this side of the Production Code.

Even now, so far as the east coast is concerned, the Motion Picture Assn. of America (Eric Johnston office), through its public relations committee, is committed only to the proposition of boxoffice. Which is as it should be—none will deny that the b.o. needs beaucoup hypo.

Perhaps the most affirmative approach that the film business is taking is the move by the recently formed Motion Picture Industry Council's public relations committee in re the Confidential mess. And, of course, there again it required a catastrophic industry smear to muster forces.

It is axiomatic that from tragedy and strife oft emerge a positive force, and it is hoped that the MPIC move, chairmanned by George Murphy, will achieve that affirmative end-result.

Certainly this is one program that requires all-industry support, should get it, deserves it. It is reasonable to assume that this is the one time Hollywood will do its all-out job in that connection. Certainly all-industry embarrassments can be better handled—and avoided—under such a program.

Post-'War' Inventory on Loew's: Earnings, Production & Wall St.

With a victory over the Joseph Tomlinson forces now in sight, Loew's prexy Joseph R. Vogel and his management team must now face the task of improving the company's earning position. An analysis of the financial reports of Loew's and several of its competitors perhaps points up what has been ailing Loew's and why it has been so vulnerable to attack in recent years.

Despite the fact that in the past several years Loew's has chalked up the largest gross income in the industry, its net income percentage-wise has been among the lowest. Take 1956 as an example. Loew's total gross was $172,355,933, the highest in the industry. Yet its net income was only $5,161,505. In comparison, 20th-Fox grossed $122,251,864 for a net income of $6,198,419; Warner Bros. grossed $77,393,560 for a net of $17,393,560 (including sale of film library to tv), and Paramount grossed $93,313,711 for a net of $8,731,568.

Grossing potential of Loew's makes it apparent that under a new policy that Vogel must insti-

(Continued on page 22)

Delaware Ruling on Loew's Investors' Meet: Go Ahead But Adjourn to Later Date

By DON KLEPFER

Wilmington, Sept. 3.

Chancellor Collins J. Seitz ruled in the Delaware Court of Chancery today (Tues.) that the special Loew's stockolders' meeting be convened on Sept. 12 and then immediately adjourned to a later date.

Such a stay, he said, will not prejudice the right of those with the ultimate say—the stockholders. The court, he continued, is opposed to pass on many matter presented to it at such short notice. Seitz suggested that the meeting be held, a move which Loew's interprets as at least legalizing the session. The Court, Seitz said, recognizes that it will interfere to some extent by delaying the Sept. 12 meeting, but, he added, some matters are of such importance that no action other than adjournment to future date should be taken. He said the court will set the new date with counsel for both sides.

Tomlinson's Appeal

Wilmington, Del., Sept. 3.

Delaware courts continued in the Loew's battle limelight last Friday (30) with the Joseph Tomlinson faction filing an appeal to the Dela-

(Continued on page 19)

Picket '80 Days'

Charlotte, N. C., Sept. 3.

Stage union members angry over the dismissal of a Manor Theatre projectionist, are picketing the first showing of "Around the World in 80 Days" here.

W. H. Fowler, business agent of Local 322 of IATSE, said the Manor was using only one operator during the unlimited run of the Michael Todd production.

Report Syndicate Buying Republic

Herbert J. Yates, president of Republic Pictures, reportedly has reached an agreement to sell his holdings in the film company to a group of eastern and New England investors, including Joseph D. Blau, show business accountant and financier. Yates' holdings are said to amount to 600,000 shares, which would give him a total of $6,000,000 in the deal.

Representatives of the syndicate, while declining to indentify the individual participants, said that a Sept. 17 closing date has been agreed upon. The group, it's said, are anxious to try to build up Republic rather than liquidating the company.

Blau, in association with Continental Thrift, a Coast banking and trust company, recently acquired a major share of the stock of Essex Universal Corp., an over-the-counter security, which owned all the assets of Flamingo Films, telepix producer and distributor. Trade was made with Joe Harris, one of founders of Flamingo.

Lippert's Toll-TV 'Chain'

Fresno, Cal., Sept. 3

Latest exhib to get into the toll-tv sweepstakes is Robert L. Lippert, who has applied for franchises for closed-circuit telecasting in four California cities. Lippert has made bids here and in Medford, Modesto and Indio, in each of which cities the Robert L. Lippert Theatres circuit operates houses. Chain also has applied for county franchises in these areas.

Blumenfeld circuit last week applied for a toll-tv franchise in San Francisco.

SIGNS POINT TO A VOGEL VICTORY

By HY HOLLINGER

To all intents and purposes the fight for control of the Loew's empire is over. Indications are that the special stockholders' meeting on Sept. 12, although it will be postponed to a later date, will eventually see Joseph R. Vogel and his management team emerge victorious.

Despite the continuation of the intricate legal manuvers by the Joseph Tomlinson-Stanley Meyer-Louis B. Mayer faction to halt or at least delay the Sept. 12 meeting, there is every reason to believe that the delay will not harm the final outcome. Tomlinson, it's said, is becoming disenchanted with the fight and he is reported to be seeking a buyer for his 180,000 shares, which makes him the largest single shareholder in the corporation.

According to a reliable source, Tomlinson is actively negotiating for the sale of his holdings. His original asking price of $25 per share has been brought down to $21.50, it's reported, but so far he's been unable to find any interested parties. Insiders close to Vogel maintain that Tomlinson's determination to pursue all legal efforts to harass the management represents a "nuisance" campaign so that friends of Vogel and the Loew's management might come forth and purchase Tomlinson's stock at a sum above the current market price. Loew's shares are presently selling at 16½.

Perhaps more significant than the report that Tomlinson is preparing to unload his holdings is that fact that Lehman Bros. and Lazard Freres, the Wall Street banking firms holding a combined total of 380,000 shares are ready to vote their proxies for Vogel. This decision, it's reported, was made at a dinner meeting Tuesday (27), the day after Chancellor Collins J. Seitz ruled in the Delaware Court of Chancery that Louis B. Mayer and Samuel Briskin were illegally elected to the board by the Tomlinson faction at the so-called rump meeting of July 30.

Heretofore the position of the banking groups has been unclear. Although considerably involved in the Loew's situation, the Wall Streeters have main-

(Continued on page 19)

Sugar Ray's Pre-Ring Wing-Ding Sweetens Bout's Theatre-TV Spread; It's a 500,000-Seater in 122 Cities

Taking a Cut

Hollywood, Sept. 3.

Heroine of an upcoming American International film apparently turned out to be a lot younger than she looks.

Tag on the Bert I. Gordon production has been switched from "The Girl from Two Million A. D." to "She Came from 5000 A. D."

Rank Org's Profits In $1,691,000 Drop

London, Sept. 3.

The Rank Organization's trading profit dipped $1,691,000 to $20,538,000 for the fiscal year ended June 29. The current results cover a 53-week span as compared with 52 weeks for the previous year.

The drop is attributed to lower profits from Rank Precision Industries, which had exceptional earnings the two previous years as a result of the widescreen re-equipment program.

Overall profits after taxation were down $374,000 to $2,066,000, but the ordinary dividend was maintained at 12½%.

Coast's 3d Pay-TV Bid

Los Angeles, Sept. 3.

Having recommended granting a pair of closed-circuit pay-tv franchises, the Los Angeles Utilities and Transportation Commission will meet Sept. 18 to consider a third bid, this one from Skiatron. Previously recommended were the joint bid of Fox West Coast Theatres and International Telemeter and an application by HarriScope, Inc.

Applications have been turned over to the City Council which will set a date for the settling of the franchises. Terms will require the companies to pay the city at least 2% of the gross income.

Rather than harming the potential of the closed-circuit theatre telecast of the Ray Robinson-Carmen Basilio middleweight championship bout on Sept. 23, the controversy over the closed-circuit rights had a salutary effect as far as theatres booking the event are concerned. The nationwide publicity occurring from Robinson's battle with the International Boxing Club and Theatre Network Television had the effect of stimulating interest in the fight and, more important, called attention to the fact that the only way it could be seen on television was at theatres.

As a matter of fact, many exhibitors were convinced that Robinson's walkout and the resultant bickering over the rights had the earmarks of a well-conceived publicity stunt. At any rate, Robinson's insistence on better terms and the general interest in the fight itself apparently aroused theatremen and the public as well. As a result, the closed-tv phase of the middleweight championship bout stands to establish a record for the medium, both in attendance and in boxoffice gross.

165 Houses, 122 Cities

Nat Halpern's TNT, which has handled all previous IBC closed-tv fights, reports that it has signed up 165 theatres in 122 cities, which in itself is a record. The previous high was 133 locations in 93 cities for the Rocky Marciano-Archie Moore heavyweight championship fight in September, 1955. A number of additional theatres are expected to be signed up for the present attraction before the September 23 deadline.

After a week of dickering, charges and countercharges, and heated exchanges, the controversy

(Continued on page 18)

WB to Pay Severance To Workers at Closed Ace Lab in Brooklyn

Employees of Ace Film Laboratory, the Warner Bros. processing plant in Brooklyn, will receive severance pay although no contract existed between the lab union and WB when the latter decided to close down the operation. The lab, the oldest in the east, had many staffers with as much as 20 to 35 years of tenure.

The union's contract with WB expired on June 19 and negotiations for a new pact were taking place when WB decided to close down its entire Brooklyn operation, including the old Vitagraph Studio. Despite the absence of a contract, a union spokesman declared that WB is definitely responsible for severance pay and that the let-out employees will probably receive their checks by Sept. 15. Severance payment calls for a maximum of seven weeks' pay for those employed at the lab for 15 years or more.

Approximately 70 to 80 of the 200-odd employed at the Ace lab are expected to be absorbed by

(Continued on page 18)

ATLAS CORP. TAPERS OFF ON PIX SHARES

Atlas Corp., which long has had substantial film company holdings in its portfolio, does not show nearly as many pix shares in its report to shareholders for the six months ended last June 30. Biggest change is the sale of 400,000 shares of its holdings in Walt Disney Productions. These were sold recently by "secondary offering" through a group of investment bankers, according to the report to stockholders by prexy Floyd B. Odlum, dated Aug. 28.

Atlas still retained its W. D. warrants, entitling the company to

(Continued on page 10)

National Boxoffice Survey

Labor Day Boosts Biz; 'Game' New Champion, 'Sun' 2d, '80 Days' Third, 'Wonders' 4th, '10 C's' 5th

New, strong product, launched for the long Labor Day weekend, is booming biz in all key cities covered by VARIETY this stanza. Although many cities reported a return of hot summer weather, this failed to keep many people away from the b.o.

"Pajama Game" (WB), out for first time this week, is new champ, with well over $400,000 registered in some 13 key spots. Standout, of course, is the initial round at N.Y. Music Hall, where coupled with a stageshow, it is hitting a new Labor Day week record of $200,000.

"Sun Also Rises (20th), just getting around in current session, is taking second place, nosing out "Around World in 80 Days" (UA), which is a close third. "80 Days" hit actual capacity in several keys, and soared above last week's take in a number of locations.

"Seven Wonders of World" (Cinerama) is capturing fourth place. "10 Commandments" (Par), third hard-ticket pic to go big this week, is landing in fifth spot.

"Jeanne Eagels" (Col), third last stanza, is winding up sixth. "Pride and Passion" (UA), second a week ago, is getting seventh money. "Affair To Remember" (20th) will finish eighth but has been high on the list for some time.

"3:10 To Yuma" (Col), a new entrant, is landing ninth position while "Man of Thousand Faces" (U), fifth last session, rounds out the Top 10.

"Band of Angels" (WB) and "Hatful of Rain" (20th) are the runnerup pix this week.

"Action of Tiger" (M-G), a new entry, looks okay in Boston and Cincy but is dull in Frisco. "House of Numbers," also from Metro, is rated oke in Cleveland. "Sea Wife" (20th) looks good in Philly.

"Chicago Confidential" (UA), noisy in Chi, looks mild in N.Y. "Perri" (BV), also new, shapes good in L.A.

"Silk Stockings" (M-G), good in Detroit, looks slick in Philly. "Cruel Tower" (AA) is lofty in Chi. "Land Unknown" (U) looms neat in Balto.

"Sweet Smell of Success" (UA), fine in Chi, looks slow in Cincy. "Lost Continent" (Lopert) shapes nice in Boston. "Night Passage" (U) is rated okay in Minneapolis and K.C.

"Rising of Moon" (WB), thin in Cleveland, is brisk in N.Y. "Love in Afternoon" (AA), oke in K.C., looms big in N.Y.

"Man on Fire" (M-G) is just good in N.Y. "Curse of Frankenstein" (WB), good in Minneapolis, shapes big in Detroit.

"Can Success Spoil Rock Hunter?" (20th) is better this session, being big in Chi, good in Cleveland and fine in Washington. "Doctor at Large" (U), sock in Boston, looks big in N.Y.

(*Complete Boxoffice Reports On Pages 8-9*)

With Summer Not So Hot for Pix, Big Worry Now Is TV-Drenched Fall

Exhibitors who have complained of the "soft" business during the traditionally strong summer months, now look with concern to the post-Labor Day period which, again going by past performance, is a tough one for the theatres.

It's pointed out that, with the oncoming of fall, the big tv shows return to the air and people generally have less of a tendency to leave their homes.

"I think we'd do alright, but, unfortunately, I don't see very strong product lineup for September," commented Walter Reade Jr. He said his circuit had done below expectations during the summer, the b.o. on "Ten Commandments" and "Around he World in 80 Days" being notable exceptions.

Several exhibitors feel that the industry, in the post-Labor Day weeks, must put its shoulder to promotional wheel to overcome the usual letdown.

Said a distribution executive: "For years we were warned that, one day, the expected summer upturn wouldn't come. Now it has happened. Not that the bottom has fallen out, because several pictures still did very good business. It's just that the overall fell short of our high expectations."

He added the observation that, since the oncoming of sound (which saved the industry during the depression of the early '30s), the film biz never really had settled down to a fixed level. "We don't really know what is 'normal' business," he said. "We've had several unnatural highpoints, such as the war, when it virtually didn't matter what we put on the screen. We are still in a period of adjustment from the war boom days. Perhaps, in the year or two ahead, we'll settle down to a routine."

Exhibs Lukewarm To Selznick View On 'Loss' Houses

Exhibitors are taking a dim view of David O. Selznick's suggestion last week that distribution was servicing too many non-profitable houses.

Asked whether he agreed with Selznick that a great many smaller situations are simply being carried by distribution, that it may actually cost a company money to service them, circuit operator Walter Reade Jr. said that—looking at it from that narrow point of view—the producer was probably right.

However, he added, "I think it's foolish to think in terms of dropping them. First of all, it would not appreciably diminish costs. Secondly, there isn't a business in the world that doesn't have a simi-

(Continued on page 19)

David Golding, Ex-HHL, Joins Par in Promotion Of 'Desire Under Elms'

Hollywood, Sept. 3.

David Golding, whose post as ad-pub v.p. folded when Hecht-Hill-Lancaster dropped its publicity-promotion department a few weeks ago, has joined Paramount as promotional coordinator for the Don Hartman production of Eugene O'Neill's "Desire Under the Elms." His appointment, which begins next Monday (9), was disclosed by Par ad-pub v.p. Jerry Pickman.

Naming of Golding was described by Pickman as the first step in a special worldwide campaign mapped out here with Teet Carle, Par studio publicity director, for the handling of the just completed film version of the O'Neill classic. Prior to joining Par, Golding was with Samuel Goldwyn for six years before that was publicity director at 20th-Fox.

"Elms," which was adapted for the screen by Irwin Shaw and directed by Delbert Mann, stars Sophia Loren, Tony Perkins and Burl Ives. Originally produced on Broadway in 1924, it will be the first O'Neill play brought to the screen in 11 years. The last was "The Hairy Ape."

Regal Speeds Its 27

Hollywood, Sept. 3.

Regal Films will be more than halfway through its program of 27 films for 20th-Fox release by the end of September, prexy E. J. Baumgarten reported. Seven already have completed camera work, another is now before the cameras and five more will start in the next six weeks.

Now in various stages of editing are "Under Fire," "Rockabilly Baby," "Young and Dangerous," "Ride a Violent Mile," "Copper Sky," "Plunder Road" and "Escape to Red Rock." Currently before the cameras is "Ghost River."

"Blood Arrow" rolled last week, to be followed by "Ambush at Cimarron Pass," "Cattle Empire," "The Lone Texan" and Jet Command."

UA's Pic Rights To Champ Bout

United Artists has acquired global distribution rights to the motion picture coverage of the Sept. 23 fight between Sugar Ray Robinson and Carmen Basilio. Deal was set in New York yesterday (Tues.) by William J. Heineman, film company's distribution v.p., and James D. Norris, president of the International Boxing Club.

Middleweight championship bout set for New York's Yankee Stadium, is slated to be presented in 165 theatres (as of the most recent count) via Theatre Network Television's closed-circuit facilities. It will not be carried on home tv.

It's understood the deal provides for UA to take a percentage of gross rentals as distribution fee with IBC taking responsibility for the production. Ring action will be caught by six elevated cameras, two of them grinding in slow motion.

UA has handled the release of a number of IBC's top fights in past.

Saga of Sonja Spieker's U.S. Citizenship and The Role of Will Rogers Hosp

By GENE ARNEEL

Sonja Spieker (age, 24; occupation, show business), who literally tumbled from one European totalitarian state to another, is about to leave show business' Will Rogers Memorial Hospital, Saranac Lake, N.Y., with an "all's well" from the medicos and citizenship papers specially granted by Congress, and President Eisenhower.

War-drenched as a child and frustrated in her native land in her attempt to study ballet (admittance to a ballerina school in East Germany would require her signature on a Communist Party membership card which she declined to give), she became a tumbler and contortionist. She attained professional status, toured the Continent, and then the States where a couple of bad twists in doing her turn caused a crushed vertebra.

The obstacles Sonja has hurdled in the last couple of years included the threat of deportation, for which she is now relieved, via the extraordinary Congressional action, and the agonizing spinal affliction.

Her Show Biz Start

Sonja was born in Kramatorsk, Russia, to which point her parents had traveled in quest of employment. After her birth they returned to East Germany, where they are presently residing with Sonja's two brothers. She communicates with them in care of friends in West Berlin.

Sonja's show business yen and early-day dancing paved the way to a job with the Max Theilon Troupe. She played theatres, arenas, circuses, etc., with an acro-contortionist turn, after a year (1950) of living and training with the Theilons in West Berlin.

In the following year she toured with the Theilons to Portugal and Madrid, in the latter city joining

(Continued on page 10)

RESENTS INDUSTRIAL FILMS IN CINEMAS

Port Washington, N. Y.

Editor, VARIETY:

Every once in a while I go to the movies, particularly when I know a good picture is playing, like "La Strada." So the other night I went and caught "La Strada." And it was a good picture, good enough to make me want to see the second feature—maybe my luck would hold out and that would be good, too. But I overplayed my hand.

Between the two pictures came something put out by the American Petroleum Institute. It was a "documentary" depicting the struggle of the competitive oil companies to change one of the Dakotas into an oil bearing state. And at one point when the representative of the oil company offers an amazed farmer royalty and other percentages for the oil that ain't even been brought up, the dazed farmer asks, "How come?" And the guy from the oil company says, just like in the Shell Gasoline picture that they showed to my confirmation class, "We are willing to take a chance."

Now all this may be true—the oil companies are willing to gamble a little, but I'd rather see this kind of documentary on my tv set—the one in the basement. And next time a picture like "La Strada" comes along I'll wait for the tv version. Maybe I'll get "I Wonder Where the Yellow Went" in the middle break but it won't cost me two bucks and nobody will put popcorn in my shoes.

Edward Ehre.

Japanese Swing New Tax Hammer, Aping Philippines

Even as the American companies are working to iron out their tax problems in the Philippines, a new tax threat looms in the equally important Japanese market.

Japanese haven't made too much of an open issue of this yet, but they're fully expected to do so in the next few months. Their complaints are twofold:

1. The Japanese government questions the status of the American film company subsidiaries in Japan under the double-taxation treaty that exists between the two countries. The Japanese say the U.S. firms have permanent establishments in Japan, in which case their remittances to N. Y. would be subject to taxation.

2. The Japanese question the franchise deals made by the American companies and insist on levelling taxes on revenues higher than those shown on the books. One American outfit already has been assessed on that basis.

While the Japanese tax situation simmers, negotiations are continuing in the Philippines where the government is asking for back taxes of close to $10,000,000. The more immediate — and realistic — demand is for 3,250,000 pesos ($1,000,000) to cover the 24% withholding tax which, the Philippine tax people claim, is due for the period April 23, 1956, through July 1, 1957. Generally, the Philippines want to assess the companies from 1951 on.

Meanwhile, also in the Philippines, talks looking to the remittance of $3,500,000 via an American purchase of semi-refined gold from Philippine mines is nearing conclusion. The gold would be purchased by the American companies, refined in this country and then resold to the Philippine Central Bank for deposit as its gold reserves in San Francisco. The U. S. Government isn't involved in this deal.

Tax problems, particularly the question of turnover taxes, which can't be protected under any taxation treaties, have plagued the U. S. distribs in many areas in recent years. Latest country to raise the issue is West Germany, after Britain the Americans' most portant European market. The rnover tax, which almost put the Americans out of France a year is based on business done r than actual dollars remitted.

New York Sound Track

Benn Jacobson off to the Coast on the prowl for a new association after two years as RKO's talent and casting chief at the homeoffice . . . **Oscar Dystel** and **Saul David** went westward looking for film properties to be adapted for their Bantam Books paperbacking . . . **Arthur Knight** to teach a course on the "History of Films" at City College . . . Columbia bought out the house (1,700 seats; no public admissions) for tomorrow (Thurs.) night's unveiling of "Pal Joey" at Loew's 72d Street Theatre.

Charles Schnee, at Metro, and **Charles Schneer,** at Columbia, for long have had a problem with the name similarity. Now Schnee has joined Scheer at Col and the "Where's Charley?" confusion ought to be greater than ever . . . **Russell V. Downing,** Music Hall prez, off for a month of loafing in European capitals . . . Press notices on superior oaters invariably recall (and draw comparisons with) **Stanley Kramer's** "High Noon," as witness the upbeat appraisals of Columbia's "3:10 to Yuma."

Harry Cohn is in on a quickie, mainly to catch tomorrow (Thurs.) night's sneak of "Pal Joey" . . . **Paul Kenworth Jr.,** who directed "Perri" for **Walt Disney,** is one of the reasons why UCLA is proud of its picture course. He shot most of "Living Desert" while a graduate student, went on from there doing "Vanishing Prairie" and then two years in the Rockies with "Perri." . . . Anthony B. Akers, director of the State Dept. of Commerce, named by **Eric A. Johnston** as honorary vice-chairman of the local end of the Hollywood Jubilee Celebration.

Martin Shapiro, son of **Robert K. Shapiro,** managing director of the Paramount Theatre, leaving job as stage manager for **Sweeney Todd's** Sullivan St. Playhouse on Sept. 7. He goes to the Coast immediately on a new project, plans for which will be announced shortly. Young Shapiro was graduated from Syracuse U. last summer . . . **Russell V. Downing,** boss of the Music Hall, shoves off for Europe on his long-delayed vacation Sept. 7. He will be accompanied by his wife, and plans to visit France, Switzerland and Italy before returning home late this month . . . **Judith Elleen Spiegel,** daughter of **Mr. and Mrs. Henry Spiegel,** engaged to David M. Mellon, M.I.T. research engineer. Spiegel is vet Paramount Theatres publicity director, now attached to Par flagship in N.Y.

Labor union papers throughout the country have been giving fat free plugs for "Pajama Game" . . . **Ingrid Bergman** cast to co-star with **Cary Grant** in Warner Bros.' "Kind Sir" filmization . . . **Alan Bader,** RKO publicist, had a piece in the Sunday N.Y. Times about film fests in N.Y. arties . . . Mayor Wagner presented **Harry Brandt** with the pen he used to sign the measure eliminating the 5% tax on film admissions under 90c.

Earl Rackoff, for the last eight years manager of the 55th Street Playhouse under four different owners, has resigned to assume fulltime duties as Cantor of the Marathon Jewish Community Center in Douglaston, Queens. For the last several years, Rackoff worked a five-day week, with Fridays and Saturdays off, so that he could perform his cantorial duties.

Glenn Fannin, formerly with IFE and DCA, named south central division sales manager of NTA Pictures Inc., theatrical distribution subsidiary of the tv film firm . . . After completing their current two-week engagement in "Bells Are Ringing" on Broadway, **Larry Parks** and **Betty Garrett** head for London to complete plans for the filming of "Stay My Love." Picture, to be produced by **Louis Mandel,** is based on "The Anonymous Lover," a play in which the man-and-wife team toured the country. While in Britain, the couple will also make nitery and vaude appearances . . . Stanley Warner stockholders received advance applications for seats to "Search for Paradise," new Cinerama film opening at the Warner on Sept. 24 . . . New York City scenes for "Cry Terror" will be filmed in Gotham this week by **Andrew and Virginia Stone,** who are making the film as the first of three productions for Metro release.

Keefe Brasselle back from London today (Wed.) after doubling as actor and director in his first indie production, "Assignment for Murder." He was accompanied by his wife, **Arlene DeMarco,** who sings and acts in the film . . . **Jack Warden** off to the Coast for a feature role in Hecht-Hill-Lancaster's "Run Silent, Run Deep," **Clark Gable-Burt Lancaster** starrer . . . **Rose Tobias** will be in charge of casting for the Allied Artists production, "Never Love a Stranger," starring **John Barrymore Jr.** Pic will be filmed at the Gold Medal-Biograph Studios in the Bronx . . . **Dee Lowrence (Mrs. Leo Katcher** in private life), formerly of Metro's homeoffice publicity department, is now representing Women's News Service syndicate on the Coast. She will write a column under the name of **Dee Katcher.**

N. Y. to Europe

Constance Carpenter
Russell V. Downing
Hugo Friedhofer
Anatole Litvak
Darius Milhaud
William Peper
Milton R. Rackmil
Don Sharpe
Alfred Sterly
Irving Strouse

Europe to N. Y.

Julian T. Aheles
Jack Benny
Dorothy Blankfort
Michael Blankfort
Keefe Brassell
Jerome Chodorov
Douglas Cleverdon
Art Cohn
Arlene De Marco
Ninette De Valois
Catherine Dolane
Kay Harrison
Oscar Homolka
Maurice Lehmann
Arthur Loew Jr.
Billy Rose
Murray Silverstone
Jesse Zousmer

N. Y. to L. A.

Saul David
Oscar Dystel
Leo Kovner
Carl Leserman
Jerry Levy
Paul MacNamara
Patty McCormack
John Patrick
Nick Pery
Norton V. Ritchey
Jack Warden
Natalie Wood

L. A. to N. Y.

Peter Baldwin
Paul W. Benson
Harry Cohn
Jerome Cowan
Vernon Duke
Nick Kessely
Peggy King
Richard Krakeur
Charlotte Van Lein
Greta Lyssen
Hal R. Makelim
James Mason
Frank Melford
Gerd Oswald
David Pardoll
Barbara Perry
Henry Rogers
Rod Steiger
Andrew L. Stone
Virginia Stone
Dimitri Tiomkin
Kenneth Tobey
Sam Zimbalist

Debbie's 'Tammy' Click Reprises 'Trap' in Mpls.

Minneapolis, Sept. 3.

Because of the boxoffice success of "Tammy and the Bachelor," starring Debbie Reynolds, particularly in the local neighborhood houses, these theatres in considerable numbers are bringing back "The Tender Trap" for return engagements.

Ads for "Trap" stress Miss Reynold's cast presence along with that of Frank Sinatra, also calling attention to her as "the star of 'Tammy and the Bachelor.'"

INDIES RAISE HOLLYWOOD POT

Heather Sears Wins 'Costello' Kudos At Fest; Brazzi 'Defends' Role in Pic

Venice, Sept. 3.

On the fifth night (29) of the Venice Film Festival, Heather Sears, the young star of the British entry, "The Story of Esther Costello" ("The Golden Virgin" in the U.S., where Columbia releases), copped applause and credit for her performance in the pic from the sellout crowd in the Film Palace on the Lido.

The pic itself was less well liked, as reflected in the press reviews. A majority felt it decidedly was not festival material; and especially deplored the fact that it represented Britain at Venice, where British entries have in the past won several top awards. Feeling was that a better choice could have been made from among recent English pix.

Some papers commented on the anti-Italian slant they saw in the character portrayed by Rossano Brazzi, feeling it added to the unfortunate selection of the pic for the local event. Brazzi issued a personal statement to the local press to avoid, or at least deaden, the blow of such criticism. In his message, he defended his choice of the offbeat, controversial role, while at the same time denying that it implied any deliberate slap at Italy or Italians, being, as he put it, "above nationalities."

"Something of Value" (Metro), presented on the third night (27) of the Film Festival, gave the Venice spectacular a much-needed shot

(Continued on page 24)

Eastern Film Directors Meeting in N.Y. to Form Permanent Organization

Establishment of a permanent organization of film directors operating in east is expected to be finalized Saturday (7) when the N. Y. Film Directors' Organizing Committee presents a draft of the proposed bylaws to the general membership.

The new organization, which will represent directors in the east working in telepix, film commercials, and business and educational films, has a membership of some 250 members in N. Y., Detroit, Washington, Chicago, Philadelphia and Canada. Originally, the eastern group had hoped to affiliate with the Screen Directors' Guild on the Coast, but a satisfactory working agreement could not be established.

After the bylaws are adopted and officers and executive board members are elected, the new organization will open negotiations with eastern producers for a basic agreement.

According to a spokesman for the eastern directors' group, the film directors are the only motion picture specialists in N. Y. operating without a contract with the producers. He asserted that the producers are desirous of having an agreement with the directors "in order to stabilize the industry."

Par Signs Allen Reisner To Direct 'St. Loo Blues'

Hollywood, Sept. 3.

Allen Reisner, who directed numerous "Climax" segments and other tv programs, has been inked by Paramount to direct "St. Louis Blues." It's to be his initial film under a non-exclusive longterm pact with Par whereby he'll direct one picture per year for the next six years.

A musical biography of W. C. Handy, "Blues," will star Nat King Cole as the famed tunesmith. Robert Smith is producing the venture that's slated to go before the cameras Oct. 2.

Reisner made his film debut as a film director last year with RKO's "All Mine to Give." Prior to his telestints, he was an actor for 10 years. His stage credits include "The Dough Girls" and "John Loves Mary."

3 for RKO, 1 for Col On DeLaurentiis Agenda

Venice, Sept. 3.

Italian producer Dino DeLaurentiis is talking over future productions and co-productions while attending the Venice Film Festival. He is mulling a twin setup for his planned "Captain's Daughter," pic version of the Pushkin novel. Project would be directed by Alberto Lattuada with U. S. interest possible.

Producer currently has four other pix on the fire, three for RKO and one for Columbia. Latter will probably be shot in the U. S. by a European director, from one of three scripts on hand. Start is

(Continued on page 10)

See Up to $1-Mil On Todd-AO Sales

Todd-AO Corp., which licenses the Todd-AO widescreen process to producers and also sells the special projection equipment, will benefit to the tune of anywhere from $500,000 to $1,000,000 from the "Around the World in 80 Days" run in the Todd-AO equipped theatres alone.

Estimate is based on a minimum attendance of 10,000,000 at these houses. Under the contract with producer Mike Todd, Todd-AO collects five cents per seat sold. It's estimated that some 5,000,000 have seen the picture so far.

In addition, according to Todd-AO's Henry Woodbridge, Todd-AO has arrived at a settlement with Todd re its share in the revenues from the regular 35m print-down version of "80 Days," which Todd derived from a separate (Todd-AO) negative. Todd actually shot two versions of the film—one running 30 frames a second, the other 24. The 35m print-down had to be made from the latter.

Woodbridge said that, apart from "South Pacific" being shot in Todd-AO, production of five other pix was being discussed. In each case, Todd-AO will work out an arrangement for participation in any eventual print-down version.

According to Woodbridge, 49 theatres in the U. S. and six abroad now have installed the special Todd-AO-Phillips projection equipment which takes Todd-AO 70m film as well as other systems. Complete package, including two projectors, lenses and booth accessories, costs $13,500.

SW-SE SATURATION FOR RANK 'GRAF SPEE'

J. Arthur Rank Organization has succeeded in arranging a saturation opening in the southwest and southeast for its "Pursuit of the Graf Spee" tint release. More than 100 houses of the Paramount Gulf and Interstate circuits are involved.

"It's the biggest break for us to date," said Irving Sochin, Rank org's sales topper. Openings kick off with a preem at the Sanger Theatre, New Orleans, Oct. 16.

After New Orleans, the picture will open in Dallas and generally "from Atlanta down." Sochin said he also expects to get an Atlanta date.

Det. Mark for '80 Days'

Detroit, Sept. 3.

The largest Wednesday gross—$5,408—since the 1,667-seat United Artists Theatre opened its doors in 1928 was reached last week (28) by "Around the World in 80 Days," in the 35th week of its continuing run at the theatre. House is scaled at $1.25-$3.

The record was made despite the fact there happened to be no group, or club, sales that day.

40% STAKE IN YEAR'S 300 PIX

Hollywood, Sept. 3.

Heightened indie activity and a general production resurgence at most of the majors is sending Hollywood's total production figure for 1957 close to the 300 mark for the first time in some years. In the first eight months of the year, a total of 208 films were produced, as against 172 for the same period last year. The independents were responsible for roughly 40% of the total.

Labor Day weekend, traditional beginning of the homestretch period in film production, showed increased signs of a hefty production pace for the remainder of the year, with the independents scheduled to make 16 of the 37 pictures slated to go before the cameras in the next six weeks.

Among the majors, Universal-International is setting the pace, as it did last year, with a total of 24 films started. Last year at this time, its total was 23. Second-place honors go to Columbia which has launched 23 as against last year's 20. In third place is 20th-Fox, which has shown the biggest production spurt of the year. Studio has launched a total of 20 productions, as against 13 for the first eight months of 1956. Warners is four ahead of last year's total, having started 12 films since the beginning of this year.

Three studios still are lagging behind their 1956 production pace, Allied Artists having turned out 14 against 18 last year; Metro 14 as against 17; and Paramount nine against 14.

Heftiest increase is in the ranks of the indies with 90 films having gone before the cameras in the first eight months of this year as against only 58 for the comparable period of 1956.

AMMANNATI STICKING AS VENICE DIRECTOR

Venice, Sept. 3.

F. L. Ammannati states he's staying on as director of the Venice Film Festival, this in the wake of indications he would quit. Ammannati actually threatened to resign but only if the German feature, "Robinson Soll Nicht Sterben" (Robinson Shall Not Die) were to be forced upon the fest.

The picture was withdrawn and the issue thereby settled.

Indies Beef Again on Distrib %; UA Vulnerable on 'Open Books'

Grumbles are being heard among independent producers again over what they term the high cost of distribution. United Artists is in the middle.

While UA over the years never issued any profits statements, current earnings now have become a matter of public knowledge because of the company's new public-ownership status. The producers aligned with UA thus have some information on how their films benefitted the company's treasury. Nothing's out in the open yet but at least a few of the indies have privately stated they feel they're forced to contribute too much, via charges against their pictures, to UA's handsome profits.

The beefs are not directed toward UA alone, of course. The indie film-maker who doesn't have some complaint against all distributors over sales and allied costs is a rarity. But there's a special twist as concerns UA.

This outfit's product comes exclusively from indies. Obviously, then, the profits can be attributed to the indies only.

This is in contrast with the position of other distribs whose specific sources of earnings are obscured in the profit & loss statements. These others engage in diversified activities and further can claim, unless the contrary is obvious, that their own studio output provided the earned money and not the outside product. However, thanks to the public statements now coming from UA, the indies attached to all companies

(Continued on page 19)

Boehm's 260G From 20th In 2-Yr. Producer Pact

Hollywood, Sept. 3.

Screenwriter Sydney Boehm has been upped to producer status at 20th-Fox in a new two-year deal providing for payments to him of approximately $260,000. Pact stipulates he's to produce a minimum of six features, beginning this fall.

Boehm is currently scripting "Nice Little Bank That Should Be Robbed" for producer Tony Muto at 20th. He leaves shortly for England to revise his screenplay of "Harry Black," Stewart Granger starrer for the same company.

Todd-AO Talks Back to Todd

Todd-AO Corp. rejects as "completely erroneous" the impression given by Mike Todd that the 35m print-down version of "Around the World in 80 Days" can be projected with the same clarity and definition as the original 70m Todd-AO version.

Douglas Netter, Todd-AO v.p., said in New York last week that he had no quarrel with the quality of the 35m print-down "which is probably better than any other 35m film around." However, he said, "it's foolish to pretend that it can compare with the results from a big area negative projected direct to the wide screen. That's nothing more than common sense."

Netter said Todd-AO was "naturally resentful" over the campaign conducted by Todd, who feels—and has said so many times publicly in recent months—that Todd-AO no longer represents a sales value. "If that's true, then how come all the big grosses '80 Days' is running up are at houses equipped for showing the film in our process?" Netter asked.

He said his company felt it was "unfair" of Todd to go around slamming the Todd-AO process. It's Todd-AO's contention that the picture is doing proportionately far better at the Todd-AO-equipped

(Continued on page 64)

Gleaned on a Gondola

[AT THE VENICE FILM FESTIVAL]

By ROBERT F. HAWKINS

Venice, Sept. 3.

An international incident was caused by the proximity of the U.S. and USSR stands at the Venice Film Festival (they are side by side on the Festival Palace balcony). The Russian stand manager had jokingly accused the girls in the Yank booth of having stolen two hard-to-come-by chairs during the night . . . The brother of Chamartin Films' Navasquez is Spanish Ambassador to Rome—he attended the preem of his brother's pic on opening night . . : One member of the Polish delegation here is staying at the Hungaria Hotel . . . Members of the Soviet delegation among the top Polka dancers at the American (MPEA) party.

VARIETY's London manager, **Harold Myers**, spent a good part of one afternoon signing autographs for eager moppets in the Hotel Excelsior lobby—thought he was a British star . . . Both **Ilya Lopert** and **Richard Davis** miffed by treatment they claim they are not getting on the part of the Festival or the Italian pic industry or whoever is in charge of taking care of them while in Venice . . . Davis is even contemplating not playing Italian pix in his theatres from now on, unless the situation changes . . . Other buyers here include **George Margolin** and **Jean Goldwurm** . . . **Al Piccolo** is seeing all pix in and out of competition as rep for the **Richard Brandt** interests.

The long-standing festival feud between Rome and Venice continues . . . this year complaints centre in the ticket sector, with the festival claiming too many free ducats are asked for by Venice city officials . . . Italo industryites also fired by having to buy tickets to allow visiting Italo producers to see festival pix . . . Appears to be little coordination between festival and industry . . . Unitalia Films, promotion agency for Italian films throughout the world, plans to spend over $6,000 at the festival.

Joan Crawford's last-minute defection made the lack of foreign (U.S.) stars at the fest even more apparent. Columbia has brought in Britisher **Heather Sears**, also in the Crawford pic, for the preem of "Esther Costello," as well as setting up a giant poster opposite the festival building with back illumination helping it stand out at night from among its darker neighbors.

One top Italian daily headlined its coverage of the "Something of Value" opening and the critics' (very favorable) review: "Finally something of value at the Venice

(Continued on page 18)

Hong Kong Rings Gong Again as Pix Exporter To U.S.; UK, Mexico Next

After yielding from one year to the Germans, the Chinese (Hong Kong) again top the list of foreign films brought into the U.S. during the six months ended Aug. 31, 1957. There were 58 features and shorts from Hong Kong, followed by 54 from Britain, 50 from Mexico and 25 from Germany.

Statistics pertain to the number of films submitted for review to the motion picture division of the N.Y. State Education Dept. in N.Y., meaning the state censor. While they are not a wholly accurate count of either films imported or released, they are nevertheless the best available gauge of the inflow of foreign product since a distributor wouldn't invest coin in obtaining a censor seal unless he intended to release the film.

Total number of films reviewed by the division (without a single total banning) ran to 272, which compares with 298 for the same period in 1956. The 1957 count breaks down into 230 features and 42 shorts.

Of the 230 features reviewed,

(Continued on page 10)

American Int'l Sked For 1957 Goes to 22

Hollywood, Sept. 3.

American-International has added two more films to its distribution schedule and will release a total of 14 films between now and the end of the year. Boost will bring the firm's release slate for 1957 to a total of 22.

To meet the demands of the new release schedule, all production dates have been advanced from two to four weeks.

Company now has scheduled "Naked Africa," "Hite Huntress," "Reform School Girls" and "Rock Around the World" for August; "The Amazing Colossal Man" and "Cat Girl" for September; "Sorority Girls" and "Motorcycle Gang" for October; "Viking Women," an untitled exploitation film, "I Was A Teenage Frankenstein" and "Blood of Dracula" for November; and "Jet Squad" and "Battle Front" for December.

Operation Mad Ball

Wacky Army comedy with big b.o. potential.

Columbia release of Jed Harris production. Stars Jack Lemmon, Kathryn Grant, Ernie Kovacs, Arthur O'Connell, Mickey Rooney. Directed by Richard Quine. Screenplay, Arthur Carter, Harris, Blake Edwards, from a play by Carter; camera, Charles Lawton; editor, Charles Nelson; music, George Duning. Previewed in N.Y., July 23, '57. Running time, 105 MINS.

Pvt. Hogan	Jack Lemmon
Lieut. Betty Bixby	Kathryn Grant
Capt. Paul Lock	Ernie Kovacs
Colonel Rousch	Arthur O'Connell
Yancey Skibo	Mickey Rooney
Cpl. Bohun	Dick York
Pvt. Widowskas	James Darren
Cpl. Berryman	Roger Smith
Pvt. Grimes	William Leslie
Sgt. Wilson	Sheridan Comerate
Ozark	L. Q. Jones
Madame LaFour	Jeanne Manet
Lt. Johnson	Bebe Allen
Lt. Schmidt	Mary LaRoche
Sgt. McCloskey	Dick Crockett
Pvt. Bullard	Paul Picerni
Master Sgt. Pringle	David McMahon

War pictures usually fall into two categories. There are the "war is hell" and the "war is fun" films. "Operation Mad Ball," produced by Jed Harris, falls into the latter bracket and, as such, is probably one of the funniest service comedies to reach the screen since the end of World War II. Judged by the spontaneous and uninhibited laughter that ran through the audience at a sneak preview, general hilarity will be the order of the day at theatres booking the picture. It's the kind of madcap entry that will appeal to family groups and, as a result, the turnstiles should click as often as the laughs.

To the credit of producer Harris, director Richard Quine, and scripters Arthur Carter, Blake Edwards and Harris, they have geared the production strictly for farce. Like most service comedies, there is an element of truth in each of the situations, but truth presented realistically can be dull. What Harris and his associates have done is to take a series of events experienced by an Army medical unit in France shortly after the war and exaggerated them almost beyond recognition. The result is a fast-paced, slambang farce designed solely for entertainment.

Aiding the overall effect of the comedy is a group of performers who know how to go along with the joke. A less competent cast could have easily made a shambles out of the whole affair. Fortunately Jack Lemmon, Ernie Kovacs, Arthur O'Connell, Mickey Rooney, Kathryn Grant and the supporting players have completely absorbed the spirit of the picture and come through with performances that contribute greatly to the general hilarity.

The picture is indeed noteworthy for transferring Kovacs from tv to pictures. As an unctuous, busybody, promotion-bent, obnoxious officer, Kovacs makes an excellent foil for the intrigues of the enlisted men in his command. His "Mad Ball" performance, a comedy gem, will undoubtedly rate numerous calls for his services in future films.

Another standout comedy contribution is made by Rooney. Although he appears in a short scene in a part that may be termed a bit, Rooney makes such a strong impression that his limited screen time is barely noticed. He appears as a jazzed-up transportation sergeant who whisks an entire battalion out of Le Havre in no time flat.

Lemmon, the all-thumbs lieutenant of "Mr. Roberts," scores again as the Mr. Fix-it leader of the enlisted contingent in the perennial war against the officer clan. O'Connell is fine as the colonel in charge of the medical unit who seeks to avoid all difficulties that might possibly interfere with his promotion to general. Miss Grant is properly confused as the sweet commissioned nurse-dietitian caught in the enlisted man-officer conflict. Dick York, as Kovacs' clerk-corporal, is outstanding in his "counterspy" role of liaison man between the enlisted forces and headquarters.

It's probably useless to attempt to give a detailed outline of the story. Basically it has to do with a ball planned by the enlisted men and their efforts to outwit Kovacs from discovering their plans and cancelling them. The ball, to be held at a small French hotel off the base, is designed to bring the enlisted men together with their girl friends—the medical unit's nurses. Since the nurses are officers, the enlisted personnel are not permitted to fraternize with them, a situation that requires considerable intrigue.

One of the biggest laughs of the picture is garnered by William Hickey who, as Lemmon's aide on mortuary duty, does a hilarious wide-eyed "take" on seeing a supposedly dead man move.

Quine's direction is probably the moving force behind the success of the comedy. All other technical contributions, including Charles Lawton's photography, George Duning's music and Robert Boyle's art direction, are first rate.

Holl.

My Man Godfrey
(C'SCOPE—COLOR)

Amusing remake of the 1936 version with June Allyson-David Niven names to attract good grosses.

Hollywood, Aug. 30.

Universal release of a Ross Hunter production. Stars June Allyson, David Niven; costars Jessie Royce Landis, Robert Keith, Eva Gabor, Jay Robinson, Martha Hyer; features Jeff Donnell. Directed by Henry Koster. Screenplay, Everett Freeman, Peter Bermeis, William Bowers, based on script by Morrie Ryskind. Eric Hatch and novel by Hatch; camera (Eastmancolor), William Daniels; editor, Milton Carruth; music, Joseph Gershenson. Previewed Aug. 20, '57. Running time, 92 MINS.

Irene	June Allyson
Godfrey	David Niven
Angelica	Jessie Royce Landis
Mr. Bullock	Robert Keith
Francesca	Eva Gabor
Vincent	Jay Robinson
Cordelia	Martha Hyer
Molly	Jeff Donnell
Hubert	Herbert Anderson
Brent	Eric Sinclair
Lieutenant O'Connor	Dabbs Greer
Captain	Fred Essler
Second Detective	Jack Mather
Young Man at Bar	Paul Levitt
Elliott	Harry Cheshire
George	Robert Clarke
Man With Monkey	Robert Brubaker
Investigator	Fred Coby
Man at Bar	Voltaire Perkins
Howard	William Hudson
Motor Cop	Robert Foulk
Henderson	Thomas B. Henry
Farnsworth	Richard Deacon

Updated version of "My Man Godfrey" is a pretty well turned out comedy with June Allyson and David Niven recreating the original Carole Lombard-William Powell star roles. Yarn is overly contrived at times, but generally stands up as a clever situation farce which should show heavy returns in general market.

Ross Hunter's production of the butler to an eccentric New York family of wealth who helps straighten them out, meanwhile recipient of the affections of the younger daughter, manages to pack plenty of lusty humor in the fast 92 minutes. Where film misses is in the Niven character of butler. The Everett Freeman-Peter Bermeis-William Bowers screenplay drags him in by the heels in too fabricated a character—a former Austrian diplomat in the U.S. via illegal entry. (In the original 1936 Morrie Ryskind-Eric Hatch script, Powell was a forgotten man of the depression, a more natural character.) Again, the scripters hit upon too ready a solution of the Allyson-Niven romance after Niven has been deported.

Director Henry Koster deftly handles his characters in their comedic paces and succeeds in establishing an aura of screwiness in keeping with the 1936 version. Niven is a particular standout in his helping the family back on their feet after bankruptcy faces them. Miss Allyson likewise is okay in her role but inclined to cuteness. Jessie Royce Landis as the wacky society mother registers a definite hit, Martha Hyers as the arrogant elder siser is stunning and Robert Keith ably portrays the father faced with ruin. Eva Gabor makes capital of a Continental divorcee and Jeff Donnell is in for some sparkling dialog as the weary family maid. Jay Robinson as a family leech, constantly warbling "Lovely" at the piano, also is in for capable support.

Sarah Vaughan chirps title song by Peggy Lee and Sonny Burke over the titles. William Daniels' color photography is interesting, art direction by Alexander Golitzen and Richard H. Riedel in keeping with general quality tone of picture and Milton Carruth's editing sharp. Frank Skinner's music score is fitting. *Whit.*

The Long Haul
(BRITISH)

Victor Mature caught up in long distance truck racketeering with Diana Dors as the blonde menace who nearly wrecks his home. Good average entertainment.

London, Aug. 28.

Columbia release of Maxwell Setton production. Stars Victor Mature and Diana Dors. Directed by Ken Hughes. Screenplay by Ken Hughes from novel by Mervyn Miller; camera, Basil Emmott; editor, Raymond Poulton; music, Trevor Duncan. At Odeon, Marble Arch, London, Aug. 27, '57. Running time, 100 MINS.

Harry Miller	Victor Mature
Lynn	Diana Dors
Joe Easy	Patrick Allen
Connie Miller	Gene Anderson
Frank	Peter Reynolds
Casey	Liam Redmond
Butch Miller	Michael Wade
Mutt	Dervis Ward
Jeff	Murray Kash
MacNaughton	Jameson Clark
Superintendent Macrea	John Harvey
Army Sergeant	Roland Brand
Foreman	Stanley Rose
Depot Manager	Raymond Barry

Columbia's latest British pic, starring Victor Mature and Diana Dors, proves a domestic triangle thriller, interwoven with hijackers and graft that makes good entertainment for the general run of patrons. It is a topical human problem story that should appeal to both sexes, and particularly fans of the two stars. Victor Mature plays Harry, a good-hearted GI anxious to return to the States on finishing Army service in Germany. His English wife wants to stay near her people in Liverpool, and refuses to go with him. She wins him over and her uncle fixes him up with a badly paid job as a truck driver, and from then on he's in trouble. He gets in a fight trying to stop his mate's load being robbed on the way to Scotland, not knowing the driver is getting his cut on a phony holdup. From then on it's cooperate, or else.

Out of work and desperate, Harry joins a racketeer, then gets tangled up with the boss' ritzy girl friend who has walked out on the plushy setup. The police are after him when his ex-buddy gets killed in a fake accident to collect insurance, and he plans a getaway with the gangster the girl and a load of valuable furs. After a wild dramatic journey with the heavily laden truck through narrow, stony side tracks, they get within sight of the small freighter that means freedom, when the boss gets killed, and Harry decides to go back. This nightmareish, frenzied race against time is the highlight of the film, and provides tense and exciting sequences.

Mature makes a convincing figure of the straightforward guy who turns cheat on his wife and his work, and Diana Dors gives sufficient reason as the blonde who helps him do it. Gene Anderson is quietly effective as the background wife and Michael Wade does well in the small part of her son. Liam Redmond and Patrick Allen give first-rate characterizations of the racketeer and his stooge and Peter Reynolds makes a suitably spineless yesman out of the role of the girl's brother.

Clem.

The Careless Years

Well-done entry in the teenage cycle. Moderate b.o. prospects, although name of star Dean Stockwell might help.

Hollywood, Aug. 30.

United Artists release of Edward Lewis production. Stars Dean Stockwell, Natalie Trundy; features John Larch. Directed by Arthur Hiller. Screenplay, Edward Lewis; camera, Sam Leavitt; editor, Leon Barsha; music, Leith Stevens; songs, "The Careless Years" and "Butterfingers Baby," by Joe Lubin. Previewed Aug. 26, '57. Running time, 70 MINS.

Jerry Vernon	Dean Stockwell
Emily Meredith	Natalie Trundy
Sam Vernon	John Larch
Helen Meredith	Barbara Billingsley
Charles Meredith	John Stephenson
Harriet	Maureen Cassidy
Bob Williams	Alan Dinehart III
Mathilda Vernon	Virginia Christine
Biff Vernon	Bobby Hyatt
Uncle Harry	Hugh Sanders
Aunt Martha	Claire Carleton
Mrs. Belosi	Lizz Slifer

Whether or not to have a premarital "affar to remember" is the chief problem posed in this Dean Stockwell-Natalie Trundy costarrer. Film falls into the teenage cycle, but is several shades better than most. Lack of any marquee names dim the b.o. prospects, but rising popularity of Stockwell will help.

Screenplay by Edward Lewis, who also produced, is basically simple. Stockwell and Miss Trundy meet, fall in love, plan to marry. Respective parents reluctantly give their blessings—provided youngsters wait a while. Parents, too, are worried about couple staying within the moral code, which is practically the last thing on Stockwell's mind, although Miss Trundy has opposite views on the situation. Pair subsequently plan to elope, but a bitter argument erupts. Windup finds the pair back in love, and both agreed that they should wait before stepping up to the altar.

Stockwell herewith essays his first starring role since his childhood thespic days at Metro. Bearing a striking resemblance to the late James Dean, it's to Stockwell's credit that he doesn't try to ape Dean's style of acting, but instead has developed his own individual personality. He's good. Miss Trundy is warm and appealing, and John Larch is fine as his father.

Edward Lewis' production mantling has class throughout. Other plus factors are Arthur Hiller's direction, the camera work of Sam Leavitt, and McClure Capps' art direction. All technical contributions, for that matter, are good.

Incidentally, there may be beefs from the American Medical Assn. over the following bit of dialog between two parents worried over their offspring:

Husband: Why don't you take a sleeping pill?

Wife: I hate sleeping pills; it's a bad habit.

Husband: One a night is NOT habit-forming. *Neal.*

Jacqueline

A British import scheduled to be tradescreened today (Wed.) in New York, "Jacqueline" was reviewed by VARIETY June 13, 1956. In appraising the George H. Brown production which stars John Gregson and Kathleen Ryan, *Myro* opined that the film is "strictly for the family trade."

Reviewer pointed out that the "saccharine, sentimental yarn is notable for the fact that it introduces a new child personality." Story of a young girl who adores her drunken father is "oldfashioned in conception and presentation . . ." Gregson and Kathleen Ryan, the critic wrote, "do well enough within limitations of the script" as the parents while Jacqueline Ryan acts with "genuine conviction and sincerity" as the moppet.

Rank Film Distributors of America is releasing in the U. S.

Foreign Capsule Reviews

Juha (FINNISH; AGASCOPE; COLOR). Svea Film production and release. With Elina Pohjanpaa, Eino Kalpalinen, Veikko Uusinmaki. Written and directed by T. J. Sarkka from novel by Juhani Aho. Camera (Eastmancolor), Osmo Harkimo, Kauno Laine; editor, Nortia; music, Tauno Pylkkanen. At Karlovy Vary Fest. Running time, 90 MINS.

Although based on a Finnish classic, this emerges as rather hoary melodrama. However, it has a plus factor of having excellent outdoor settings. Picture concerns an older man who has brought up a young orphan and married her. She is swept off her feet by a visiting Russian. This occurs on the Finno-Russian borders of the early 19th Century, and she is taken back by him. She finally comes back to the older man but his shame ends in his death.

AgaScope is a Swedish anamorphoscopic process that is clear with the color and a plus. Acting is heavy. Color and locale, plus its story, slant this only for certain language cinemas in America.

Mosk.

New Year's Sacrifice (RED CHINESE; COLOR). Peking Studio production and release. With Pai Yang, Wey Cheo Ling, Li Ying-mo. Directed by Sang Chu. Screenplay, Sia Yen from story by Lu Sun; camera (Agfa-color), Chien Tian; editor, Tin Chu; music, Chen Yen-Si. At Karlovy Vary Fest. Running time, 90 MINS.

Red Chinese films are probably difficult U. S. import items at present but this deserves viewing for the record. It is a natural lingo item but remains somewhat exotic and specialized for regular American pic channels. This is a tale of the social female bondage in the China of the early 1900's, and details the odyssey of one woman sold into marriage, the death of her son and husband, and her ostracizing by a bigoted, ignorant society.

Film is neatly mounted and builds into a moving saga with color lensing, acting and subtle characterizations and techniques combining to make this a unique entry which could someday make for a good specialized U. S. entry.

Mosk.

Die Letzten Werden Die Ersten Sein (The Last Ones Shall Be First) (GERMAN). Constantin release of CCC production. Stars Ulla Jacobsson, O. E. Hasse and Maximilian Schell. Directed by Rolf Hansen. Screenplay, Jochen Huth after story by John Galsworthy; camera, Franz Weihmayr, editor, Anna Hoellering. At Berlin Film Fest. Running time, 98 MINS.

This CCC production, Germany's eagerly awaited entry at this festival, disappointed. This hardly has any big international chances. Many will find fault with the direction which is old-fashioned and unimaginative. Despite a suspenseful plot, film is a slow-paced, dull offering.

Story centers around two brothers. One is a prominent lawyer and the other a sensitive young man recently returned from a prisonship. When the latter kills a man, who has insulted his girl, the lawyer-brother takes over. Fearing a family scandal would ruin his reputation, he manages to cloak the deed of his brother and an innocent man is punished instead. The conflict of this film is

(Continued on page 26)

Streets of Sinners

Fast police melodrama for good returns in program spots; George Montgomery to spark chances.

Hollywood, Aug. 30.

United Artists release of a William Berke production. Stars George Montgomery; costars Geraldine Brooks, Nehemiah Persoff, Marilee Earle; features William Harrigan, Stephen Joyce, Clifford David. Directed by Berke. Screenplay, John McPartland, based on story by Philip Yordan; camera, J. Burgi Contner; editor, Everett Sutherland; music, Albert Glasser. Previewed Aug. 28, '57. Running time, 76 MINS.

John Dean	George Montgomery
Terry	Geraldine Brooks
Leon Goss	Nehemiah Persoff
Nancy	Marilee Earle
Gus	William Harrigan
Ricky	Stephen Joyce
Tonx	Clifford David
Joan	Diana Milay
Frances	Sandra Rehn
Short Stuff	Danny Dennis
First Sergeant	Ted Irwin
Tiny	Melvin Decker
Sam	Lou Gilbert
Larry	Barry McGuire
Boy	Ellis Clark
Fire Captain	Jack Hartley
Joey	Billy James
Sam's Wife	Liza Balesca
Tiny's Mother	Eva Gerson
Harry	John Holland
Motor Cop	Bob Duffy
Pete	Joey Faye
Second Sergeant	Fred Herrick
Customer	Charlie Jordan
Utility Bartender	John Barry
Tiny's Father	Wolf Barzell
Harry	Stephen Elliot

"Street of Sinners" is the story of a rookie cop with enough melodramatics to fit handily into the program market for good returns. George Montgomery stars, backed by plenty of top assistance from a good cast and deft writing and hard-hitting direction to maintain the interest.

The William Berke production, which he also directs, was lensed in N.Y., where atmospheric backgrounds add to film's realism. Pic takes its title from the rookie's beat, giving meaning to the street he tries to bring to some semblance of order as he's faced with an almost impossible task.

Montgomery as the rookie starts his first day on the force the hard way, by incurring the enmity of Nehemiah Persoff, operator of a bar who controls the street through his powerful connections in high places. Rookie believes in huing to the rulebook despite the fatherly advice of block's retiring patrolman; consequently, finds the going tough as neighborhood kids are stirred up against him and he's put on the spot with his superiors through sudden violence on his beat.

His position is further complicated when a pretty alcoholic jumps to her death when he's in her apartment, and he's suspended from the force. Strictly through his own actions and sans any cooperation from the police, who refuse him support, the rookie is able finally to break Persoff's hold on the community, simultaneously solving a murder.

Montgomery is okay in his role but acting honors go to his costars, leading off with Persoff, who packs his character with authority. Geraldine Brooks as the alcoholic who makes a last-chance try at happiness by proposing marriage to Montgomery before commiting suicide registers dramatically and Marilee Earle impresses as a tough neighborhood girl who falls for rookie. William Harrigan convinces as the retiring policeman and Stephen Joyce handles himself well as a punk who wants to be bigtime.

John McPartland based his screenplay on a story by Philip Yordan, and J. Burgi Contner's low-key photography and Everett Sutherland's tight editing help the mood. *Whit.*

The Unholy Wife
(COLOR)

Fairly suspenseful drama of an amoral wife, with Diana Dors' name to help program situations.

Hollywood, Aug. 30.

Universal release of a John Farrow production. Stars Diana Dors, Rod Steiger; costars Tom Tryon, Beulah Bondi; features Marie Windsor, Arthur Franz. Directed by Farrow. Screenplay, Jonathan Latimer, from story by William Durkee; camera (Technicolor), Lucien Ballard; editor, Eda Warren; music, Daniele Amfitheatrof. Previewed Aug. 21, '57. Running time, 94 MINS.

Phyllis Hochen	Diana Dors
Paul Hochen	Rod Steiger
Dan	Tom Tryon
Emma Hochen	Beulah Bondi
Gwen	Marie Windsor
Rev. Stephen Hochen	Arthur Franz
Ezra Benton	Luis Van Rooten
Gio Verdugo	Joe DeSantis
Theresa	Argentina Brunetti
Carl Kramer	Tol Avery
Sheriff Watling	James Burke
Deputy Watkins	Steve Pendleton
Michael	Gary Hunley
Judge	Douglas Spencer

"The Unholy Wife" is a story of poetic justice. As Diana Dors' first American release, it comes off as a fairly suspenseful drama which may be exploited for moderate returns in the regular market. Film's chances of a big payoff,

(Continued on page 26)

BARTLESVILLE B.O. BLUES CURE?

Cable Theatre's Q's and A's

Bartlesville, Okla., Sept. 3.

A lot of questions are being asked about the new cable theatre, closed-circuit type of operation which started rolling here this afternoon (Tues.). Following are some of the answers as supplied by the executives of Video Independent Theatres, which owns and operates the system:

Q—How many usbscribers does it take to break even?

A—Between 1,500 and 2,000 in this situation. We don't expect to see a penny before the first year of operations, in fact, we'll lose $50,000 the first year.

Q—What's the top potential in the number of subscribers?

A—There are 8,000 homes, 90% of which have tv. We think we can get about 3,500 subscribers eventually. (The run started with around 400).

Q—How does the American Telephone Co. enter into all this?

A—We contracted with them to build the system. They then leased it back to us at a fee of so much per mile for five channels. AT&T maintains the lines up to the outlet. We service the customer and the projection booth. However, there are other ways of doing it, such as obtaining the right from the phone company to string wires on its poles. We do not absolutely need the telephone company, but their cooperation makes it easier.

Q—Can you show CinemaScope pictures?

A—Our projection system automatically and electronically unsqueezes the CinemaScope film. The system was developed by General Precision.

Q—Do you allow organizations, fire-houses, etc. to subscribe?

A—Definitely not. We restrict the service to homes, apartments and hotels.

Q—Can several exhibitors join in the cable theatre?

A—Yes. Our idea, applying it to Oklahoma City, is to have theatres become partners in a special corporation in the ratio in which their business runs compared to the town's entire b.o. In Bartlesville, we happen to own all the theatres, which is why the town was picked.

Q—Will the cable theatre hurt the regular houses?

A—Probably, but not as much as some think. In any case, the drive-ins also hurt the regular houses. Exhibitors should get into this thing before outsiders get into it. Many marginal houses are doomed anyway.

Q—What's the rental formula on pictures currently shown at Bartlesville?

A—It remains to be worked out. We don't start charging until Oct. 1. The companies are going along with us on an experimental basis. We will eventually pay for the films we are now showing.

Q—Is the Telemovie idea feasible on a regional basis?

A—That seems a long way off, but it is possible.

Q—Will Telemovies go on day-and-date with the product in the theatres?

A—We'll vary that. Some will, while others will go into the homes before or after the downtown run.

Q—Can theatres and Telemovies function side by side?

A—We fully expect so. It's part of our expectation for much larger distribution revenues, with both media contributing. Young people will continue to go and outstanding pix will still draw. Perhaps the theatre total will shrink some.

Chayefsky's 'Bad Pix, Bad Sell'

Writer Raps Outdated Selling Methods, Calls For Updated Machinery

By DAVE KAUFMAN

Hollywood, Sept. 3.

Paddy Chayefsky, whose indie company, Carnegie Productions, is currently filming "The Goddess" for Columbia, feels that while the film biz creators have kept up with the times, the same can't be said of those who sell the product. The writer, here from N. Y. with the "Goddess" unit, believes the pic biz must streamline and update its selling machinery.

"You can't sell movies like you used to. You can't advertise a picture as 'for perverts only' and sell the public. You can't take a picture with one sexy scene and advertise it as a sex picture," said the writer, who screenplayed "The Goddess."

"Business in the industry is off because of bad pictures and bad selling methods. Nobody knows how to sell these days—the exhibitors, the studios don't know what they're dealing with. They sell pictures like they did years ago, and that doesn't work today. They should bring in some young fellows to sell today's audiences.

"'The Goddess' will be a great picture—a classic. But there is no assurance it will make money. It should, and I think it will, but I know less about it than the fellows in distribution. Somebody has already told me you can't sell a picture with a funeral scene, but what about the funeral scene in 'The Bad and the Beautiful,' a wonderful picture? Nobody knows what the market really is any more, and somebody should organize the situation so that they will know.

"This is not a new thought, but the glamour is missing these days. 'Pride and the Passion' brings back the old days; Mike Todd's 'Around

(Continued on page 28)

Houston Film Unit To Make Tele Prods

Houston, Sept. 3.

Formation of Jim Ross Film Productions Inc., was announced here by Jim Ross and George Lopez-Portillo, producer of more than 200 films in Mexico. New company, according to Ross, will produce full-length films for television as well as industrial, documentary, religious and commercial pix.

Ross, prez of the company, is host of "The Late Show" seen here on KGUL-TV, Galveston. Lopez-Portillo is veepee in charge of production.

Name Novins Prez Of Int'l Telemeter

Louis A. Novins, v.p. and general manager of International Telemeter since 1955, has been elected president of the Paramount home-toll subsidiary. Novins and v.p. Paul MacNamara returned to their Coast headquarters over the past weekend after conducting a series of demonstrations of the pay-as-you-see tv system in New York.

Novins, a former Asst. Attorney General of Massachusetts, joined Par in 1946 as exec assistant to president Barney Balaban. Since then he had served as an officer and director of various Par subsidiaries and two years ago was named secretary of the parent corporation. He's an exec v.p. and trustee of the American Heritage Foundation and was one of the originators and organizers of the Freedom Train tour.

FILMGOING VS. HOME COMFORT

Bartlesville, Sept. 3.

Let there be no doubt about it, this neat little northeast Oklahoma town population 28,000, average annual income $8,000, headquarters of Phillips Petroleum and Cities Service and recipient of three main network channels from Tulsa, likes motion pictures. There is only one thing people here seem to like even more, and that's home comfort.

Unfortunately, the two don't go together and that is why Bartlesville citizens in fair numbers are dropping their drawling western nonchalance to cautiously endorse the TeleMovie (TM) cable theatre system which was launched here today (Tues.) with Warner Bros.' "Pajama Game" as the first attraction, going into the living rooms.

The closed circuit setup, designed and partly manufactured by Jerrold Electronics, pioneer in this field, is owned and operated by Video Independent Theatres Inc., which also operates two hardtoppers in town—the Osage and Erroll—and two drive-ins (the Hilltop and Belle Mead). They are managed by Phil Hayes who now has taken charge also of the ultramodern, smartly designed Telemovies studio "theatre" which is housed

(Continued on page 18)

VIT Envisions A Meter System For Sets, Habits

Bartlesville, Okla., Sept. 3.

Video Independent Theatres, which today (Tues.) launched its cable theatre project here, has come to the conclusion that it must find a system that will meter both the set use and viewing habits of its subscribers.

While this is somewhat out-of-step with the original concept, Video prexy Henry J. Griffing acknowledged that it will be necessary to record individual viewer activity so as to arrive at an equitable formula for paying off the distributors.

"We can set up a metering device in our booth that will give us an exact record of just what films our subscribers are looking at," Griffing said. "We expect to have it installed in a short time. Jerrold Electronics Corp. has done a lot of research on the subject."

Bartlesville subscribers pay by the month and on a flat-fee basis.

(Continued on page 18)

Bally at Bartlesville

Thorough selling job is being done here by Video Independent Theatres to enlist subscribers for its Telemovie cable theatre. Local paper has been carrying fullpage ads and the radio station has carried spots extolling the new service.

Outfit is even distributing a special comic book to dramatize the virtues of the livingroom theatre. It tells of a family going downtown in the rain. They get stuck in traffic, can't find a parking space and then are told there's a half-hour wait to get to see the film. That makes up dad's mind and he subscribes to Telemovies.

All ads and literature stress that the cable theatre requires no contract to sign, no installation charge to pay and no gadgets to buy. Accent, too, is on the comfy dressing at home vs. the need to dress up to go out, and the lack of interrupting commercials.

Despite this campaign, Video insists that its two regular Bartlesville houses won't suffer appreciably because the young people will continue to come.

Aug.'s 1st 4 Near $4,000,000 as '80' Retains Top Nat'l Slot; 'Pride,' 'Silk,' 'Affair,' 'Wonders,' 'Eagels' in Big 6

Aug. Golden Dozen

1. "Around World" (UA).
2. "Pride, Passion" (UA).
3. "Silk Stockings" (M-G).
4. "Affair Remember" (20th)
5. "7 Wonders" (Cinerama).
6. "Jeanne Eagels" (Col).
7. "Band of Angels" (WB).
8. "Commandments" (Par)
9. "Bambi" (BV) (reissue).
10. "Hatful of Rain" (20th).
11. "Frankenstein" (WB).
12. "Loving You" (Par).

(VARIETY's survey of how principal product fared at the boxoffice the previous month is not fully national but is based on reports of correspondents in 24 representative key cities over the U.S. and Canada. As such, it usually reflects the strength boxofficewise of key product but does not pretend either to be an index of total gross or total earnings of any current picture.)

National boxoffice sweepstakes in August reflected strong product and much cooler weather for a considerable portion of the month. Some idea of the strength of the films out in release in shown by the fact that the four strongest pix at the wickets alone grossed nearly $4,000,000 despite the fact that only four weeks of totals are included and that the cinemas in August had no boost from any holidays.

"Around World in 80 Days" (UA), as in July, walked off with top boxoffice honors. It makes three different months that the Mike Todd opus has been champ nationally, according to reports from VARIETY correspondents in some 24 key cities. Pic came close to $1,500,000 in the four August weeks.

"Pride and Passion," another United Artists release, copped second place, with ease. It, too, topped the $1,000,000 mark last month. "Silk Stockings" (M-G) finished third, being consistently high in all four weeks.

"Affair to Remember" (20th), which started out by placing third one week, failed to hold up as

(Continued on page 22)

Par's $ Stymie On Bartlesville Deal

Paramount refused to make its product available to the Bartlesville home toll television runs because the "right" kind of terms couldn't be reached, according to Paul Raibourn, Par v.p. in charge of tv activities and economic planning. He explained that the film company handles the product of independent producers and "we are under a sort of trusteeship" to get the maximum terms.

Par president Barney Balaban made it further clear that revenue, and not the principle, was the motivating factor. He said flatly that Par would sell its pictures to home toll ahead of first-run theatres if it would be profitable to do so. "I would be derelict if I were not to take $30,000 from one rather than $20,000 from the other," he stated.

Bartlesville demonstrations are being held by Henry S. Griffing, head of Video Independent Theatres. Raibourn said Par Pictures would have been licensed to this outfit if Griffing had met the "conditions." He did not. It didn't matter, either, that Par has 90% control of its own pay-as-you-see tv system, International Telemeter.

20th's '58 Release Sked; 24 Self-Made, 13 Indies

Its production program moving into gear, 20th-Fox has set 37 films for its 1958 release sked. Of these, a total of 24 will emanate from the studio itself. The remaining 13 will come from indie producers.

In addition, 20th will have some 25 low-budgeters from the Regal Films stable. This will give the distributor in excess of 60 releases, ne of the highest such totals in the company's history.

Most of the 37 films coming from the studio will be based on books or stage plays. In addition to the 24 from 20th itself, to be made under the supervision of exec producer Buddy Adler, the program includes three from Darryl F. Zanuck, four from Jerry Wald, two from David O. Selznick and four from Samuel G. Engel.

Of the 37 pix skedded, 35 will be in CinemaScope, one in CinemaScope 55 and one—"South Pacific"—in Todd-AO.

Kath. Fenton-Dormer To Bally UA O'seas

Kathleen Fenton-Dormer has been named acting supervisor of United Artists' ad-pub department for Continental Europe and the Middle East, headquartering in Paris.

Mrs. Fenton-Dormer had been exec secretary to Francis Winikus, Paris-based exec assistant to UA v.p. Max E. Youngstein. She replaces Ben Halpern, who's returning to a new post in the homeoffice publicity department.

No Nixing by Studios Of Bartlesville Run, Sez VIT Prez Griffing

Bartlesville, Okla., Sept. 3.

None of the film companies has actually turned down a bid to supply pictures for the Telemovie run here.

According to execs of the Video Independent Theatres, which backs the project, only Metro and 20th-Fox so far have not agreed to supply product. "With the exception of these two, we thought we had everyone's assurance," said Henry J. Griffing, circuit prexy.

Griffing expressed surprise over reports that Paramount wasn't willing to allocate films for Bartlesville. "I spoke to Barney Balaban, and he sounded most encouraging," Griffing noted.

As reported in VARIETY last week, Alex Harrison, 20th general sales manager, has decided against making any of 20th's Cinemascope product available to Video. "We'll stick with the theatres," he said.

As currently set up, the cable theatre here requires 26 films per month, or 312 films a year. Plan is to transmit pix only. Eventually, other events may be added.

CORMAN'S HIGH SCI-FI

Claim Recovery of Negative Costs In 12-Week Playoff

Hollywood, Sept. 3.

Record recoupment of negative costs is claimed for producer Roger Corman's sci-fi package, "Not of this Earth" and "Attack of the Crab Monsters." Films, which cost approximately $200,000 to make, were off the nut at the end of 12 weeks of playing time. Combo reportedly is the highest grossing program package which Allied Artists has released this year.

Pix were the 16th and 19th of the 21 Corman has made in the last four years, each of them showing a profit. He's currently working on his 23d, "Viking Women," which American-International will release.

Frisco Soars; 'Sun' Smash $24,000, 'Game' Stout 20G, 'Arrow' Good 11G, 'Yuma' Lofty 17G, 'Days' Mighty 30G

San Francisco, Sept. 3.

New product is getting a heavy play here in current session, with many extended-runs holding near previous week's totals. Long holiday weekend is giving first-runs here a fine break. "Sun Also Rises" shapes great opening stanza at the Fox. "Pajama Game" is rated terrific on teeoff week at St. Francis.

"Run of Arrow" looms good at Golden Gate while "3:10 to Yuma" looks lofty at Paramount. "Action of Tiger" is dull at Warfield on initial week. "Pride and Passion" shapes excellent in seventh United Artists week. "10 Commandments" is hefty in 16th session. Long-run "Around World in 80 Days" is rated terrific at Coronet while "Seven Wonders of World" looms dandy in 41st Orpheum round. "French Are Funny Race" and "Devil's General" are tops among arty theatre entries.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Run of Arrow" (U) and "Destination 60,000" (AA). Good $11,000. Last week, "Man of Thousand Faces" (U) (2d wk), $11,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Sun Also Rises" (20th). Great $24,000. Last week, "Hatful of Rain" (20th) and "Hour of Decision" (Indie), $15,000.

Warfield (Loew) (2,656; 90-$1.25) "Action of Tiger" (M-G). Dull $8,500. Last week, "Tip On Dead Jockey" (M-G), $10,000.

Paramount (Par) (2,646; 90-$1.25)—"3:10 to Yuma" (Col) and "Beyond Mombasa" (Col). Lofty $17,000 or over. Last week, "Band of Angels" (WB) and "Frontier Gambler" (AA) (2d wk), $11,000.

St. Francis (Par) (1,400; 90-$1.25)—"Pajama Game" (WB). Sock $20,000 or near. Last week, "Jeanne Eagels" (Col) (4th wk), $6,000 in 4 days.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders" (Cinerama) (41st wk). Dandy $22,500. Last week, $25,100.

United Artists (No. Coast) (1,207;

(Continued on page 24)

Broadway Grosses

Estimated Total Gross

This Week $937,400
(Based on 23 theatres)
Last Year $696,680
(Based on 21 theatres)

'Fire' Warm 15G, Toronto; 'Rain' 7G

Toronto, Sept. 3.

Two newcomers, "Fire Down Below" and "Interlude," are okay in current week, but the holdovers are still the big strength here. "Silk Stockings" in second stanza, is socko. "Pride and Passion" in fourth frame, looms fine. "Loving You" continues big in three-house combo in third stanza.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.50)—"Pride and Passion" (UA) (4th wk). Fine $12,000. Last week, $15,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 698; 694; 50-75)—"Giant Claw" (Col) and "Night the World Exploded" (Col). Nice $14,000. Last week, "Untamed Youth" (WB) and "Restless Breed" (20th), $13,000.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 60-$1)—"Loving You" (Par) (3d wk). Swell $12,500. Last week, $15,000.

Hyland (Rank) (1,357; $1)—"Admirable Crichton" (Col) (5th wk). Good $4,000. Last week, $5,000.

Imperial (FP) (3,344; 60-$1.10)—"Fire Down Below" (Col). Okay $15,000. Last week, "Run of Arrow" (U), $10,500.

International (Taylor) (557; $1)—"Rising Moon" (WB) (4th wk). Nice $4,000. Last week, same.

Loew's (Loew) (2,098; 75-$1.25)—"Silk Stockings" (M-G) (2d wk). Still big at $14,000. Last week, $18,000.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (3d wk). Turnaway biz at $20,000. Last week, ditto.

Towne (Taylor) (693; $1)—"Love in Afternoon" (AA) (6th wk). Holding well at $4,500. Last week, $5,000.

University (FP) (1,556; 60-$1)—"Hatful of Rain" (20th) (4th wk). Fine $7,000. Last week, $7,500.

Uptown (Loew) (2,096; 75-$1.25)—"Interlude" (U). Good $8,000. Last week, "Tip on Dead Jockey" (M-G), $9,000.

York (FP) (877; $1.25-$2)—"10 Commandments" (Par) (41st wk). Steady $5,500. Last week, same.

'Game' Fancy $15,000, Ciney; 'Sun' Ditto

Cincinnati, Sept. 3.

Two hotsy new bills and extended weekend holiday lift are bulging this week's overall biz at first-runs. Fresh entrants "Sun Also Rises" at the Albee and "Pajama Game" at Palace shape for a photo-finish to top city. "Game is stronger at boxoffice. Another newcomer, "Action of Tiger," is okay at Grand. "Sweet Smell of Success" is fair in second round at Keith's. Hard-ticket "Seven Wonders of World" holds strongly in 65th frame and "Around World in 80 Days" may hit a new high on 12th lap.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Sun Also Rises" (20th). Hotsy $15,000. Last week, "Man of Thousand Faces" (U) (2d wk), $7,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Seven Wonders" (Cinerama) (65th wk). In step with 64th week's climb to $21,000, great.

Grand (RKO) (1,400; 75-$1.10)—"Action of Tiger" (M-G) and "Buster Keaton Story" (Par). Okay $7,000 Last week, "Pride and Passion" (UA) (5th wk), at $90-$1.50 scale, ditto.

Guild. (Vanse) (300; 50-90)—"Seventh Sin" (M-G) (3d wk). Moderate $1,500. Last week, $1,600.

Hyde Park (Shor) (617; 50-90)—"Bride Goes Wild" (M-G) (reissue). Okay $1,800. Last week, "Torment" (Indie), $1,700.

Keith's (Shor) (1,500; 75-$1.25)—"Sweet Smell of Success" (UA) (2d wk). Fair $6,000 after $11,500 bow.

Palace (RKO) (2,600; 90-$1.10)—"Pajama Game" (WB). Sweet $15,000. Last week, "Run of Arrow" (U), $8,500.

Valley (Wiethe) (1,300; $1.50-$2.50) — "Around World" (UA) (12th wk). May hit $21,000 for new high. Last week, $20,000.

Holiday Lifts 'Wonders' Great $20,000, '80 Days' Big 13G, K.C.; 'Band' 10G

Kansas City, Sept. 3.

Holiday week trade playing the reserved-seat situations as favorites and boosting "Seven Wonders of World" at the Missouri and "Around World in 80 Days" at Tower to great figures. Brightest newcomer is "Band of Angels," socko at Paramount. "Night Passage" in four Fox Midwest houses is just okay while "Fuzzy Pink Nightgown" at Midland looks slow. Weather continues on warm side, placing premium on air-conditioning.

Estimates for This Week

Shawnee Drive-in, Leawood Drive-in (Dickinson) (1,100 cars; 900 cars; 85c person)—"The Cyclops" (AA) and "Daughter of Dr. Jekyll" (AA) with "First Texan" (AA) (2d run). Bangup with $12,000. First time drive-in coupled in first-run policy without circuit's two hardtops.

Dickinson, Glen (Dickinson) (750; 700; 85c) — "Love in Afternoon"

(Continued on page 24)

'Sun' Blazing $32,000, Det.; 'Curse' Big 18G, 'Affair' Great 18½G, 2d

Key City Grosses

Estimated Total Gross

This Week $3,286,000
(Based on 19 cities and 231 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,082,980
(Based on 20 cities and 215 theatres.)

Detroit, Sept. 3.

Long weekend is pulling in the long green at downtown de luxers currently. "Sun Also Rises" is smash at the Fox. "Curse of Frankenstein" shapes great at the Palms. "Brothers Rico" looks average at the Broadway-Capitol.

Longterm, hard-ticket pix continue great with "Around World in 80 Days" sock in 36th week at United Artists, "Seven Wonders of World" swell in 55th session at Music Hall and "10 Commandments" terrific in 40th stanza at the Madison. "Affair to Remember" is doing solid biz in second frame at the Michigan while "Jeanne Eagels" is doing great in fourth at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.50)—"Sun Also Rises" (20th) and "Parson and Outlaw" (Col). Blazing $32,000. Last week, "Hatful of Rain" (20th) and "Restless Breed" (20th), $10,000 in second week.

Michigan (United Detroit) (4,000; 90-$1.25)—"Affair to Remember" (20th) and "Let's Be Happy" (Rep) (2d wk). Swell $18,000. Last week, $22,000.

Palms (UD) (2,961; 90-$1.25)—"Curse of Frankenstein" (WB) and "X-Unknown" (WB). Big $18,000. Last week, "Band of Angels" (WB) and "Bailout at 43,000" (Rep) (3d wk), $15,000.

Madison (UD) (1,900; $1.25-$2.75)—"10 Commandments" (Par) (40th wk). Great $14,500. Last week, $14,000.

Broadway-Capitol (UD) (3,500; 90-$1.25) — "Brothers Rico" (Col) and "Town on Trial" (Col). Average $12,000. Last week, "Young Don't Cry" (Col) and "No Time to Be Young" (Col), ditto.

United Artists (UA) (1,667; $1.25-$3)—"Around World" (UA) (36th wk). Wow $24,000. Last week, $24,200.

Adams (Balaban) (1,700; 90-$1.50)—"Jeanne Eagels" (Col) (4th wk). Great $11,000. Last week, $11,800.

Music Hall (SW - Cinerama) (1,205; $1.50-$2.65)—"Seven Wonders" (Cinerama) (55th wk). Swell $18,600. Last week, $20,400.

Krim (Krim) (1,000; $1.25)—"Silk Stockings" (M-G) (6th wk). Up to $5,500. Last week, $4,200.

'Sun' Wow $33,000, Philly; 'Game' 27G

Philadelphia, Sept. 3.

Long holiday weekend plus new product is kiting first-run biz here currently. However, good outdoors weather cut into the high potential which loomed. Standout is "Sun Also Rises," with sockeroo take at the Fox despite so-so reviews. "Pajama Game" is rated hotsy at Mastbaum being helped by favorable notices. "3:10 To Yuma" looms fast at Goldman.

"Man of a Thousand Faces" shapes great in second session at the Arcadia. "Sea Wife" shapes fair at Randolph. "Pride and Passion" is big in fifth round at the Viking.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Man of Thousand Faces" (U) (2d wk). Great $11,000. Last week, $17,000.

Boyd (SW-Cinerama) (1,430; $1.20-$2.60) — "Seven Wonders of World" (Cinerama) (71st wk). Neat $11,600. Last week, $11,300.

Fox (20th) (2,250; 55-$1.80)—"Sun Also Rises" (20th). Sockeroo $33,000. Last week, "Affair to Remember" (20th) (5th wk), $12,000.

Goldman (Goldman) (1,250; 65-$1.25)—"3:10 To Yuma" (Col). Fast $15,000. Last week, "James Dean Story" (WB), $6,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays) — "Silken Affair" (Indie) (4th wk). Slick $3,900. Last week, $5,000.

Mastbaum (SW) (4,370; 90-$1.49)—"Pajama Game" (WB). Hot $27,000. Last week, "Jeanne Eagels" (Col) (4th wk), $9,000.

Midtown (Goldman) (1,000; $2-$2.75) — "Around World in 80 Days" (UA) (36th wk). Great $15,000. Last week, same.

Randolph (Goldman) (2,250; 65-$1.25)—"Sea Wife" (20th). Fair $14,000. Last week, "Band of Angels" (WB) (3d wk), $10,000.

Stanley (SW) (2,900; 99-$1.49)—"Pickup Alley" (Col). Drab $10,000. Last week, "Will Success Spoil Rock Hunter?" (20th), $9,000.

Stanton (SW) (1,483; 99-$1.49)—"Shoot Out at Medicine Bend" (WB) and "Run of Arrow" (U). Slow $8,000. Last week, "Giant Claw" (Col) and "Night World Exploded" (Col), $14,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Silk Stockings" (M-G) (5th wk). Smooth $5,500. Last week, $6,500.

Viking (Sley) (1,000; 75-$1.80)—"Pride and Passion" (UA) (5th wk). Big $12,000. Last week, $12,500.

World (Pathe) (499; 99-$1.49)—"Fernandel, Dressmaker" (Indie). Stylish $4,000. Last week, "We Are All Murderers" (Indie) (2d wk), $2,500.

'Sun' Whopping $16,000, Denver; 'Game' Fast 17G

Denver, Sept. 3.

City is loaded with holdovers but there are plenty of strong newcomers. "Sun Also Rises" looms sockeroo at the Centre and stays on. "Pajama Game" is big at the Denver, and holds, too. "Hatful of Rain" is rated nice at Orpheum, and has won a holdover. "Band of Angels" also is smash at Paramount, for best lineup of newcomers here in weeks. "10 Commandments" looks okay at Aladdin in six weeks after 13 weeks previously at the Denham.

Estimates for This Week

Aladdin (Fox) (1,400; $1.25-$1.50)—"10 Commandments" (Par) (6th wk). After 13 weeks at Denham. Fine $7,500. Stays. Last week, $8,000.

Centre (Fox) (1,247; 70-$1.25)—"Sun Also Rises" (20th). Sockeroo $16,000. Stays on. Last week, "Affair to Remember" (20th) (4th wk), $13,000.

Denham (Cockrill) (1,428; 70-90)

(Continued on page 24)

'Sun' Mighty $31,000 In D. C.; 'Game' Lively 21G, '80 Days' Rousing 22G

Washington, Sept. 3.

Aided by vacationers returned for school opening and holiday visitors, downtown houses are enjoying brisk business currently. "Sun Also Rises" shapes tremendous at Palace while "Pajama Game" looms slick at Metropolitan and Ambassador. "Jeanne Eagels" is drawing solidly in fifth week at Trans-Lux "Pride and Passion" is also holding great at Keith's. "Fuzzy Pink Nightgown" looks smooth at Columbia. "Around World in 80 Days" is still as solid as ever at Uptown as is "Seven Wonders of World" at the Warner.

Estimates for This Week

Ambassador (SW) (1,490; 80-$1.10) — "Pajama Game" (WB). Nice $8,000. Last week, "Omar Khayyam" (Par), $6,500.

Capitol (Loew) (3,434; 70-90)—"Will Success Spoil Rock Hunter?" (20th) (2d wk). Nice $15,000 after $21,000 opener.

Columbia (Loew) (1,174; 70-90)—"Fuzzy Pink Nightgown" (UA). Smooth $8,000 or better. Last week, "Gun Glory" (M-G), $6,500.

Keith's (RKO) (1,859; 90-$1.50)—"Pride and Passion" (UA) (5th wk). Nifty $12,000. Last week, $14,000. Stays on.

Metropolitan (SW) (1,100; 80-$1.10) — "Pajama Game" (WB). Sock $13,000. Last week, "Omar Khayyam" (Par), $11,000.

Palace (Loew) (2,350; 85-$1.25)—"Sun Also Rises" (20th). Looms great for $31,000. Last week, "Man of Thousand Faces" (U) (2d wk), $10,000.

Plaza (T-L) (277; 90-$1.35)—Terrific $5,000 for small-seater after $6,500 in first. Holds.

Trans-Lux (T-L) (600; 90-$1.25)—"Jeanne Eagels" (Col) (5th wk). Solid $7,000 after $7,400 in previous week. Holds.

Uptown (SW) (1,100; $1.25-$3)—"Around World" (UA) (22d wk). Fat $22,000 on extra holiday matinee after lush $20,000 in previous week. No sign of weakening.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders" (Cinerama) (36th wk). Still great at $16,000. Last week, $15,000. Headed for winter run.

'Pajama' Smooth $12,000, Mpls.; 'Sun' Huge 9G, 'Wonders' Wow 18G, 56th

Minneapolis, Sept. 3.

With its competing attractions and huge attendance, the Minnesota State Fair continued through its finale, Labor Day, with an adverse first-run boxoffice influence, except for two hard-ticket pix. "Seven Wonders of World" and "Around World in 80 Days," in 56th and eighth weeks, respectively. However, two of three newcomers, "Pajama Game" and "Sun Also Rises," look like b.o. champions while "Band of Angels," other fresh entry, is fairly respectable.

It's the fifth and final stanzas for "Affair to Remember" and "Night Passage." Second week of "Curse of Frankenstein" still is good if not smash. Cold, rainy weather and weekend holiday are helping the wicket action.

Estimates for This Week

Academy (Mann) (847; $1.50-$2.65)—"Around World" (UA) (8th wk). Four matinees this week instead of usual three. Going clean all the time as it finishes second month. Smash $20,000. Last week, same.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (56th wk). Extra Labor Day mat helping this to give a phenomenal performance. Tremendous $18,000. Last week, with seven matinees, $23,700.

Gopher (Berger) (1,000; 85-90)—"Curse of Frankenstein" (WB) and "X, the Unknown" (WB) (2d wk). After its remarkable initial canto, still big at $5,500. Last week, $12,000.

Lyric (Par) (1,000; 90-$1.25)—"Affair to Remember" (20th) (5th wk). Satisfactory $4,000. Last week, $5,000.

Radio City (Par) (4,100; 85-90)—"Pajama Game" (WB). Although the legit production was seen here, this one perhaps is not too well known to pix patrons here who don't go too strongly for musicals. However, it looks stout at $12,000. Last week, "Jeanne Eagels" (Col) (2d wk), $5,000 in 5 days.

RKO Orpheum (RKO) (2,800; 90-$1.25)—"Pride and Passion" (UA) (4th wk). Good $6,500, and moves to Pan for another Loop week. Last week, $7,500.

RKO Pan (RKO) (1,800; 90-$1.25)—"Night Passage" (U) (5th wk). On its way after this session but has been a big winner. Satisfactory $4,000. Last week, $4,500.

State (Par) (2,300; 85-90)—"Band of Angels" (WB). Moderate $7,000. Last week, "Joe Butterfly" (U), $7,500.

Suburban World (Mann) (800; 85)—"Passionate Summer" (Indie) (2d wk). Good $2,000. Last week, $2,500.

World (Mann) (400; 85-$1.25)—"Sun Also Rises" (20th). This one has what it takes for the boxoffice. Huge at $9,000. Last week, "Interlude" (U) (3d wk), $3,200.

B'WAY'S CAPITAL LABOR DAY

Chi Hits Summer Peak; 'Game' Lusty $38,000, 'Sun' Hot 40G, 'Confidential' Hep 25G, 'Rock' Big 16G, 'Dean' 17G

Chicago, Sept. 3.

The fast pace of new product continues to be reflected in solid biz at Loop theatres here. Big and small houses are loaded currently with big pix, and grosses downtown are expected to be near top for the summer period.

"Pajama Game" is set for a bangup $38,000 at the Chicago. "Sun Also Rises" shapes mighty at $40,000 in initial session at Oriental.

Preem frame of "Chicago Confidential" at the Woods promises a noisy $25,000. "Will Success Spoil Rock Hunter?" heads for a boffo $16,000.

The Roosevelt, normally an action house, with "James Dean Story" and "Trooper Hook" shapes solid $17,000.

"Hatful of Rain" looks socko at the Garrick in second while "Sweet Smell of Success" in third at the United Artists still is fine.

Todd's Cinestage remains at capacity through its 22 frame with "Around World." "Seven Wonders" remains as top grossing roadshow in 37th set at Palace. "10 Commandments" still gets sellout shows in 41st frame at the McVickers.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.50) —"Pajama Game" (WB). Bouncy $38,000. Last week, "My Gun Is Quick" (WB) with Eydie Gorme onstage, $46,000.

Esquire (H&E Balaban) (1,400; 90-$1.25)—(Lost Continent) (Teitel) (4th wk). Tidy $7,000. Last week, $9,000.

Garrick (B&K) (850; 90-$1.25)—"Hatful of Rain" (20th) (2d wk). Sock $9,000. Last week, $12,500.

Grand (Indie) (1,200; 50-87)—Subsequent run. Last week (90-$1.25), "Unknown Terror" (20th) and "Back From Dead" (20th), okay $6,000.

Loop (Telem't) (606; 90-$1.50)—"Will Success Spoil Rock Hunter?" (20th). Boffo $16,000. Last week, "Silk Stockings" (M-G) (9th wk), $8,900.

McVickers (JL&S) (1,580; $1.25-$3.30)—"10 Commandments" (Par) (41st). Hefty $31,500. Last week, $28,900.

Monroe (Indie) (1,000; 67-87)—"Cruel Tower" (AA) and "Destination 60,000" (AA). Lofty $5,500. Last week, "Monster That Challenged World" (UA) and "Vampire" (UA) (2d wk-3 days), $2,000.

Oriental (Indie) (3,400; 90-$1.50)—"Sun Also Rises" (20th). Mighty $40,000. Last week, "Affair to Remember" (20th) (6th wk), $13,500.

Palace (SW-Cinerama) (1,484; $1.25-$3.40)—"Seven Wonders of World" (Cinerama) (37th wk). Smash $41,800. Last week, $35,000.

Roosevelt (B&K) (1,460; 65-90)—"James Dean Story" (WB) and "Trooper Hook" (UA). Spirited $17,000. Last week, "20 Million Miles to Earth" (Col) and "27th Day" (Col) (2d wk), $15,000.

State-Lake (B&K) (2,400; 90-$1.50)—"Jeanne Eagels" (Col) (3d wk). Nice $17,000. Last week, $26,000.

Surf (H&E Balaban) (685; $1.25) — "Mademoiselle Strip t e a s e" (DCA). Socko $10,000. Last week, "Rising of Moon" (WB) (4th wk), $5,000 in 5 days.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50)—"Around World in 80 Days" (UA) (22d wk). Capacity $24,800. Last week, same.

United Artists (B&K) (1,700; 90-$1.50)—"Sweet Smell of Success" (UA) (3d wk). Fine $12,000. Last week, $21,800.

Woods (Essaness) (1,200; 90-$1.50)—"Chicago Confidential" (UA). Noisy $25,000. Last week, "Man on Fire" (M-G) (3d wk), $16,000.

World (Indie) (606; 90)—"Dressmaker" (Teitel) (3d wk). Gentle $2,200. Last week, $2,800.

Ziegfeld (Davis) (435; $1.25-$1.50) — "Light Across Street" (Davis) (3d wk). Looks better than big $3,100. Last week, $3,300, and over hopes.

'SUN' BRIGHT $13,000, PORT.; 'GAME' FAT 13½G

Portland, Ore., Sept. 3.

Big burst of strength this round is coming from new entrants. "Sun Also Rises" is great at the Fox while "Pajama Game" looms solid at Orpheum. "Man of Thousand Faces" is fine in second Liberty week. "Around World" is rated lofty in 20th stanza at Broadway. Summer heat is a handicap at all spots currently.

Estimates for This Week

Broadway (Parker) (980; $2-$2.50) — "Around World In 80 Days" (UA) (20th wk). Lofty $12,500. Last week, $12,400.

Fox (Evergreen) (1,536; $1-$1.50) "Sun Also Rises" (20th) and "Black Beauty" (Indie). Big $13,000 or near. Last week, "Jeanne Eagels" (Col) and "Last Man To Hang" (Col) (2d wk), $7,800.

Guild (Indie) (400; $1.25)—"Green Man" (DCA) (2d wk). Neat $2,000. Last week, $2,900.

Liberty (Hamrick) (1,890; 90-$1.25)—"Man Of Thousand Faces" (U) and "Oklahoman" (AA) (2d wk). Fine $7,000. Last week, $7,600.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Pajama Game" (WB) and "Restless Breed" (20th). Hefty $13,500. Last week, "Hatful of Rain" (20th) and "Lure of Swamp", (20th), $5,800.

Paramount (Port-Par) (3,400; $1-$1.50)—"Pride and Passion" (UA) (3d wk). Loud $8,000. Last week, $8,100.

'80 Days' Terrif $16,000 in Omaha

Omaha, Sept. 3.

Big Labor Day weekend plus opening of "Around World in 80 Days" at Ralph Bank's Admiral Theatre has perked things here considerably. "80 Days" is near-capacity as it starts what could be a winter-long run. "Affair to Remember" is hefty at Orpheum while "Gun Glory" is lively at the State. The holdovers, "Hatful of Rain" at Brandeis and "Pride and Passion" at the Omaha, are both mild.

Estimates for This Week

Admiral (Blank) (866; $2.50-$2.20) — "Around World" (UA). Terrific $16,000. Last week, subsequent-runs.

Brandeis (RKO) (1,100; 75-90)—"Hatful of Rain" (20th) and "Apache Warrior" (20th) (2d wk). Light $3,000. Last week, $4,400.

Omaha (Tristates) (2,066; 90-$1.25)—"Pride and Passion" (UA) (3d wk). Mild $4,000. Last week, $6,000.

Orpheum (Tristates) (2,980; 75-90)—"Affair to Remember" (20th). Hefty $9,000. Last week, "Love in Afternoon" (AA), $7,000.

State (Goldberg) (850; 75-90)—"Gun Glory" (M-G). Tidy $6,500, and may hold. Last week, "Tip on Dead Jockey" (M-G), $3,200 in 6 days.

Ashland in K.C. May Return to Pic Fold

Kansas City, Sept. 3.

The Ashland Theatre, believed a dead issue on the city's far east side, is rearing its head again as a possible neighborhood film theatre. Opened and closed periodically over a span of a couple of years by Commonwealth Amusement Corp. recently, the theatre finally closed when kids and juves made attending distasteful for adults.

Since its demise as a picture house, the Ashland has served several tenants, but currently houses a church. Elements in the neighborhood have never ceased to clamor for a motion picture policy since it closed months ago.

(Continued on page 24)

'GAME' TERRIFIC 200G, HALL HIGH

Despite the resumption of torrid weather, Broadway first-run business is soaring in current session, being helped obviously by the long Labor Day weekend with its upped scales and several new, strong pictures. There was nothing in the weather to induce New Yorkers to visit the Times Square area, but the final sermon of Billy Graham's N.Y. Crusade on Broadway near 42d St., Sunday night (1), brought about 75,000 additional people to Broadway. This may have drawn more tourists to the city since out-of-towners started pouring into the town last Thursday.

New blockbuster is "Pajama Game" with stageshow at the Music Hall, with a huge $200,000 likely opening session, new Labor Day week record. Figure is topped only by one other pic, which had the advantage of five-shows daily. First five days was a new opening week high at Hall. "Jeanne Eagels" also new, looks to hit a great $68,000 at the Capitol.

"3:10 To Yuma," another newcomer, climbed to a sturdy $27,000 opening round at the Astor. "Chicago Confidential" looks like it will do only a mild $14,000 in preem week at the Victoria.

"Sun Also Rises" with stageshow is holding with a smash $114,000 in initial holdover session at the Roxy, or just $5,000 below opening week. "Love In Afternoon" is heading for a good $40,000 in second week at the Paramount and is great $17,500 in second at the Plaza.

"Battle Hell" shapes rousing $18,000 in first holdover frame at the Central, close to opening week figure. "Man On Fire" is doing comparatively better in second week than first at the State where a nice $17,000 looms.

"Man of a Thousand Faces" still is great with $28,000 at the Palace for third round.

Hard-ticket pictures naturally were boosted by the holiday influx. "Around World in 80 Days" finished its 46th session at the Rivoli with a capacity $45,000, being helped by two extra performances. "10 Commandments" is heading for a smash $45,000 in current (43d) round at the Criterion, aided by one extra show. "Seven Wonders of World" climbed to great $36,400 in its 73d stanza at the Warner, now being in 74th week. First day (Sunday) of 74th session was the second biggest Sunday of its entire run.

Three Continental pix are in their preem weeks currently. "Man Escaped" was great $9,300 opening round at Baronet. "Novel Affair" was solid $9,100 on initial week at Little Carnegie. "Four Bags Full" opens today at Trans-Lux 52d St. A fourth film from same distrib, "Brothers in Law," held at sock $9,500 in second Guild stanza.

Estimates For This Week

Astor (City Inv.) (1,300; 75-$2)—"3:10 To Yuma" (Col) (2d wk). Initial stanza ended last night (Tues.) was sturdy $27,000 or near. In ahead, "Fire Down Below" (Col) (3d wk-6 days), $13,000.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Novel Affair" (Cont) (2d wk). First session concluded Monday (2) was solid $9,100. In ahead, "Lover's Net" (Times) (5th wk-8 days), $3,800.

Baronet (Reade) (430; $1.25-$1.80)—"Man Escaped" (Cont) (2d wk). Initial round concluded Sunday (1) was great $9,300. Previous week, "Maid in Paris" (Cont) (6th wk-10 days), $5,200.

Capitol (Loew) (4,820; $1-$2.50) —"Jeanne Eagels" (Col). First stanza ending tomorrow (Thurs.) looks to soar to smash $68,000. Holds, natch! In ahead, "Pride and Passion" (UA) (9th wk), $27,000.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (43d wk). This session winding tomorrow (Thurs.) is heading for a wow $50,000 in 16 performances, and taking in Labor Day weekend. The 42d week was $44,000 for 15 shows. Stays indef at this rate.

Fine Arts (Davis) (468; 90-$1.80) —"The Roots" (Harrison). Opened

(Continued on page 24)

New Films Lift L.A.; 'Sun' Brilliant $29,000, 'Game' Boff 46G in 3 Spots, 'Yuma' 81G, 14, 'Man'-'Cat' 106G, 13

Los Angeles, Sept. 3.

Heavy Labor Day weekend returns indicate current session will hit a mighty $332,800 for top houses in this area as against last year's $317,700 for the same period. Strong new films, stout holdovers figure importantly in pushing the take to this lofty high.

"Pajama Game" leads the newcomers with socko $46,000 in sight in three theatres. However, the science-fiction combo of "Amazing Colossal Man" and "Cat Girl" is hitting a terrific $19,000 or better in three first-runs with a smash $106,000 expected from 13 situations in the L.A. area.

"Sun Also Rises" shapes smash $29,000 at the Chinese. Swinging to first multiple-runs after showcasing are "Affair To Remember," powerful $30,000 in four houses, and "Pride and Passion," stout $22,500 in three spots.

"3:10 To Yuma" is solid $17,000 or a bit over in three houses, with $61,000 total in 14 local situations. Hard-ticket pix are especially big. "Seven Wonders of World," "Around in 80 Days" and "10 Commandments" all soaring ahead of the previous week's take.

Estimates for This Week

Chinese (FWC) (1,908; $1.25-$2.40) —"Sun Also Rises" (20th). Socko $29,000. Last week, "Affair to Remember" (20th) (6th wk), $9,500.

Hawaii, El Rey, Globe (G&S-FWC-Metropolitan) (1,106; 861; 799; 90-$1.50)—"Amazing Colossal Man" (A-I) and "Cat Girl" (A-I). Huge $19,000 or better. Last week, Hawaii with Orpheum, Four Star, "Fuzzy Pink Nightgown" (UA) and "Outlaw's Son" (UA), $11,400; El Rey, "Film Parade" (Indie) (reissue), $1,100 (5 days). Globe, with Fox Beverly, "Love in Afternoon" (AA) (4th wk), FB), $2,800.

Hillstreet, Ritz, Hollywood (RKO-FWC) (2,752; 1,330; 756; 90-$1.50) —"3:10 to Yuma" (Col) and "Calypso Heat Wave" (Col). Hefty $17,000 or a bit over. Last week, Hillstreet with Iris, "Bambi" (BV) (reissue) and "Apache Warrior" (20th) (2d wk), $7,300; Ritz with State, Vogue, "Omar Khayyam" (Par) and "Seventh Sin" (M-G), $21,800; Hollywood, with Downtown Paramount, Loyola, Uptown, "Sea Wife" (20th) and "Hell Devil's Island" (20th), $20,600.

Downtown Paramount, Wiltern, Vogue (ABPT-SW-FWC) (3,300; 2,344; 825; 90-$1.50) — "Pajama Game" (WB). Boffo $46,000. Wiltern, with Downtown, New Fox, "Run of Arrow" (U) and "Land Unknown" (U), $21,000.

Pantages, State, Four Star (RKO-UATC) (2,812; 2,404; 868; 90-$1.80) —"Tip on Dead Jockey" (M-G) and "House of Numbers" (M-G). Fair $17,800. Last week, Pantages,

(Continued on page 24)

'SUN' ROBUST $13,000, SEATTLE; 'GAME' 10G

Seattle, Sept. 3.

It's a clean sweep for new pix at regular first-runs here this stanza, but not all of them are big. Biggest money is going to "Sun Also Rises," rated big at Fifth Avenue. In like category is "Man of Thousand Faces" at smaller Music Box. "Pajama Game" shapes solid at Music Hall. But "Fuzzy Pink Nightgown" is drab at Orpheum and "3:10 To Yuma" is only fair at Coliseum. "Seven Wonders of World" looms great in second Paramount session.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50). — "Around World" (WB) (20th wk). Swell $14,000. Last week, $12,700.

Coliseum (Evergreen) (1,870; 90-$1.25)—"3:10 to Yuma" (Col) and "Beyond Mombassa" (Col). Fair $7,000. Last week, "Omar Khayyam" (Par) and "Strange One" (Col), $9,100.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"Sun Also Rises" (20th) and "Courage of Black Beauty" (20th). Big $13,000 or near. Last week, "Jeanne Eagels" (Col) and "Last Man to Hang" (Col) (2d wk), $13,600.

Music Box (Hamrick) (850; 90-$1.25)—"Man of Thousand Faces" (U). Big $6,000. Last week, "Lost Continent" (Indie), $3,100.

Music Hall (Hamrick) (2,200; 90-$1.25) — "Pajama Game" (WB) Solid $10,000. Last week, "Gun Glory" (M-G) and "Decision Against Time" (M-G), $5,700.

Orpheum (Hamrick) (2,500; 90-$1.25) — "Fuzzy Pink Nightgown" (UA) and "Trooper Hook" (UA). Drab $5,500. Last week, "Monster Green Hill" (DCA) and "Half Human" (DCA), $6,200.

Paramount (SW-Cinerama) (1,262; $1.20-$2.45) — "Seven Wonders" (Cinerama) (2d wk). Great $21,000. Last week, $14,500 in 4 days.

'Pride' Socko 20G, Prov.; 'Sun' Hot 8G

Providence, Sept. 3.

Biz looms solid here this week. Upped scale is boosting the State's "Pride and Passion" to a great total. Also matching the hot weather are RKO Albee's "Hatful of Rain" and Majestic's "Sun Also Rise." Strand is good with "3:10 to Yuma."

Estimates for This Week

Albee (RKO) (2,200; 65-80) — "Hatful of Rain" (20th) and "Apache Warrior" (20th). Hefty $9,000. Last week, "Run of Arrow" (U) and "Fire Maidens Outer Space" (Indie), $7,000.

Majestic (S-W) (2,200; 65-80) — "Sun Also Rises" (20th). Hot $8,000 or over. Last week, "Beginning of End" (AB-PT) and "Unearthly" (AB-PT), $7,000.

State (Loew) (3,200; 75-$1.25)— "Pride and the Passion" (UA). Upped scale and long holiday weekend has house headed for great $20,000. Last week, "Jeanne Eagels" (Col) and "Woman of River" (Col) (2d wk), $12,000 in 8 days.

Strand (Silverman) (2,200; 65-80) —"3:10 to Yuma" (Col) and "No Place to Hide" (Col). Good $7,000. Last week "Garment Jungle" (Col) and "Beyond Mombasa" (Col), good $6,000.

Eckman to M-G in Mpls.

Appointment of Sidney Eckman, Metro's assistant branch manager in Washington, to branch manager in Minneapolis was disclosed yesterday (Tues.) by Charles M. Reagan, sales v.p.

The appointment is effective immediately. Eckman succeeds Ralph W. Maw.

Strike's End Hypoes Hub; 'Sun' Smasheroo $24,000, 'Game' Big 25G, 'Dean' 20G

Boston, Sept. 3.

End of newspaper strike, with resumption of publication Friday afternoon (30), and bringing renewal of theatre ads is making a big impact at the b.o. currently. Most new entries shape solid. "Pajama Game" is torrid at the Metropolitan, first winner in some time there. "James Dean Story" looks good at Paramount and Fenway. "Sun Also Rises" looms boffo at the Memorial. "Action of Tiger" is passable at the Pilgrim. "Jeanne Eagels" is okay in third weeks at State and Orpheum. "Doctor at Large" is socko at Kenmore.

Estimates for This Week

Astor (B&Q) (1,372; 90-$1.50)—"Hatful of Rain" (20th) (5th wk). Good $6,000. Last week, $5,500.

Beacon Hill (Sack) (678; 90-$1.25)—"Lost Continent" (Lopert). Fine $12,000. Last week, "Nana" (Times) (7th wk), $4,200.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Seven Wonders of World" (Cinerama) (54th wk). Great at $16,000. Last week, $14,500.

Exeter (Indie) (1,200; 60-$1.25)—

(Continued on page 24)

WB Sale of Pix to Brit. TV Sees Other Studios in Watch-Wait Stance

Sale of a block of Warner Bros. features to British commercial tv has focussed the attention of other companies on the tv market abroad. All say they've received bids from foreign tv interests to make deals, but few have actually been consummated.

One of the companies sitting on the fence is 20th-Fox, which has had several offers, particularly in Europe. Murray Silverstone, 20th-International prexy who returned from Europe this week, took up the question during his huddles with 20th prexy Spyros P. Skouras in London.

Since the tv market abroad is still largely underdeveloped, the companies are in a peculiar position. They have to decide whether the time is ripe to service abroad or to wait until the market has grown and revenues are potentially bigger. At the same time, the sale of the WB pix brings up the question of who gets there first in a market that can be saturated a lot quicker than the U.S.

Still another consideration are the exhibitors in Europe who, certainly in comparison with the U.S., are organized very tightly and in a position to strike back at companies that deal with the tv competition. Situation is a little different with Warner Bros. than with the other outfits since Warners originally sold the negative rights to its product. Others simply have leased the rights.

Of the majors, actually only Republic has sold blocks of its films to overseas tv. Several indies have, of course, made deals.

3 for RKO

Continued from page 5

tentatively is set for next summer.

First of RKO projects to be made by DeLaurentiis will be "Fortunella," directed by Eduardo DeFilippo from a script by Federico Fellini, Ennio Flajano and Tullio Pinelli. Cast is headed by Paul Douglas and Giulietta Masina, with a French thesper a possible third name. Pic starts Sept. 20 and RKO so far has set release for Italy only. Second item also stars Miss Masina, will be directed starting in December by Mario Monicelli, and also has RKO release for Italy.

Third phase of the DeLaurentiis-RKO pace would be a largescale "international" pic to be made by Fellini. Depending on script chosen and actor availability, it could either be a project called "Viaggio con Anita," for which Gregory Peck or William Holden has been sought to costar with Sophia Loren, or another Fellini idea, "Le Libere Donne Di Magliano". Pix would roll in January.

DeLaurentiis revealed that his "Sea Wall" (made for Columbia) will run 113 minutes in its final form. It was directed by Rene Clement.

Hong Kong

Continued from page 5

only 11—a scant 4%—carried the Production Code seal of approval. In most instances, importers make no effort to obtain the seal which—on much of their product—they know they couldn't get anyway. Even the British films, however, which would qualify for a seal, don't bother getting it. The J. Arthur Rank Organization never submits its imports.

Last year, during the first six months of the censor's year, the Germans got 66 seals, followed by the Chinese with 63, the Mexicans with 59, British with 27, Italians 17 and the French 13.

Top 10 this year, after China, Britain, Mexico and Germany, are France with 21, Italy 12, Argentina 7, Russia 7, Greece 5 and Japan 4. No breakdown is available between features and shorts for the individual countries, but the vast majority of the imports listed from the big countries constitute features.

Chinese films play off in Manhattan's Chinatown, where three houses need enough product for two or three weekly changes. Main market for these pix is on the Coast.

Stellings Taps Chairmen For TOA's Florida Meet

Ernest G. Stellings, president of Theatre Owners of America, has selected representatives from all sections of the country to serve as co-chairman of the exhibitor org's 10th anni convention to be held at Miami Beach in November.

Western member of the four-man convention committee will be Albert Forman, president of Oregon Theatres Assn. Paul L. Krueger, prexy of Wehrenberg Theatres and v.p. of Missouri-Illinois Theatres Assn., will represent the Central states; Henry G. Plitt, president of Paramount Gulf Theatres, the south, and Philip F. Harling, chairman of TOA's toll tv and Small Business Administration committee and an exec of Fabian Theatres, the east.

U.S. Opera Singers

Continued from page 2

European experience demand. First is that in Europe, one gets intensive training in a few years and much more experience than in the U. S. Secondly, the American public and managers are still impressed by the European background. Third is that in Europe, if one is out of work, he's an artist, and treated with respect. Out of work in America, you're a bum, he says.

With nearly 100 opera companies in Germany and Austria, plus 10 more in Switzerland, and 30 companies in Italy, one has a tremendous chance to sing roles both in German and Italian. In America, it's the Met and N. Y. City Center plus opera companies running for six weeks in Chicago and San Francisco. Most of the companies want stars and a newcomer hasn't a chance.

"If you're really enterprising in Europe, you can find plenty of work," he said. "A good but unknown singer can make at least $250 a month here, which is plenty to live on, and the experience is worth a fortune."

To make his living expenses, the enterprising Morris, who just arrived in Europe this January, started teaching voice to American and German students, mainly children of American military personnel stationed here. In addition, he's booked for six concerts this fall with local military clubs, paying from $25 to $40 each. And a tour with the State Department's America House pays him $10 a concert in Germany. He picked up another $400 as musical director for the Frankfurt Summer Theatre, underwritten by the U. S. Army.

'You need enough money when you come to Europe to live nearly a year," he stresses. "It takes that long to get established. The first four months you audition for agents alone, and you have to audition a year in advance for the city operas."

Atlas Corp.

Continued from page 3

buy 153,553 shares of common, and Odlum indicated it would exercise this right. Atlas showed 402,453 shares of Walt Disney Productions as of last June 30, which indicates it now holds only 2,453 shares. The 402,453 shares had been estimated to be worth $8,857,032.

Corporation, besides its remaining W. D. interests, now holds only 2,000 shares of Loew's Inc., 1,000 Paramount Pictures shares and 20,000 shares of Technicolor Inc.

Atlas is now planning to merge five major uranium companies to form a huge indie uranium mining company. This part of the company's diversification plans apparently is a swing towards mining of uranium. The new company in which Atlas has agreed to take stock would be known as the Hidden Splendor Mining Co. Part of the deal has Atlas agreeing to take stock in the merged company at $7.50 per share, in exchange for some $6,000,000 of the $16,000,000 of the present Hidden Splendor notes which it now holds.

THEATRE BAR KAYOED; FRANK CLOSING HOUSE

St. Paul, Sept. 3.

Circuit owner-Hollywood producer W. R. Frank suffered defeat in his fight to retain the liquor license for the bar-restaurant that is connected with his suburban West Twins film theatre. Disregarding his plea that he couldn't afford to operate the showhouse minus the liquor revenues, the South St. Paul council approved the license transfer to another location to be occupied by Frank's West Twins tenants.

Frank himself previously had been the license holder, operating the bar-restaurant as well as the theatre until he turned it over to the tenants who are now moving out because of a business dispute with him, the building's owner.

It's anticipated that Frank will now close the theatre which has been operating in the red.

Briefs From Lots

Hollywood, Sept. 3.

Alan Reed set for a featured role in "Marjorie Morningstar" at Warners and his son **Alan Jr.** drew the male lead opposite **Molly Bee** in "Going Steady," **Sam Katzman** production at Columbia . . . "Barricade," an original by **Art & Jo Napoleon** will be the husband-wife team's next indie under their Jana Productions banner . . . **Raymond Stross** will make "A Question of Adultery," story of artificial insemination, in England in November as a co-production with Cine-World Productions . . . **Vance Skarstedt**, film editor for **Albert C. Gannaway** for the last six months, upped to a producer post . . . **Mae Clark** set by Universal for a role in "How Lonely the Night," **Richard Egan-Julie London-Arthur O'Connell** starrer . . . Metro signed **Mickey Shaughnessy** for a leading role with **Glenn Ford** in "The Sheepman," which will be **Edmund Grainger's** first film for the Culver lot . . . **Myra Fahey** drew a role in "The Light in the Forest" for Walt Disney.

Sophia Loren to star in new version of "Blood and Sand," to be produced by Henry Ephron for 20th-Fox . . . Paramount bought "Bridge to the Sun," non-fiction book by **Gwen Tereasaki** . . . **Cornel Wilde** collabing with **James Edmiston** on "How to Make a Million" . . . "Hell Week," original by **Edward E. Seabrock** and **Homer McCoy**, acquired for production by AB-PT Pictures for November starting date . . . Gannaway International will film "Blueprint for Crime," from orignal screenplay by **Art Estrada** and **Steve Masino** . . . **Gwen Verdon** will costar with **Tab Hunter** in Warner Bros.' "Damn Yankees" . . . **Aubrey Schenck** and **Howard W. Koch** cast **Grian Keith** to star in "Hell's Highway," first under pair's new distrib pact with Warner Bros. . . . "One for the Dame," unproduced play by **Harry Essex** and **Lesser Samuels**, bought by Columbia Pictures, which signed duo to write screenplay.

Efrem Zimbalist Jr. drew a role in "Hell's Highway" which **Aubrey Schenck** will produce at Warners . . . AB-PT pictures bought "The Daring and the Damned," an original screenplay by Fred Freiberger . . . **Albert Zugsmith** added "The Unvanquished," **William Faulkner's** Civil War novel, to his Metro schedule. Studio has owned the property for almost 20 years . . . **Louise Beavers** set for a role in "The Goddess," Paddy Chayefsky film at Columbia . . . **Patricia Donahue** signed for the femme lead in "On the Make," 48th in the Bowery Boys series at Allied Artists . . . **Arthur Loew Jr.** will make "The Proving Flight," story of British commercial jet aviation, in London under the banner of his Mediterranean Films . . . Warners signed **Miiko Taka**, Japanese actress who made her film bow in "Sayonara," to a term contract.

Audrey Totter will costar with **John Agar** in "Jet Alert" for American-International . . . Universal set **Jack Mahoney** for a leading role in "There's A Time to Love," now shooting in Germany. . . . **Dan Duryea** signed to star in "The Big Drop" which has been purchased by agent **Milt Rosner** who is packaging for indie production . . . **R. G. Springsteen** will direct "Cole Younger, Gunfighter" at Allied Artists . . . **Gregory Peck** acquired "Pork Chop Hill" for production by his indie Melville Productions. **Sy Barlett** will produce . . . Metro set **John Sturges** to direct "The Law and Jake Wade," **Robert Taylor** starrer.

'Morningstar' in the Mountains

[EVERY GUEST A SHUTTERBUG]

Schroon Lake, N. Y., Sept. 3.

More film will probably be exposed for the shooting of "Marjorie Morningstar" than on any picture ever produced in Hollywood or elsewhere. Lest this observation be misconstrued as a comment on the length of the picture or of the ability of Milton Sperling and Irving Rapper, producer and director of the Warner Bros. production, it should be pointed out that location work for the filmization of the Herman Wouk novel is being done at Scaroon Manor, an Adirondacks area resort hotel where each of the 1,000 or so guests appears to be an amateur camera fiend.

Each of the principals in the picture, including Natalie Wood, Gene Kelly, Ed Wynn and George Tobias, all of whom are here for three weeks of location filming, have spent as much or perhaps more time before the still and motion picture cameras of the paying guests than they have in front of the cameras of cinematographer Harry Stradling and the still men assigned to the unit. One guest, a two-week vacationer, is said to have recorded at least two feature pictures with his 8m Kodak.

Players' Extra Exposure

The leading performers, as well as the supporting players, including Carolyn Jones, Marty Milner and Martin Balsam, have taken in stride the constant exposure to shutterbugs and have posed graciously for the guests. The presence of the Hollywood unit, consisting of a crew of 100, appears to have fascinated the vacationers who are abandoning their usual activities to observe a film production unit in action. For the most part, the guests have been cooperative during the rehearsal and actual shooting periods and little firm policing—a delicate situation—has been necessary.

Producer Sperling plans to shoot one-third of the picture at Scaroon Manor, which is not unlike the resort in Wouk's novel where Marjorie Morningstar, played by Miss Wood, meets her Noel Airman, portrayed by Kelly. As a matter of fact, the hotel is one of the few remaining resort spots that provides its guests with entertainment in a manner similar to that depicted in Wouk's tome. Owner Joseph Frieber clings to the policy of presenting staff-produced shows with staff entertainers. The production and entertainment staff of 32 produces its own musical shows with original books and lyrics. Guest entertainers are brought in twice a week to augment the home-produced programs.

Producer for the last 20 years has been Dave Bines, long associated with RKO Theatres. His wife, Cookie, is the choreographer. Myron Roman, who led the orchestra at the Palace on Broadway before the recent fade of the house's vaude policy, is the man in front of Scaroon's outdoor bandshell, a perfect cutdown replica of the one in the Hollywood Bowl. Alex Makofka is the veteran arranger and composer.

Tennis Takes Back Seat

A number of Scaroon's staff singers and dancers have been hired by Sperling and director Rapper to appear in musical sequences of the film. Although the music has been pre-recorded in Hollywood, eight musical sequences will be staged and filmed here. The rehearsals in particular, including a comedy bullfight routine featuring Wynn and a dance sequence with Miss Wood, brought out the guests in droves. They abandoned the tennis courts, swimming area and other recreational facilities to watch choreographer Jack Baker's guiding of the Hollywood visitors.

The arrival of the Hollywood contingent has altered the lives and routines of a number of Scaroon employees as well as residents of the local area. A medical student working his way through school by waiting on tables has become Gene Kelly's stand-in and his former colleagues now serve him as he sits with the Warner crew in the dining room. Two local girls have been selected to stand in for Natalie Wood and Carolyn Jones. Children of a nearby summer camp will be used in a sequence. In addition, residents of two neighboring towns have been tapped for extra work.

The production, budgeted at $2,000,000, will move to New York City for several days following the three weeks here. However, all the principals will have appeared in scenes at Scaroon before the troupe moves out. Claire Trevor and Everett Sloane were due in.

WB is shuttling newsman from all over the country to the resort during the shooting. All told, some 80 scribes are expected to visit the location during the shooting schedule.

Saga of Spieker

Continued from page 4

the Danish contortionist act, the Colbergs. Sonja parted from this company in January, 1952; Colberg was going to Copenhagen and she had to return to Berlin to obtain a Danish visa.

It was in March, 1952, that she made Copenhagen, trained and hit the road again (with the Schweizer National Circus on an eight-month tour—five months in Belgium—showing at the National Scala in the Danish capital) until July, 1953, when she and Walter Colberg came to America under contract to George A. Hamid.

U.S. and Canadian Dates

Sonja Spieker and Walter Colberg had a heavy schedule playing the eastern states and Canada—theatres, club dates, fairs, local television, at auto dealers and sportsmen exhibitions, etc.

All dates had to be cancelled in August, 1954, for it was at this time that the second of the two bad spins caused her lengthy hospitalization, She was admitted to the General Hospital in Reading, Pa., and, with her injuries diagnosed, two months later was taken in an ambulance to Will Rogers.

Rogers Hospital is "Your Hospital," states its benefactors. Meaning it's open to all members of show business and their families without any charge at all. Show business owns it and supports it but it's no secret that the moving spirit behind it is a limited group, mainly motion picture people such as distributor Abe Montague and exhibitor Robert J. O'Donnell. It's a matter of continuing concern to them, as it is to Herman Robbins, Si Fabian, Sam Rosen, Gene Picker, Ned Depinet, Max A. Cohen, William German (to drop a few more picture business names at random) and the board of the Motion Picture Assn. of America.

AGVA Steps In

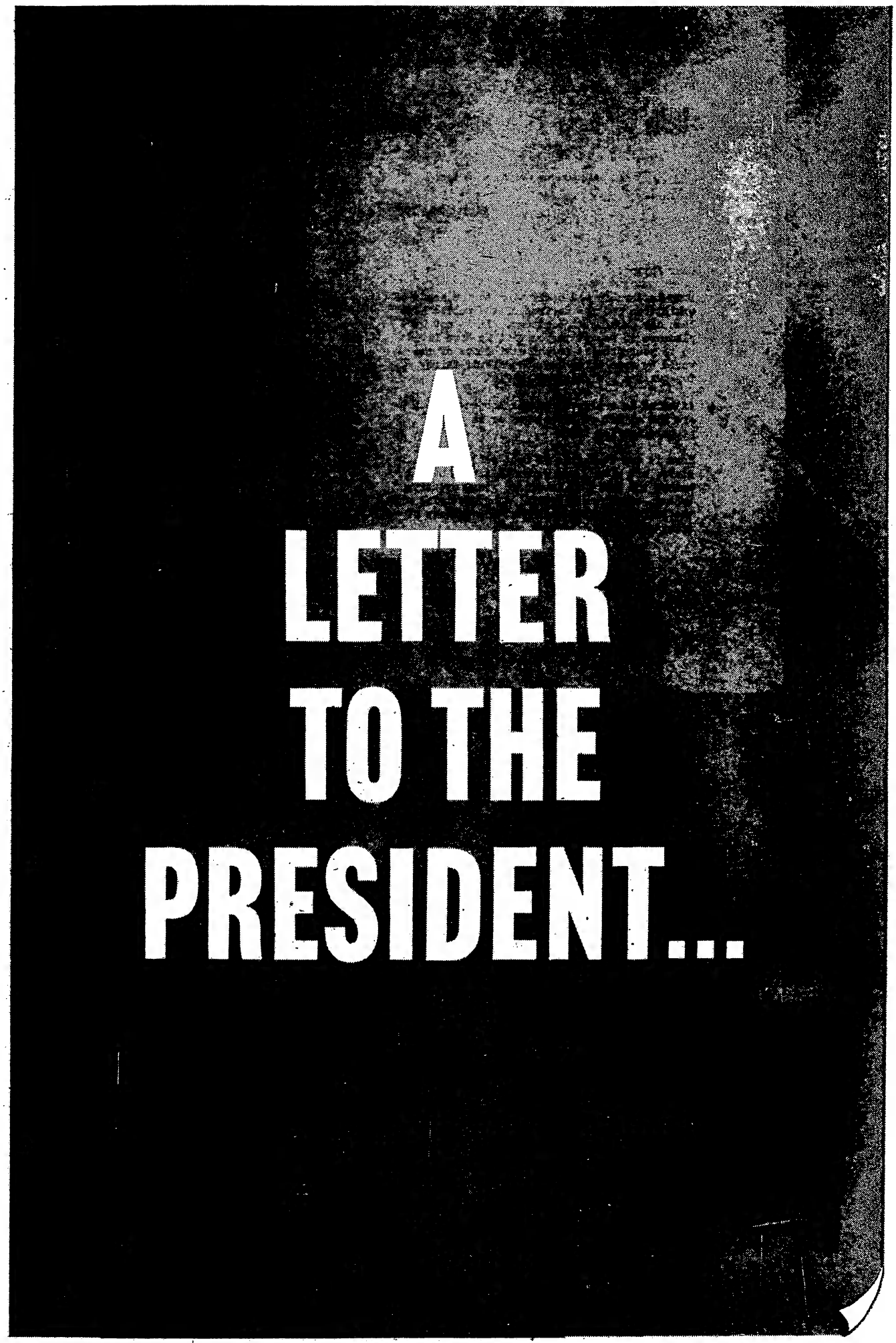
For Sonja, the way to Rogers was through the American Guild of Variety Artists, of which she had become a member. AGVA reps heard of her case, made the necessary contacts with the institution that's "owned and operated by and for members of the motion picture and amusement industry for treatment and hospitalization."

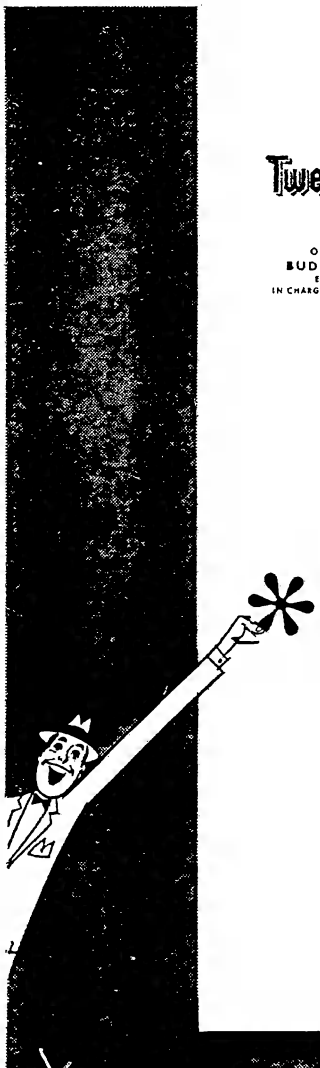
In the interim, though, other contacts were made. A physician at the Reading hospital and theatre interests acquainted Rep. George M. Rhodes of Pennsy with the international fix Sonja was in. Admitted to America on a working visa, she faced the prospect of being shipped back to Germany to await her turn on the immigration quota list.

In 1956 Rep. Rhodes introduced the measure which would lift the barriers and on Aug. 6, 1957, sent this telegram to Sonja:

"Pleased to advise your bill passed by both House and Senate. Now awaiting signature of President Eisenhower which should be only a matter of a few days. Sincerest congratulations that you can now become permanent resident of United States."

Awaiting her final papers, Sonja says the rigors of acro and contortionist work preclude this field from her future. She adds: "Everything is indefinite. I would like very much to go back to show business, perhaps to study acting. But I don't know if I'll be able to do it."


A
LETTER
TO THE
PRESIDENT...



Twentieth Century-Fox Film Corporation

OFFICE OF
BUDDY ADLER
EXECUTIVE
IN CHARGE OF PRODUCTION

STUDIOS
BEVERLY HILLS, CALIFORNIA

August 20, 1957

Dear Spyros:

Your leadership and dedication to the needs of exhibition and the desires of the public have been our proudest incentives. It is now my pleasure to report to you that we have lived up to your promise to the exhibitors of the world by completing our schedule of thirty top-quality pictures for 1957.

Attached is a line-up of the subjects which are now either on the stages or in script preparation for 1958.

Here is our stockpile of best-sellers, big stars, hit plays, new personalities who will become the stars of tomorrow, great creative talent, and fresh and vital story material with the built-in values that meet the demands of today's world and today's market.

My very best,

Buddy

Mr. Spyros P. Skouras
New York Office

From the desk of-
SPYROS P. SKOURAS

August 23, 1957

Dear Buddy:

I am delighted with the news of your progress in creating more and better product of high box-office quality. This is the only way we can help the exhibitor today in his urgent need for good pictures.

Your outline of our future product, already so well advanced in production, represents a wonderful accomplishment by yourself and your staff and the artistic, creative and technical people of the studio. This warrants the high commendation and thanks of your co-workers here which I know the exhibitors of the world will share.

I consider this the most important statement from our company this year and I am requesting that your letter be reproduced as an announcement to the industry.

Gratefully,

Spyros

THE SCHEDULE FOR 1958

THE DIARY OF ANNE FRANK, from the Pulitzer Prize stage play and screenplay by Albert Hackett and Frances Goodrich. Produced and directed by George Stevens.

ROGERS AND HAMMERSTEIN'S "SOUTH PACIFIC," *(Roadshow in Todd-AO)* starring ROSSANO BRAZZI, MITZI GAYNOR, JOHN KERR. Produced by Buddy Adler, directed by Joshua Logan.

MUD ON THE STARS, from the novel by William Bradford Huie. Produced and directed by Elia Kazan.

THE YOUNG LIONS, from Irwin Shaw's novel, starring MARLON BRANDO, MONTGOMERY CLIFT, DEAN MARTIN and co-starring BARBARA RUSH and MAY BRITT. Produced by Al Lichtman, directed by Edward Dmytryk, screenplay by Edward Anhalt.

TOWNSEND HARRIS, starring JOHN WAYNE, directed by John Huston, produced by Eugene Frenke.

THE BRAVADOS, starring GREGORY PECK, screenplay by novelist John O'Hara. Produced by Herbert Bayard Swope.

TEN NORTH FREDERICK, starring SPENCER TRACY in John O'Hara's best-seller. Produced by Charles Brackett, written for the screen and directed by Philip Dunne.

THE HELL-BENT KID, a novel by Charles O. Locke, produced by Robert Buckner, starring DON MURRAY and directed by Henry Hathaway.

A CERTAIN SMILE, from the best-seller by Francoise Sagan, author of "Bonjour Tristesse." Produced by Henry Ephron, directed by Jean Negulesco, screenplay by Frances Goodrich and Albert Hackett. Starring CHRISTINE CARERE.

BLOOD AND SAND, from the Vincente Blasco Ibanez classic, produced by Henry Ephron from a screenplay by Phoebe Ephron. Starring SOPHIA LOREN.

CAN-CAN, from Cole Porter's musical stage hit, produced by Henry Ephron.

THE SMALL WOMAN, from the story by Alan Burgess. Produced and directed by Mark Robson.

OUR LOVE, starring LAUREN BACALL and ROBERT STACK. Produced by Charles Brackett, directed by Jean Negulesco, screenplay by Luther Davis.

FRAULEIN from the novel by James McGovern, starring DANA WYNTER and MEL FERRER, produced by Walter Reisch from a screenplay by Leo Townsend and Norman Corwin and directed by Henry Koster.

BACHELOR'S BABY, from the novel by Gwenn ("Mr. Belvedere") Davenport. Produced by Henry Ginsberg.

THE WANDERING JEW, written for the screen, produced and directed by Nunnally Johnson, from ... Temple Thurston's stage classic.

THESE THOUSAND HILLS, from the novel by Pulitzer Prize winner A. B. Guthrie, produced by David Weisbart.

THE DAY OF THE OUTLAW, from the novel by Lee Wells, produced by Eugene Frenke, screenplay by Philip Yordan.

THE HUNTERS, directed and produced by Dick Powell, from the novel and Collier's serial by James Salter. Screenplay by Philip Dunne and Richard Murphy.

RALLY ROUND THE FLAG, BOYS!, from Max Shulman's riotously funny new book. A Buddy Adler Production.

HOLIDAY FOR LOVERS, from the Broadway stage play by Ronald Alexander, produced by David Weisbart.

OH, PROMISED LAND, from the great book by James Street.

THE REMARKABLE MR. PENNYPACKER, from the Broadway stage play by Liam O'Brien, produced by Charles Brackett.

COLORS OF THE DAY, from the novel by Romain Gary, to be written for the screen, produced and directed by Nunnally Johnson.

* * * *

Darryl F. Zanuck Productions

DE LUXE TOUR, produced by Robert L. Jacks, from the novel by Frederic Wakeman.

COMPULSION, from Meyer Levin's sensational best-seller.

THE ROOTS OF HEAVEN, from the French stage hit by Romain Gary.

Jerry Wald Productions

THE LONG HOT SUMMER, from the novel by Nobel and Pulitzer Prize winner William Faulkner, starring PAUL NEWMAN, ANTHONY FRANCIOSA, JOANNE WOODWARD, ORSON WELLES. Directed by Martin Ritt, screenplay by Irving Ravetch and Harriet Frank.

JEAN HARLOW, from the story by Adela Rogers St. John, screenplay by Arthur Ross.

THE BIG WAR, from the novel by Anton Myrer, screenplay by Edward Anhalt.

THE SOUND AND THE FURY, another of Faulkner's great classics. Directed by Martin Ritt, screenplay by Irving Ravetch and Harriet Frank.

David O. Selznick Productions

TENDER IS THE NIGHT, starring JENNIFER JONES in the F. Scott Fitzgerald classic.

MARY MAGDALENE

Samuel G. Engel Productions

THE CAPTIVE, from the novel by The Gordons.

THE FREEBOOTER, from an original story by Samuel G. Engel.

GLORY PASS, from the diary of Sister Blandina, screenplay by Harold Jack Bloom.

GEMMA TWO FIVE, from the novel by Victor Canning.

Spain Exhibs May Avoid Complying With Edict Upping Native Pix Dates

Madrid, Sept. 3.

A new decree increasing compulsory screening of national film product from the present six weeks per year to 12 is all ready for the signature of Munoz Fontan, Director General of Cinema in Spain. Exhibitors, actively campaigning against the measure, have initiated talks with producers, and both industry winks are mulling a substitute proposal which exhibs hope will pigeon-hole the 12-week decree indefinitely.

Having already experienced a 25%-35% drop in boxoffice receipts during the past year, exhibs say that extended screentime protection to local producers will cause irreparable harm to the cinema business and the industry as a whole. Major exhibitor argument is that Spanish producers have failed to provide the market with anything resembling quality product and that the forced screening of inferior pix, shunned by the public, is no way to build an industry.

Sudden summer romance between producers and exhibs is in itself a development worthy of note, but meetings in Barcelona and Madrid have produced a friendly formula which augurs growing industry integration to eliminate government intervention as much as possible.

Both film groups have tentatively agreed on a two-week increase in required screen time and have upped the number of local films to receive exhib handling from 40 to 50. Both have agreed, however, to classify jointly and to separate the showcase product from the programmers. Substantial accord has been also reached for provincial capitals and pueblos where limited cinemas create special screentime problems.

6 Companies Planning Revues in Italy This Fall; Injury Bars Toto

Rome, Aug. 27.

Six major companies so far have announced plans for production of musical revues this fall, making the outlook in that sector favorable after a relatively slow 1956-57 season. Macario, longtime Italo comic, will be with a troupe headed by Sandra Mondaini, Franca Tamantini, Gianni Agus, and Giulio Marchetti. Title is "Non Sparate Sulla Cicogna" (Don't Shoot the Stork). Wanda Osiris returns in a musical featuring Raimondo Vianello, Carlo Bramieri, and Giustino Durano. Carlo Dapporto has signed up Delia Scala and Teddy Reno for his presentation, which Donald Saddler will choreograph. Tentative title is "L'Adorabile Giulia.'"

Hermes Pan has just arrived from the Coast to begin prepping dances for comedian Rascel's new show, which opens in Milan toward the end of August. Untitled, this musical stars pic star Giovanna Ralli, Mario Carotenuto, and Annie Fratellini. Ugo Tognazzi, recently a hit on Italo tv via his "1, 2, 3," variety show, will team with Lauretta Masiero on a musical to be written by Scarnicci and Tarabusi (who also script the TVer). Finally, comedians Billi and Riva are set for a return to the boards this fall, with Marchesi, Metz and Verde writing the book.

While comedian Toto, who returned to the stage last year after a long stretch in pictures, is kept out because of a serious eye injury, other musical productions, currently being prepped, will probably be announced soon. It makes the fall lineup a particularly complete one at this early date.

Spanish-Italo Co-Prod.

Madrid, Aug. 27.

"El Marido" (The Husband), a Spanish-Italian CCC co-production now shooting at the Cinemartin Studios here, goes to Rome the end of the month for a week of exteriors.

Topping the cast are Italy's Alberto Sordi and Spain's Aurora Bautista. Ramsay Ames, whose local tv show resumes in September, has the role of a "vampirish" widow.

Mex Pix Up in Central Am.

Mexico City, Aug. 27.

Biz for Mexican pix in Central America is up 20% over last year and is in part offsetting lower trade in South America and Puerto Rico. This was reported by Tomas Paredes, manager of Peliculas Mexicanas de Centro America, distributor of Mexican films in those countries.

Political upsets in some of those lands has not been detrimental to trade for Mexican films, Paredes asserted.

New Aussie Trend: Plush Beer Joints

Sydney, Aug. 27.

The Aussie liquor chiefs are making a high bid to woo heavy coin from Down-Underites via the introduction of plush beer gardens operated on Continental lines with specialized entertainment running until curfew. The beer moguls have gotten themselves some smart showmen and are pulling in solid business. Whether this is hurting cinema trade is very dubious.

However, one cinema loop spokesman said that the beer bid is taking a lot of coin from the boxoffice, and that the average Aussie drinker is now spending more money than he could actually afford in the plush beer joints by entertaining friends, all of which meant less for film houses. This spokesman went on to say that exhibs were also greatly concerned about the large number of women patronizing the beer palaces in the afternoon. This meant a heavy dropoff in cinema matinee trade and had some circuit bosses reaching for the headache tablets.

Cinema operators are now going all out to meet the threat to matinee and night biz via special campaigns geared along lines that there's more entertainment on tap at a lower cost and with less after effects in pix theatres. The cinema men are also unleashing a powerful product lineup aimed at winning back family trade coast-to-coast.

RUSSO PIC PREEMS AT EDINBURGH FILM FEST

Edinburgh, Sept. 3.

The Rank Organization and the Edinburgh Film Festival joined forces to give a gala sendoff to the second week of the Edinburgh Film Festival with the world preem of Paul Czinner's "The Bolshoi Ballet." Director Paul Czinner, speaking at the ceremony, said that Madame Galina Ulanova, star of the pic, hoped to be in London for the preem there in October.

A Russian delegation, including film actress Klara Lutcho, received a special ovation at the opening. "Bolshoi Ballet" is set to open in London Oct. 16.

On Blurbery World Tour For '58 Osaka Festival

Tokyo, Aug. 27.

David M. Jones, chairman of the advisory committee of the Osaka International Festival of Music, Drama and Art scheduled for next April 10-May 10, has left on a round-the-world tour to promote the event. He's also a publicity exec of Pan-American Airways.

Equipped with photos and publicity material, he'll visit Hongkong, Bangkok, Calcutta, Karachi, Istanbul, Beirut, Rome, Paris, London, Edinburgh; Glasgow, New York, Washington and San Francisco. He's due back here Aug. 31.

The Osaka festival, the first of its kind in the Far East, will present the cultures of the Orient and Occident side by side. Great Britain, the U.S., Austria, Belguim, France, India and Thailand are among the nations expected to participate.

Italy Doing Co-Prod. Pix With Yugoslavia

Rome, Aug. 27.

In addition to its growing number of twin production commitments with Spain, Italy likewise is turning its attention to more and more co-productive efforts with Yugoslavia. Three pix were recently made in that country as twin efforts, two are shooting there now while four more are expected to start soon. Last three, already completed and in release, also included France via a triple partnership. These are "Goubbiah," "La Ragazza della Salina" and Carmine Gallone's spectacle, "Michael Strogoff," with Curd Jurgens.

Now under way in Yugoslavia are: "La Lunga Strada Azzurra," with Yves Montand and Alida Valli, and "La Tour, Prends Garde!," with Jean Marais, Eleonora Rossi Drago and Nadia Tiller. Giuseppe DeSantis is meanwhile prepping another Yugo-Italian item called "La Strada Nella Valle," the cast to include Eleonora Rossi Drago and Silvana Pampanini. Antonio Pietrangeli is prepping "Attentato a Serajevo" while Isa Miranda will be seen in an Alfredo Guarini product on, "Namu."

Argentine Producers Buoyed by 'Hombre' Berlin Fete Showing

Buenos Aires, Aug. 27.

Argentina's film workers are happy over the fact that "El Hombre Senalado" (The Marked Man) made by a novice producer-director, Francis Lauric, has actually achieved honorable mention at the Berlin Festival. And what is even more important will produce foreign curriences through a European distribution contract. In addition, "Cinco Gallinas y el Cielo" (Five Hens and the Sky) copped three international awards: and honor diploma and mention for director Ruben Cavalotti at the Karlovy Vary Festival and a Bronze Shell at the San Sebastian Fest in Spain.

Director Catrano Catrani is back from Rome, where he discussed a possible Argentine-Italian co-production, from a script by the Rev. Father Castani and newspaperman Hugo Paterno, on the life of Namuncura, an Indian chieftain of the last century.

British Indies Seeking U.S. Biz Booster Plans

London, Aug. 27.

British independent exhibs are seeking the aid of the Motion Picture Assn. in a bid to win back audiences. The Assn. of Independent Cinemas have decided to ask Roland Thornton of the MPA London office for details of the U. S. film industry's project to boost attendances.

The threat of tv is at the base of the trouble. Now that the Rank Organization is entering the television business along with A.B.C. and Granada, the A.I.C. thought there was little chance of getting their help. Their only salvation appears to be in asking for the assistance of the Yank outfits here who had no tv interests in this country.

Film Crix Sponsor U.S. Pix Week in Arg.

Buenos Aires, Aug. 27.

Following eight weeks' operation as a theatre, presenting the "Pleasure in Las Vegas," American revue, the major Lococo Opera showcase is returning to film exhibition with a bang, with an American Film Week sponsored by the Assn. of Film Critics. Week will open with "Moby Dick" and wind up with "Giant." It includes: "Teahouse of August Moon," "Lindbergh Story," "Something of Value" and "12 Angry Men."

RKO is releasing "Oklahoma" next week at the Broadway, reputed to be the theatre with the best acoustics in town. This should cue some renewed kudos for the American film industry. "Brave One," (RKO) has held three weeks at the Ocean, but the great hit of the last weeks has been "Pan, Amor and Sofia Loren," now in a third week, day-date at Monumental and Iguazu.

Lotsa H'wood Producers Filming In Berlin; Brando 'Tops' Khrushy

Berlin, Aug. 27.

This month is seeing an unusually large contingent of Hollywoodites in the divided city of Berlin. A couple of weeks ago, 20th-Fox came here for three days to shoot outdoor scenes for its pic, "The Young Lions," starring Marlon Brando under the direction of Edward Dmytryk. Henry Koster is scheduled to start lensing here on another 20th-Fox production, "Fraeulein," which sees Mel Ferrer and Dana Wynter in the leads.

First shooting day for Universal's "There's a Time to Love" was Aug. 26. This one, which stars John Gavin and Liselotte Pulver, under Douglas Sirk's direction, will have at least a nine-week shooting period in Berlin.

When Russia's Communist Party boss Nikita Khrushchev was in East Berlin, his press confab came along at nearly the same time as when 20th-Fox gave a press huddle for Marlon Brando. The Hollywood star, the following day, got more photos in the local press than the Soviet.

U Tees Off Remarque Pic

"There's a Time to Love" is an adaptation by Erich Maria Remarque of his book, "A Time to Love and a Time to Die." It's the first time that a major American film will be entirely made (printing and title works included) in Germany, Universal reported. Most of shooting will be in Berlin, partly in Artur Brauner's CCC studios and most of other works on location here.

After Oct. 20, the Universal team will move to Grafenwoehr (Bavaria) for additional exteriors. Grafenwoehr, a maneuvring-ground for U. S. troops in Germany, is to serve as Polish background of the last war. There are many destroyed villages in that territory.

Besides John Gavin, 26-year-old U contract player, and Swiss actress Miss Pulver, big favorite in German-made films, the cast includes Americans Jack Mahony, Keenan Wynn, Don DeFore and John Saxon plus the Germans Paul Esser, Alexander Engel, Elisabeth Flickenschildt, Kurt Meisel, Charles Regnier and Herbert Weissbach. Film will be made in English version only. In all, the Universal team has hired 35 Germans for the shooting period.

Importance of the film is stressed by the fact that Edward Muhl, Universal's production chief, has personally come to Berlin.

Camplin New KRS Sec

London, Sept. 3.

R. S. Camplin has been appointed general secretary of Kinematograph Renters Society to replace Frank Hill, who's held that post for almost 39 years.

Camplin was secretary of the British Film Institute from 1949 until 1956 when he resigned to become director and general manager of the Kinematograph Equipment Co. Ltd. He takes up his new job later this year.

Mexico Tourist Spending Soars

Mexico City, Aug. 27.

Tourists here and in border spots spent heavily during June—$11,705,000 here and $31,294,000 along the frontier—a total of $10,000,000 more than visitors paid in the same month of 1956, it was estimated by the Mexican Tourist Assn. (AMT).

However, various caterers to tourists continue to complain that lately visitors haven't been particularly good spenders.

Unionized hotel, restaurant and allied businesses help will demand abolition of tipping and the substitution of a service charge or higher pay at their yearly national convention here next month. These workers say tips have become so few and far between that they must be compensated by more pay or reimbursed by a service nick.

SET CINERAMA PIC ON AUSSIE, NEW ZEALAND

Sydney, Aug. 27.

Aussie-born Bruce Newbery and scripter Charlie Kaufman have arrived here to set production plans for a Cinerama pic, "Cinerama South Seas," under the banner of the Dudley Corp. Scenes will be also shot in New Zealand.

Newbery, who headed Republic here for many years, said the pic would cost around $2,000,000. He's seeking government co-operation covering the production as well as top commercial interests. Kaufman is here to collect local color for the script.

There's a chance that Newbery may look over the scene for the future introduction of Cinerama locally. Some two years ago, there was talk that Greater Union Theatres would make a deal with the Cinerama toppers for bow-in Down Under at the Capitol here, and the State, Melbourne. However, the deal fell through. Then David N. Martin revue operator here, was said to be mulling Cinerama for his Tivoli here. However, this proposition also failed to mature.

Ju Jitsu Classes Plus R 'n' R as Ozoner's Hypo

Honolulu, Aug. 27.

Weekly judo and ju jitsu lessons, a rock and roll dancing party after the show and a teen-age canteen are augmenting film fare at the reopened Naval Housing Area theatre near Pearl Harbor.

Now operated by Sam Luke, veteran Isle theatreman, it's an outdoor theatre with a capacity of 500 seats. Films are booked by Royal Theatres. Showman Luke explains his special promotions are designed to help combat juvenile delinquency in his neighborhood.

Brit. Color Unit in Athens

Athens, Aug. 27.

Marsden film production unit arrived here from London ready to start work on its production, "Eternal Greece." In addition to Basil Wright, the unit consists of John Alderson, director; Adrian Jenkins, cameraman; and George Cooper, technical expert. Alderson and Wright were associated in making "Waters of Time," a film declared a prize winner at Venice Film Festival.

After a week of preparatory work in Athens, unit leaves for Myconos and Delos on the start of an expedition which will take it to many areas in Greece.

Day-Dating of Films 1st-Run With Ozoners Annoys Aussie Indies

Sydney, Aug. 27.

Minority group of Aussie independent exhibitors are pressing for government interference into setup which has U.S. distributors greenlighting day-and-day playdates in ozoners with key-release situations. The politico move is aimed mainly at Metro because distributor operates its own drive-in loop in conjunction with key-release showcases.

Group is reported seeking legislation here similar to that passed in New Zealand. There distribs are prohibited from spotting top product in minor spots day-and-date with key release. This edict applies in suburban zones and in any drive-in territory.

Same group is also reported irked with 20th-Fox for day-dating product over the Hoyts' pic chain in key cities and suburbs. 20th-Fox is the major stockholder in the loop, which is headed by Ernest Turnbull.

MacKenzie's New Isle Fantasy Set by Rank

Glasgow, Arg. 27.

A new island fantasy by Sir Compton Mackenzie, "Rockets Galore," is to be lensed by the Rank Organization. Michael Relph, producer, and Basil Dearden, director, have been assigned to it.

Story deals with invasion of the peace of Scotland's Western Isles by a government rocket range. Mackenzie's earlier novel, "Whisky Galore," set on the isle of Barra, proved a successful film. It was released in the U.S. as "Tight Little Island."

UA to Continue Selling Pix To Iron Curtain Nations Despite MPEA

Venice, Aug. 27.

According to Arnold Picker, United Artists foreign operations chief, UA still will keep selling pix to the Eastern bloc countries on its own despite the Motion Picture Export Assn. sales deal with Poland, and East Germany, Czechoslavakia and Hungary pacts in the offing. Picker feels that UA got a good start in Poland and East Germany, and can easily keep up its sales on a company basis.

He stated that nowadays, with the freer interchange of info and news between the East and West, it would be hard to maintain that one film summed up life in the U.S. He told of a Russo documentary showing a U.S. tenement courtyard with laundry swinging in the breeze. Instead of intimating to Russo audiences that the U.S. standard of living was low the Russos who saw it were awed that tenement dwellers could possess so much finery.

The Russians' use of "Grapes of Wrath" (20th), taken as war booty, also misfired when spectators were amazed that such a poor family as the itinerant Joads could own a truck. Unless a film were a definite misrepresentation of the American way of life, Picker felt it should and could be shown safely in the East. The power of self-criticism would also be a plus factor to the restricted and dictated too Eastern Europeans.

See MPEA, Manila Tax Settlement

Tokyo, Aug. 27.

Peaceful settlement was indicated in the hassle between the MPEA and the Philippine Government when the P.I. agreed at a recent presidential meeting with Leo Hochstetter, MPEA rep in Asia, that the MPEA does not have to pay taxes on funds earned before this year. A sore point in the dispute had Hochstetter protesting that the taxes were declared this year, but made retroactive. The meeting had President Carlos Garcia in attendance with the Minister of Finance of the Director of Internal Revenue also on hand.

It was learned here that the president also assured Hochstetter the difference will be tested on their merits in the courts and that if the ruling goes against the MPEA companies, he would recommend remedial legislation. In the event of the latter, MPEA tax consultants would be invited to express themselves.

SCOT COUNCIL BANS PIC SIGHT UNSEEN

Dumbarton, Aug. 27.

The film, "Garden of Eden," distributed by Orb Productions, was banned here by the council in this Scot town without being seen. Pic has a plot about nudes. The town clerk read a synopsis of the film to the councillors.

After the meeting, which lasted only 15 minutes, a magistrate commented: "After we heard the story, we felt a showing would not be necessary." According to Orb director of sales, Geoffrey Bernerd, since March this year 150 local authorities have granted a certificate of exhibition, in one category or another, to "Eden."

Carrillo Renamed By Mex Film Biz Union

Mexico City, Aug. 27.

Top brass of the National Cinematographic Industry Workers Union (STIC), of which Congressman Salvador Carrillo is secretary general so pleased the members during its six-year term ended last July 31, that is was unanimously reelected for a like term during the national convention at Vera Cruz.

Thanking the unionists in the name of the executive committee, Carrillo stressed STIC's national unity, declaring that the film trade's labor organization is stronger than ever. He was voted extraordinary faculties to work for STIC in the organization of the National Federation of Amusement Industries Unions which is being organized.

Only 3 Mex Studios To Remain After Oct.

Mexico City, Aug. 27.

Film studios here have been reduced to three in number, Churubusco, San Angel Inn and Tepeyac. Formal closure of stages and offices of Clasa, the pioneer modern pic treatment plant of Mexico, after 22 years, is set for October. During its existence the plant handled 500 films.

Clasa, run for several years by the government, recently at a deficit, was closed to save the bigger and much better equipped Churubusco studios from that fate. The Churubusco brass, headed by Emilio Azcarraga, blamed Clasa largely for the $920,000 deficit it had incurred in 10 years.

Sharp Drop In Pix on Italian Market in '56

Rome, Aug. 27.

A sharp drop in the number of new pix circulating in the Italian market was noted during 1956, according to statistics just released here by the SIAE, the Italo Society of Authors and Editors. The same source also indicates a rise in the number of revivals during the same period.

According to SIAE, 5,850 features were in circulation in Italy during 1956, 111 more than in the previous year. Increase is caused by the rise in number of oldies brought back into release, some being eight to 10 years old. Number of films approved for release totaled 423 in 1956, as against 437 in 1955. The number which actually went into release was even lower 383 vs. 442 for the previous 12-month period.

Total of Yank pix in release during 1956 was 184 (as against 232 in 1955) while the total of Italo-mades dropped from 126 to 91 in 1956.

Spain's Pix Producers Active in May, June

Madrid, Aug. 27.

Spanish film producers were very active in May and June to overcome a slow start early this year. At the halfway mark for 1957, Spain had turned out 33 films. With continued heavy film activity being registered during the summer months, pix total may equal record output of 78 films made last year.

Coproductions continue to play an important role in local expansion, with Italy as a major partner. One-third of pix produced through the end of June were coproductions.

High film product repeat this years was threatened in the early months when a financial crisis shook Spain, and curtailed bank and Sindicato credits.

Bavaria Films to TV Prod.

Frankfort, Aug. 27.

Following the lead of UFA, the first German film production company to go for making films for tele here, the hard-pressed Bavaria Film Co. in Geiselgasteig, near Munich, also announced it has tv production plans. First films are to be made for the Bavarian television station in Munich.

Bavaria will continue to make its German pix as well, and also will loan its huge studios and facilities to German and foreign countries. Kirk Douglas and crew are currently filming at Bavaria, making an indie, "The Viking," for United Artists release, starring Douglas, Tony Curtis and Janet Leigh.

Meyer W. Weisgal, who has **Christopher Fry's** "The Firstborn" under option, is contemplating a Broadway production of the play prior to presenting it in Israel in connection with the 10th anniversary of that State.

Italy Pushes Early OK For European Combine

Rome, Aug. 27.

Plans for the European Film Union are moving ahead, with Italy especially pushing for an early approval of basic legislation to be submitted to the respective governments. Next meeting of the permanent three-nation committee charged with drafting details of the union will be held in Ischia Sept. 23-26.

Italo members of the group, which also include top production and industry officials from France and Germany, are Eitel Monaco, Goffredo Lombardo, Alfredo Guarini and Angelo Rizzoli. Delegates will ostensibly be guests of Rizzoli, who owns a large part of Ischia's thermal and hotel properties.

Set 2 Operas, Pix For Seventh Annual Wexford (Ireland) Fest

Wexford, Aug. 27.

Readying the seventh Wexford Festival for Oct. 27-Nov. 3, festival director Tom Walsh announced two operas, eight films, four recitals and three lectures. Fest began in this small seaport town (pop. 12,000) as an Opera Fest for the district via enthusiasm by Walsh, a local doctor who now doubles for as festival director gratis. Last year's loss, after subsidies from Arts Council, was around $9,000.

Operas include "La Figlia del Reggimento" (The Daughter of the Regiment) and "L'Italiana in Algeri" (The Italian in Algiers). Film portion of fest originally featured only opera films, but this year opera pix are down to "Boris Godounov" and "I Pagliacci." Others on sked are "Letter with the Feathers" (Chinese), "Amici Per La Pelle" (Forever Friends) (Italian), "Munna" (Indian), "The Unknown Soldier" (Finnish) and "Romeo and Juliet" (Russian).

COCHRAN PIC FINALLY GETS ITALIAN OKAY

Rome, Aug. 27.

"Il Gridb" (The Cry), the Steve Cochran starrer which he produced under the Robert Alexander production banner in combo with an Italo counterpart, Franco Cancellieri Prods., has finally been given its Italian release permit. Pic had been denied permit pending a number of cuts asked by the Italian censor, and the case resulting from this gaining international proportions. Cochran threatened to sue the Italian government for damages if the film were denied a release, or, more vitally, an export permit. Reported that some cuts were made before the permit was granted, but with full approval of director Michelangelo Antonioni, who had protested other proposed trimmings.

Granting of permit was followed by a letter to the new Undersecretary for Entertainment, Raffaele Resta, by the Italian Film Circle, a group of pic directors and authors. Letter praises the fact that affair was settled amicably, and that the director's arguments were listened to and accepted by the Entertainment office.

221 British Cinemas Closed in Year's Time

London, Aug. 27.

A total of 221 cinemas were shuttered during the year ended last March 31, according to a statement made in the House of Commons by the Chancellor of the Exchequer, Peter Thorneycroft. Out of this total, more than 200 had a capacity of over 400. Eight of the theatres which have gone dark were exempt from admission tax dues because of their low grossing capacities.

It's understood that since the end of the financial year, the wave of shuttering has continued, despite the admission tax concession in the last budget.

Pathe Reorg

London, Aug. 27.

Associated British Pathe's Distribution (UK and overseas), production and newsreel departments will operate as independent divisions of the company starting Oct. 1. This move is the second stage of the company's reorganization plan.

Argentine Producers, Exhibs Reach Agreement, But Aita Still Unhappy

Buenos Aires, Aug. 27.

It took Argentine screen producers and exhibitors only two meetings to achieve a pact which would bring harmony into their relations, and permit release of the native product on terms fair to both sides.

Nevertheless, Screen Institute President Antonio Aita was not happy over this result. It would appear that he requires conflict in the business, possibly to justify his own existence in that high-resounding post. He has decided to disregard the agreement despite the fact that it was signed and sealed under the supervision of two presidential aides. He has sent the exhibs telegrams holding them to the holdover terms which his Institute had set up for the local product, and which exhibitors cannot accept since they involve very heavy losses.

Indignation against Aita was strong enbugh prior to this obstinate move on his part. The press here has been almost unanimous in demanding his resignation. Now there is a movement afoot to follow the same tactics the film producers adopted when they wanted to force the president to take sides on their behalf. Exhib staffs and even members of the production industry are mulling over this idea unless Aita voluntarily presents his resignation.

As long as he attempts to rule the film industry, there is little likelihood of harmony or progress.

The Ministry of Industry has issued an enigmatic decree to the effect that any film theatres built in future, or which may now be building, and not inaugurated before August 15, will be able to disregard ceiling prices and establish whatever scales they please. As there is little building going on, the purpose of this singular method of re-establishing free enterprise is not very clear.

Joseph Adds Sixth To London Hotel Chain

London, Aug. 27.

Max Joseph, who already controls a chain of five West End hotels, including the Washington and the Green Park, has now bought the 700-bedroom Mount Royal Hotel at Marble Arch. He intends to develop his new hotel for American tourist trade, and later this year will open an office in N. Y. to make a "new style" approach to Americans to come to Britain for their holidays.

The Mount Royal Hotel was built in 1935, and has since then been jointly owned by the company operating the Ritz hotel, and Sir Bracewell Smith, former Lord Mayor of London.

Yank Pix Tops In W. Berlin's Preem Houses

Berlin, Aug. 27.

American films are playing a big role these August days in West Berlin's preem houses. Nine of the 17 principal houses are currently showing Hollywood product as against five cinemas which are playing domestic films. Remaining three houses are each using French, an Italian and a British film.

Three U.S. films are particularly successful. "War and Peace" (Par) is now in its sixth month at the Kurbel. The MGM Theatre has reissued "Gone With Wind" in its fifth week at this house, a longtime record there.

Cinema Paris, an art cinema, is showing United Artists' "Twelve Angry Men." Winner of first prize at 1957 Berlin Film Festival, it has received superlative reviews and is doing brisk biz. Film is expected to be big. The Berlin festival award, exceptionally excellent reviews and substantial word-of-mouth have helped to make this film the most talked-about one here in sometime.

Filmtheatre Berlin has reissued Universal's "Killers" with fine success, Capitol and Metropol have come along with an old (1941) Oliver Hardy-Stan Laurel starrer, "Great Guns" while Titania Palast preemed "Untamed Youth" (WB). Both films found secondary attention.

$65,000,000 Spent By Hawaii Tourists in '56

Honolulu, Aug. 27.

Hawaii's 225,000 visitors last year spent a total of $65,000,000 after arriving by plane or ship. Hawaii Visitors Bureau survey shows that 32% of this total went for food 25.4% went for lodging, and 6.8% went for beverages.

Tourists trade alone contributed $1,479,000 in Federal entertainment taxes. Two out overy three Isle visitors are "well over 40 years of age," survey notes. As a matter of fact 21% of Hawaii's visitors are over 60 years of age.

Disney Pix at Blackpool

London, Aug. 27.

For the fifth year running Walt Disney pictures will play a major part in the famous Blackpool Illuminations, which will be lit up by the American Ambassador to Britain, John Hay Whitney, on Sept. 6.

The electrical display, which is six miles long, will have a 150-foot centrepiece of scenes from "Fantasia." Other Disney pictures featured are "Westward Ho The Wagons," "Davy Crockett," "Snow White and Seven Dwarfs" and "Lady and Tramp."

Seven one-act plays, three by **Thornton Wilder**, two by **Tennessee Williams**, and one each by **Eugene O'Neill** and **William Saroyan**, will be presented Sept. 20 at the Congress Hall, Berlin, constructed by the Benjamin Franklin Foundation as the U.S. contributon to the International Building Exposition there.

UFA Into TV, Spanish Deals

Frankfurt, Aug. 27.

UFA, the German production agency in Berlin that has reformed from the old UFA monopoly of production, distribution and theatre chains, seems to be rising again to its old dominance. The first UFA tele film, "Shadows of the Past," will start filming the beginning this month, with Paul Wolfgang Schnell, of the Cologne stage, directing. Second UFA tv film, "Cardillac," will be done by one of the top Berlin stage directors, Willi Schmidt.

UFA is the first of the German film production companies to devote part of its tasks and money to tele production. UFA also has a crew down in Madrid to start work on a new film, "Don Carlos," with English author Peter de Mendelssohn doing the script. Spain is footing some of the bills on a co-production basis. Locations will be Madrid and Escorial.

IRISH WANT SEPARATE FILM CENSOR LISTING

Dublin, Aug. 27.

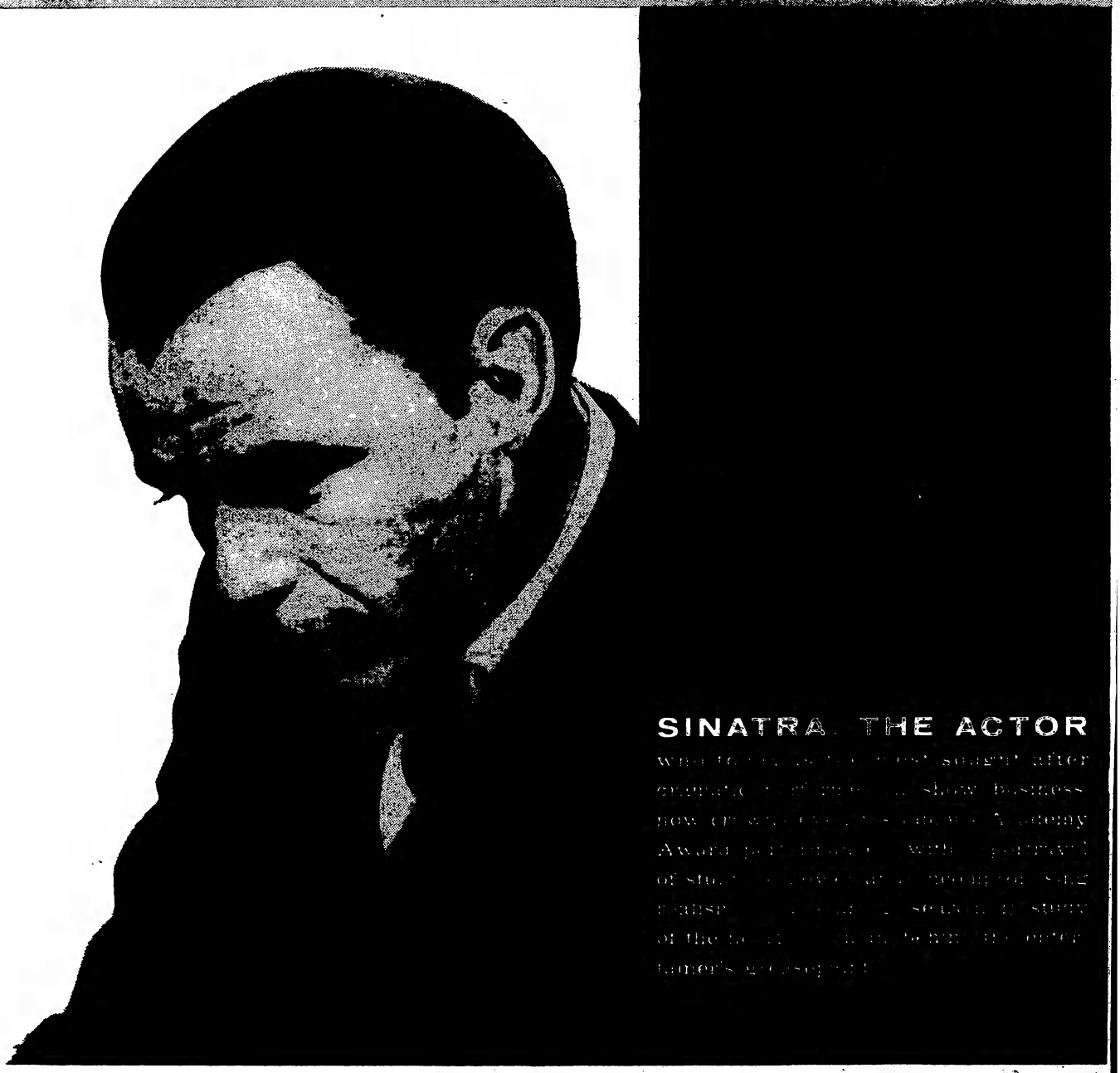
Theatre executive Frank Robinson joined current move here for introduction of separate censor certificates for pictures rated suitable for adults only for general screening. Present system okays pics for all audiences and although censor act provides for "limited" certificates, this section of law has never been put into effect.

Clamor for ratings is based partly on the fact that the current system tends to cut all pix to level suitable for juves and prevents screening of adult themes. Move for separate ratings also has support from another camp which says that material unsuitable for moppets is being screened. Major exhibitors are reportedly in favor of new system. Small town exhibitors, however, think it would complicate their booking plans.

The Paul Tausig & Son travel agency will launch a series of N.Y.-Europe show plane tours next Dec. 1 in cooperation with Trans-World Airlines.

Climaxing A Summer Of Record-Smashing
Paramount Presents The Most Elec

THE BIG PICTURE THAT UNITES ALL THE BIG


SINATRA THE ACTOR

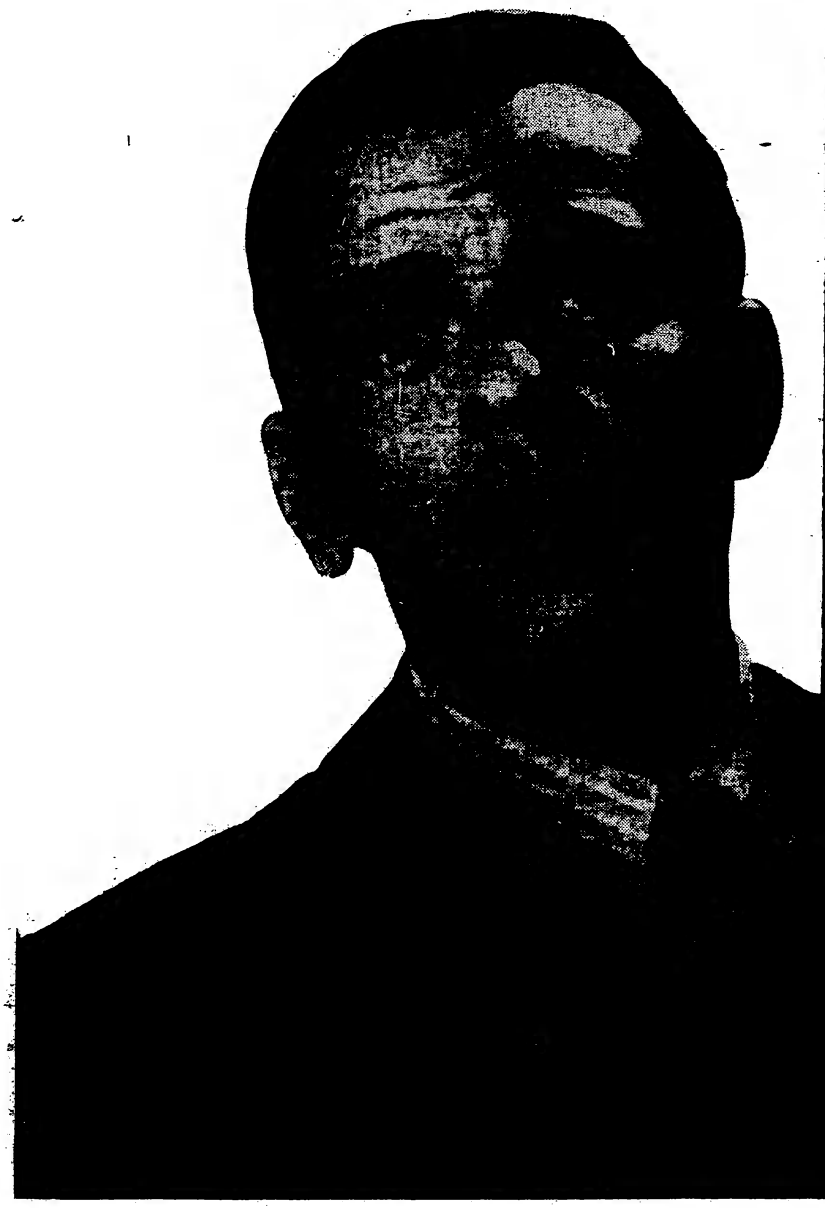
FRANK SINATRA
MITZI GAYNOR · JEANNE CRAIN
EDDIE ALBERT

A CHARLES VIDOR PRODUCTION
with BEVERLY GARLAND · JACKIE COOGAN
Directed by CHARLES VIDOR
Produced by SAMUEL J. BRISKIN
Screenplay by OSCAR SAUL
From a book by ART COHN
Based on the Life of Joe E. Lewis
A Paramount Release

IT'S THE BLOCKBUSTER THAT SETS OFF PARAMOUNT'S AUTUMN OF RECORD-BUSTERS!

Grosses Unmatched By Any Other Company, trifying Entertainer Of Our Time In

SINATRA TALENT INTO BIG BOXOFFICE!



SINATRA, THE SINGER

sings his heart out, slamming across song after song as only he can . . . in a tremendously exciting story of the star who defied the mobsters and went down swinging when they tried to take over his career . . . then fought back to the limelight to make the whole world cheer!

In *The Joker Is Wild*

Bartlesville Blues Cure?

Continued from page 7

in what used to be Video's 600-seat Lyric.

Film service—1 p.m. to midnight—started today, but with only about 300 subscribers. Video won't give the exact number, arguing this is still the testing period, and no charges will be made until Oct. 1, when its' hoped at least 1,000 will be on line. The subscription fee is $9.50 monthly, and six teams currently are working hard on running lines into homes.

Telemovies will show on Channels 3 and 5, with Channel 4 probably offering only background music. It is being reserved for eventual "live" shows.

There is no question that Bartlesville not only knows what this is all about, but is sharply aware of the national attention it is getting. Yet, in Video prexy Henry J. Griffing's own admission "they are interested but they aren't breaking our doors down—yet."

Fact is that Bartlesvillers are somewhat divided on the various blessings of the cable theatre. Price is one issue.

"If they made it $7 I'd go for it without question," said Reid Pepper, who works at Phillips Electronics division. "I think $10 is high. We don't go to pictures much. Only my son, Mike, does. Even if we got Telemovies, he'd still go with his friends." Mike says his father had suggested getting the cable connection and cutting out his allowance. He doesn't think it's a fair bargain.

Pepper and several other men would rather see a system allowing them to pay per attraction, even if it means a coinbox attachment to home receiver. "I'd consider that a better bargain, where I can pick what I want to see," says J. M. Culver, retired real estate man. "I'd be willing to pay a minimum charge."

And here is Mrs. Josephine Perkins who says she signed up "because we have four youngsters and this thing is lots cheaper than sending them to the theatre once or twice a week." She thought she herself would still occasionally attend films "but only if the show's real good." And, added Mrs. Perkins, "We all like to stay at home."

If Bartlesville is any criterion film business must face the unpleasant fact that it is out-of-step with the new thinking and living habits of vast numbers of its customers. Over and over again, Bartlesvillers repeat: "We like to stay home, with tv, because here we can be comfortable." Unlike the east, every home and establishment is airconditioned here in protection against the intense summer heat hovering in the mid-90s. Thus theatre cooling holds little additional attraction.

There is practically no talk here about films "not being what they used to be." People openly admit they like films. But they find it difficult to get "dressed up to go downtown," which in Bartelsville's case may mean no more than a five minutes' walk or drive. Theatre admission is 60c and 65c and, unlike other communities, economics play no part here. People have money. They live well. Bartlesville is expanding and new industries are coming in. People are busy with their gardens, with social life and with relaxing with tv. Frequently mentioned is the pleasure of going to ozoners in an openshirt.

Some feel TeleMovies will badly hurt theatres. Others argue kids will continue to go while older folks will enjoy living room theatre. But economic realists warn that, even in a high earnings area like this one, family budgets likely won't stand both home movies and theatre admission costs.

Telemovie studio is described as the ultimate of its kind and looks it, with pannelled glass and gold front topped by sea-green modernistic design. Its front would create attention on 5th Ave. The ground-floor, formerly theatre lobby, contains four Simplex 35m projectors, two for each channel. Machines have extra large magazines holding 5,400 feet of film of 60 minutes of play. (Normal magazine holds 2,000 feet). Also there are two cameras for each channel and a slide projector. They prefer using 35m machines since a better image is obtained. Eventually it is hoped to project into the home channel simultaneously with theatre showing, which would represent a saving.

General Precision Laboratories (National Theatre Supply) furnished the studio equipment, monitoring system, etc. Video and Jerrold execs frankly fear "scaring away" exhibitors who inspect this elaborate layout, and stress it can be done at much less expense.

A large number of theatre men have indicated plans to visit Bartlesville in the next few weeks to inspect the system. Former Lyric auditorium is being readied as an exhibition hall for required equipment and the area is being reserved for a special show to demonstrate that the system can function on a much less elaborate scale.

One or two citizens say they are interested in Telemovies "because summer television programming has been so bad." However this complaint is not general and the main impetus still is watching good pix comfortably at home.

Sugar Ray

Continued from page 3

over the closed-tv rights were settled Thursday (29) after a series of meetings held before N.Y. State Boxing Commissioner Julius Helfand. Robinson appeared to have emerged victorious in the pre-fight struggle for tv coin. He had threatened to walk out of the fight unless the TelePrompter Corp., which had offered him a personal guarantee of $250,000, handled the closed-tv theatre telecast. However, the IBC insisted it already had a contract with TNT.

The settlement hammered out on Thursday resulted in the continued handling of the theatre telecast by TNT as originally planned. As part of the arrangement, TNT guaranteed Robinson $255,000 in return for which Sugar Ray agreed to conform to the provisions of the closed-tv contract between the IBC and TNT. In addition to the financial guarantee, TNT stated that it had made available a total seating capacity of 500,000 seats. TNT noted, too, that "in fairness" to Basilio, it had guaranteed the challenger $110,000.

TelePrompter's 4 Outlets

At Robinson's insistence, TelePrompter was able to get into the act on a modest scale. TNT agreed to license TelePrompter "to book such theatres" as it is "able to in four cities"—Amarillo, Tex.; Orlando, Fla.; Medford, Ore.; and Duluth, Minn. What arrangements or how the coin will be divided as a result of the sub-licensing deal has not been revealed. In all other cities, TNT will continue to carry the fight exclusively. In addition, TNT will handle the production of the telecast.

According to Irving B. Kahn, TelePrompter prexy, his firm withdrew and accepted the "token" participation as a conciliatory move and in the interest of seeing the fight take place. The most important concession, Kahn stated, was an assurance from IBC officials that all future closed-circuit fights would be open to all bidders.

Under terms of the settlement spelled out at the five-hour conference at the State Athletic Commission, Robinson and Basilio will receive the same percentage from radio (NBC) and films (United Artists) as from the closed circuit television. Robinson's $255,000 and Basilio's $110,000 for closed-tv represent minimum guarantees against their 45% and 20% cuts. The IBC is underwriting the guarantees since the main contract is between the fighters and the promoting organization.

Equipment Phases

TNT's ability to line up a total of 500,000 seats is due largely to the availability of the so-called portable and mobile projectors. Of the 165 theatres signed, only 55 have permanent installations. The others will be equipped with the portable or mobile units which will be deployed to the theatres shortly before the fight. The mobile units, of which there are 25, have been particularly helpful in expanding the potential seating capacity. These units are especially useful for large theatres and drive-ins and are able to provide picture sizes of 15 x 20 feet to as large as 54 x 65 feet. The portable units are more suitable for smaller theatres and hotel ballrooms.

Immediately following the settlement of the controversy, TNT ordered more than 25,000 miles of telephone lines and issued freight instructions for the shipment of the large-screen tv projectors to theatres requiring them for the telecast.

TNT's cameras will telecast from a specially-constructed elevated scaffold located behind ringside at the Yankee Stadium, N.Y., where the fight will be held.

Northern Cal.'s $6.50 Top

San Francisco, Sept. 3.

Parsons-Pacific Co., run by Frisco theatre-operator John Parsons, will televise Sept. 23 Robinson-Basilio fight to five Northern California locations, scaled to $6.50 top.

Closed circuit telecast will go into civic auditoriums at Oakland (6,100 seats), Stockton (3,444), Richmond (3,727), Sacramento (4,406) and Parsons' own 400-seat Telenews in downtown Frisco.

Total take could go to $100,000.

WB to Pay

Continued from page 3

other companies in the east, according to the spokesman for Local 702.

The Vitagraph Era

Shutdown of Warners' labs in its Brooklyn Vitagraph studio over the weekend serves to accent the end of an era. For the studios, before Warners acquired them in 1925, were built by American Vitagraph Inc. when the silent film was more or less in infancy.

In subsequent years such bygone stars as Rudolph Valentino, Corinne Griffith, Florence Turner, Anita Stewart, Alice Joyce, Norma Talmadge, John Bunny, Flora Finch and Maurice Costello appeared before the Vitagraph cameras. Leon Trotsky, more celebrated in the political field, toiled there briefly as a technical adviser and extra.

With Warners' takeover, the facilities were primarily devoted to production of "talking" shorts. The shorts were marketed under the "Vitaphone" label. But film-making halted in 1939 and most of the space was utilized for cutting, editing and processing film.

Conditions today reportedly aren't feasible for operation of the plant as a lab and what work that's been handled there in the past will now be taken over by Warners' existing facilities in Burbank, Cal., and elsewhere. Some 200 employees are affected by the Brooklyn closing.

In the future the probable sole link to show business for the one-time flourishing lot will be Studio Four. That was acquired five years ago by NBC as an originating point for color telecasts. What plans Warners may have for disposition or use of other Vitagraph buildings have not been made known as yet.

VIT Envisions

Continued from page 7

The signal comes to them by wire and without any scrambling, making a decoding device unnecessary.

Griffing said a formula would obviously have to be worked out under which big pictures shared more importantly in the take than the small ones. He said the distribs would collect approximately the same share of the gross that they now get from the theatres. However, he pointed out, assuming a successful operation, that share should be a lot bigger than the current take from the theatres alone.

Though the Telemovie operation here emphatically skirts per-attraction billing, it's noted that the metering concept, once introduced, could easily be extended to the viewer, allowing him to select his entertainment and to pay only for those shows he wishes to see. VIT's main objection seems to be to the "vending machine" approach.

"Once you start fooling with a man's set, you get into something you can never finish," observed Larry Boggs, head of Video's tv division. "If we could get just a metering device and attach it to an outside wall, so we don't have to enter the house, that would be a different story."

Under the present setup, a Telemovie subscriber is connected to the main cable via a double-shielded wire. (Video believes that the open-wire type of connection, which has been proposed as being much cheaper, radiates and is impractical.) The connection is made at the tv set's antenna outlet. Also installed is a simple switch. Once it is thrown, the viewer then switches to channels 3 or 5 where the Telemovies are being shown.

All of the regular toll-tv systems require changes in the set. It's noted that they were originally designed to function via signals transmitted over-the-air. Telemovies actually are the first system designed from the start as a closed-circuit operation.

Lilo's Commitments

Continued from page 1

with the comedienne-singer and her husband-manager, the Marquis Guy de la Passadierre. Henri Betti, who is known for his "C'est Si Bon" and other pops, accompanied Lehmann. He will do the score for the new show.

It was at the Theatre du Chatelet that Cy Feuer first saw Lilo and signed her as the femme lead for his and Ernest H. Martin's Broadway production of Cole Porter's "Can-Can."

Besides being slated to reopen the Hotel Plaza's Persian Room for that New York hostelry's 50th anniversary season, Lilo has Oct. 16 and 17 commitments on the Patti Page and "Big Record" tv shows, and is slated for the Statler (Hilton) Hotel, Dallas, during the French Festival celebration in Texas, hence the necessity of partrehearsing her new French legiter in New York starting Nov. 4.

The Paris preem is scheduled for between Dec. 10-15. Lilo has a sixmonth "out" proviso, because of a probable Broadway legit commitment for 1958. Comedienne, who just waxed an album for MGM Records, will also record some of the new show tunes before leaving for France.

Lilo started at the Chatelet at the age of nine as a classical ballet dancer.

Seidman's Tax Plan

Continued from page 1

"take it on the chin," he adds, are the child prodigy, the baseball star, the actress and the professional man.

To adjust the inequity faced by the man who has a few good years surrounded by lean years Seidman urges "an honest-to-goodness averaging of income." While he notes that there are all kinds of averaging he recommends the following program as something that "should do the trick."

"1. If the income for the current year is lower than the average income for the preceding six years, figure the tax on the income for the current year, just as is now done.

"2. If the income for the current year is greater than the average income for the preceding six years, figure the tax on the basis of the average income for all seven years.

"3. Figure the tax with the use of the current rates only, and in this way: 'Seven times the tax on the average income for the seven-year period, less six times the tax on the average income for the six-year period'."

As an example, Seidman says suppose a playwright had a good year in 1957 with an income of $150,000. But assume in the preceding six years he's averaged only $10,000 a year. The seven-year average is $30,000 (since he made a total of $210,000 in seven years). The tax for 1957 would all be figured by reference to the 1957 rates as follows:

Tax for seven years:	
Tax on $30,000 is $13,000 x 7, or	$91,000
Less tax for preceding 6 years:	
Tax on $10,000 is $2,500 x 6, or/	$15,000
Tax for 1957	$76,000

"Today on $150,000 income," Seidman notes, "the tax is $112,000. In other words, under the proposed program the tax would be reduced $36,000." Naturally, he states, the Government's revenue will decline under the averaging plan since the fellow with fluctuating income will pay less in his "better-than-average" years than he has done before. The difference would have to be made up by an increase in the tax rates, "which is as it should be."

Gondola Gleanings

Continued from page 5

Film Festival." There were some distaff squirms (and a few walkouts) during scenes of violence in the **Richard Brooks** pic. Audience also started to panic when a crowd seeking shelter from a sudden rainstorm shattered a large glass door next to the main fest showcase, giving impression of fire danger.

People here are wondering if the French deliberately showed their "Patrouille de Choc" here out of competition only a few hours before the screening of "Bitter Victory," which, they seem reluctant to admit, is technically a French pic. Feeling is that the French might have preferred "Patrouille" as the invited entry rather than the more "international" "Victory." "Patrouille" was, as matter of fact, mentioned some time back as the probable candidate for the second Gallic spot at the festival.

"Golden Virgin" was selected over three other titles as the state-side handle for "The Story of Esther Costello" . . . **Mike Francovich** in from London for the local opening of the **Joan Crawford** pic . . . **Victor Saville** also in . . . French activity is slowly starting at festival, with star arrivals as well as producers and industry toppers increasing from across the border . . . Both **Favre LeBret** and **Bauer,** respectively Cannes and Berlin Festival directors, are here . . . **Richard Davis** and **Ilya Lopert** trying to arrange for an early screening of "Notti Bianche," one of the Italian entries . . . Lopert has to leave the fest before the end.

Vladimir Braun, director of the Russian pic, "Malva," which will be shown here towards end of the festival, died suddenly in Russia. He had planned to attend the festival. Similar thing happened last year, when Jap director **Kenji Mizoguchi** died as he was about to board a plane for Venice. He is being commemorated by a series of five retrospective morning showings, dedicated to his work since 1936 . . . **Angelo Rizzoli,** one of Italy's top producers, is footing all bills for the large group of stars and VIP's connected with his pic, "Sogni Nel Cassetto," during their stay at the Lido . . . There has been a second incident at the Palace before an evening showing: another femme star refused a radio interview on her way in, and the interviewer pointedly noted the uncooperative attitude in his interview . . . Columbia threw a p.m. cocktail party the day before the local showing of "Esther Costello" to intro **Heather Sears** to the locally assembled press . . . Both festival pix starring **Curd Judgens,** "Oeil pour Oeil" and "Bitter Victory," find him ending pic in a struggle of life and death with another man in the desert. In one pic, his opposite is **Folco Lulli,** in the other, it's **Richard Burton.** "Something of Value," the local Yank entry, also ends with a two-man fight for survival . . . Poland is showing four pix here out of competition . . . **Gustav Machaty,** the Czech director whose locally screened (1934) "Ecstacy" sent **Hedy Lamarr** on her way to stardom, is at the festival looking for a young girl to star in the remake which he's ready to make in Germany. He wants a non-professional, in her late teens.

John D. Jernegan, U. S. charge d'affaires at the Embassy in Rome, gave a party at the Lido Golf Club for all Italian officials at the festival before returning to the Italian capital . . . According to an official bulletin issued at the festival, "actress **Barbara Hutton** has arrived at the Lido and is staying at the Excelsior . . . The Jugoslav press is up in arms over the indifferent reception accorded the Jugo entry, "Samo Ljudi," at the festival. Some see it as a deliberate anti-Jugoslav campaign . . . Belgrade's "Politika" termed the reception "exasperatingly chauvinistic and the result of mistrust, irony, and hate" . . . **Aldo Fabrizi** will show his "Il Maestro" here after all—out of competition. Pic was made in Spain and had been once erroneously announced as the Spanish entry.

Al Vaughan to RC&J

Al Vaughan, vet publicist, has joined the Rogers, Cowan & Jacobs public relations outfit as manager of the picture publicity department on the Coast.

In past he's been ad-pub director for Samuel Goldwyn, Walter Wanger, Sol Lesser and Independent Artists Pictures.

Last Lap on Loew's: Litigation

The anticipated defeat of Joseph Tomlinson and his associates, Stanley Meyer and Louis B. Mayer, will not close the book on the fight for control of Loew's.

A series of lawsuits, reportedly being prepared, is expected to be filed against the dissident faction by individual stockholder groups. It's understood that "conspiracy" actions will be brought against Tomlinson, Meyer and Mayer in New York and Delaware courts charging that their actions resulted in tremendous damage to the company. In addition, there are reports that efforts will be made to attach the stock holdings of both Tomlinson and Meyer. The courts, it's reported, will be asked to hold their shares in escrow for any damages that may be forthcoming.

Basis of the lawsuits, it's said, will be the contention that the activities of the Tomlinson faction placed the company under a cloud and that deals favoring the company could not be consummated as a result. It will be cited that an important television deal, involving about $3,000,000, was held up because of the fight and that important independent picture deals went to other companies because the principals feared getting caught in the middle of a corporate battle. In addition, it will be charged that the management went to tremendous expenses to stave off the Tomlinson group and that the efficiency of Vogel's program was impaired.

Lippert (Exhib) Tosses a Lot of Lip At Distribs for Low Pre-Summer Diet

Experience this summer "has taught the distributors a lesson" and there'll be no repetition in 1958 of the tendency to bunch top releases during the summer, leaving the cupboard bare in May and June.

That's the opinion of Robert L. Lippert, exhibitor, whose interests in recent months have been more in production (via Regal Films for 20th-Fox release).

Lippert said that business now was good at his theatres, though below original expectations. It had been in a slump during the April-May-June period "because we didn't have any product." He added that his circuit had kept a careful check on who had and who hadn't played ball with the product-hungry houses during the lean months.

"When it came to the July 4 holiday, when they all suddenly started to release their top product, we made it a point of giving playing time to those companies that had helped us out when we were starving for pictures," Lippert said. "I know of some companies that had prints of pictures in their exchanges and wouldn't release them to us. When it came to booking them, finally, we very deliberately gave our playing time to those distributors who had shown an understanding of our problem."

Lippert clearly implied that this was one effective method for breaking the "tradition" of the seasonal release pattern. "I think the companies have benefitted from their experience this year," he said. "I think the situation will be improved a lot next year."

If Lippert the exhibitor appears dissatisfied with biz (he says there's been an attendance drop from last year even in towns that have no tv service), Lippert the producer is beaming ear-to-ear. He's signed for a new 27-picture program with 20th and thinks he'll end up with 31. One of the Regal low-budgeters, "The Deer Slayer," brought in for $200,000 as a tinter, will gross 10 times its negative cost by the time it has played off, Lippert estimated. Other Regal quickies are showing equally high earning power in relation to their budgets, he said.

"By the time we get through, our revenue will help to pay for a third of the 20th-Fox organization's entire distribution costs," Lippert estimated. "In addition, what we pay the studio in space rental alone will allow them to make a $1,000,000 picture. Our programmers are going over bigger than anyone expected." 20th profit on the Regal films is expected to run into several million.

Medical Scorecard

David Karr, special public relations counsel for Loew's in the fight against Joseph Tomlinson, is also involved in another proxy fight. He represents Fairbanks-Morse in the battle against Penn-Texas, headed by Leopold Silberstein.

In the midst of the Loew's fight, Louis B. Mayer, associated with Tomlinson, was taken to a San Francisco hospital and required a number of blood transfusions.

Last week Silberstein entered a New York hospital with a case of bleeding ulcers.

Billy Graham

Continued from page 1

the moment," the evangelist added.

He then referred to the show business people who had made a "decision for Christ" at the Garden meetings.

The comedian said he had wondered about "the wise guys" and the column quips which would greet the evangalist's mission "in the city where I live and which I love." Instead, Paar read "the beautiful things" written about Dr. Graham; believed this "a tribute to the innate goodness of people."

Exhibs Lukewarm

Continued from page 4

lar experience. Ask a department store whether all the item for sale are profitable, and the answer undoubtedly will be negative. But that is a poor argument for taking all such items off the counters."

In the southwest, in Oklahoma City, the same question was put to Henry J. Griffing, prez of the big Video Independent Theatres circuit. He, too, agreed that many marginal operations might not be profitable for the distributors. "To argue that they should be closed up is foolishness. After all, we are in a service business. And I don't believe the distributors would really gain by this anyway."

Selznick, on returning from Europe last week, opined that the servicing of unprofitable accounts was in part to blame for outsize distribution costs charged against pix. He noted that, because an account wasn't profitable for the distributor, this did not necessarily imply that the theatre itself was losing money.

There was a pained "no comment" from 20th execs re the Selznick blast which called distribution antiquated and stressed the need for "reform." 20th will release Selznick's "A Farewell to Arms" at Christmas.

Many distribution men take the view that "volume" is still important in the business. "Those $5 and $10 bills add up," said one. "Also, Selznick is forgetting that these small situations can deliver when a really good attraction comes along.

Indies Beef

Continued from page 5

now figure they have a better idea of what their pictures are earning, distribution-wise, and perhaps to what extent the charges against their pictures is excessive.

Basic terms of releasing deals, it appears, are not squawked about once the signatures are affixed. There have been exceptions, where an adjustment is made later in favor of the producer. The split is usually is about 70% of film rental to the producer and 30% to the distributor, this after costs of negative, prints and advertising are recouped.

Rows centre on subsequent charges made against the picture for such items as print shipping, publicity activities, expense accounts, etc.

It's All Over

Continued from page 3

tained a hands-off attitude during the Vogel-Tomlinson battle for control. Andre Meyer, a senior partner in Lazard Freres, was actively involved in the negotiations prior to Tomlinson's ascendency to the board. Decision of Lehman Bros. and Lazard Freres to support Vogel is seen as prompting Wall St. brokerage firms to follow suit and it's expected that they will vote the proxies they control for Vogel at the special stockholders' meeting whenever it is held.

SEC's 'Proxies Okay'

Another factor seen favoring Vogel and the Loew's management is a clean bill of health from the Securities & Exchange Commission in Washington. The Tomlinson faction had complained to the SEC that Vogel was fraudulently soliciting proxies—and issuing proxy material. The SEC summoned Vogel, Ben Menlinker, Loew's general counsel; Howard Dietz, pub-ad v.p., and David Karr, special public relations counsel to Washington last week for questioning. Tomlinson and Stanley Meyer were also grilled by SEC officials.

After examining the evidence, the SEC cleared all of Vogel's proxy material late Friday (30) and Vogel and George Killion, a director supporting the Loew's president, will issue a second proxy letter some time this week. The second letter, unlike Vogel's original solicitation of the company's stockholders, will not be sent out on Loew's stationery. The SEC, it's understood, cleared the stationery, the envelopes and the contents of the letter.

The Tomlinson faction had charged, both before the SEC and the Delaware court, that Vogel's original solicitation misled stockholders, since the appeal and the format on Loew's stationery tended to indicate that a vote for Vogel would be a vote for the Loew's management. Tomlinson group's contention is that Vogel can only make a personal request, and not one for management, since Tomlinson was also a part of management.

Tomlinson & SEC

Despite the Tomlinson protests to the SEC, which the Vogel forces charge are merely aimed to obstruct and delay Loew's material, the Tomlinson faction has not filed with the SEC indicating that it intended to launch a proxy fight. Unless the Tomlinson group does so, it cannot legally propagandize the stockholders or solicit proxies.

The combination of circumstances—Tomlinson's reported efforts to unload his stock, the indication that Lehman Bros. and Lazard Freres will support Vogel, and the clearance of the Loew's material by the SEC—strengthen the belief that the fight for control of Loew's is over and that Vogel and his management team will win at the special shareholders' meeting.

Delaware Ruling

Continued from page 3

ware State Supreme Court against a Court of Chancery ruling (Aug. 26) invalidating the election of Louis B. Mayer and Samuel Briskin to the board of directors.

The action was taken through the Court of Chancery here prior to hearing on two motions filed by Ralph B. Campbell, Lexington, Ky., seeking to halt a scheduled Sept. 12 special stockholders' meeting through a preliminary injunction or a postponement.

Chancellor Collins J. Seitz' decision on the Campbell petitions is expected some time this week to determine whether the stockholders' meeting will be held Sept. 12.

Arthur G. Logan, Wilmington attorney for the Tomlinson faction, argued that Joseph Vogel, Loew's president, had no authority to call the September meeting.

"When he (Vogel) issues a call to further his control, he is stepping beyond his powers even though they read in a very broad way," Logan said. Logan added that under the corporation's by-laws the president was "an agent or servant of the directors."

Louis Nizer, attorney for Vogel, said the latter would call a special meeting with or without the permission of the directors.

'Recognition' of Sex by Magazines Rubbing Off On Audiences: R. Wise

Hollywood, Sept. 3.

Public endorsement today of sex problems on the screen which five years ago would not have been tolerated is due directly to national magazines' "conditioning" their readers to accept controversial subjects,, says director Robert Wise.

"With respected publications, such as Ladies Home Journal, McCall's, Redbook, Reader's Digest and others, concerning themselves with overall sex problems, we find audiences now are willing to accept such material on the screen more readily," he pointed out.

"Stop by any stand and look at any of the current class magazines. Most of them have cover-line stories on some phase of sex. This goes on month after month. We can thank the periodicals for setting a more intelligent approach to such subjects and enlightenment that gives us greater latitude to make provocative films."

As an illustration, Wise emphasized that "Until They Sail," which he has just completed for producer Charles Schnee at Metro, would have been too daring for general consumption five years ago, due to its story of three illicit love affairs. James Michener yarn deals with New Zealand women during the war without their men, when U. S. Marines were stationed there.

"We have highlighted the question, 'What attitude should we take toward the service wife who takes up with another man when her husband is at War?'" director said. "We don't condone the practice, certainly, yet we try to interpret, as Michener did in his story, an 'understanding' of such unfortunate women.

"Selecting such subject matter was not done to achieve sensationalism. Charles Schnee put it succinctly when he said, 'Loneliness and sex are two universal themes,' and they are."

A study of the subject matter of national mag articles provides a clue to good showmanship which the film industry might well follow, according to Wise. Generally, he said, they indicate the subject matter in which the overall population is most interested. A mag trend, such as the current one on legitimate sex articles and medical yarns, shows that these are the subjects that are the most salable on the newstands, he noted.

"It seems proper, then, to believe that since the magazines are playing to a mass market, they have a pretty good idea of what constitutes 'public acceptance,'" he added.

Production code officials had made several pertinent suggestions in strengthening the sex angles of the script, he asserted. The finished picture last week was passed without a change, he declared, even to the point of okaying the illegitimate birth of a baby in one of the love stories in picture.

AA Branch in Mpls. Gets 'Friendly' Payoff

Minneapolis, Sept. 3.

It's indicated here that rental returns from "Friendly Persuasion" in this territory will be alone sufficient to make the local Allied Artists branch a profitable 1957 operation.

After 10 months since pics initial release here, the Minneapolis branch still has 16 "Friendly Persuasion" prints working continuously and booked for months ahead in this exchange centre, according to Irving Marks, AA branch manager.

All return engagements, as well, of course, as the first-runs, continue to be percentage deals.

B.O. for U.S. Pix Soars in Germany; 'Okla.' Makes Good

Though they're crowding one another, American films in Germany still are registering an upward b.o. curve and "quite a few theatres that never used to play our pictures now book them," Erich Steinberg, RKO manager for Germany, said in New York last week.

Steinberg said RKO, though releasing a wide variety of product including British, Italian and French films, was 30% ahead of last year. "We're definitely still one of the majors," he stressed. "We may not be on top, but we're far from being the last, either."

He held that the German public didn't care any more where films came from. "A German picture, if it's good, will go over very big. But if it's not so good, then it will do less than the average American film," he reported. There are 6,500 houses in West Germany, with possibilities, i.e., theatres that any one picture can play, running to close to 4,000. RKO is handling a maximum of 25 pictures a year, which includes a block of Allied Artists actioners and between eight and 10 RKO films.

Steinberg said the heatwave in Germany had hurt business, but had failed to dampen the b.o. for "Oklahoma" which is showing—in the Todd-AO version—in two houses, in Hamburg and in Munich. It'll play in three more in Mannheim, Nuremberg and Hannover, which are equipped to show the wide-gauge film. The Cinemascope version is due to go out Oct. 27.

Success of "Oklahoma" in Germany is noteworthy since the Germans traditionally haven't gone for U.S. musicals. Steinberg said the music had been well publicized.

Biz conditions in Germany are very healthy for the U.S. companies, Steinberg reported. He added that there wasn't much competition for the theatres. However, there being a lot of pictures, some aren't getting the full playing time benefit.

Antitruster Vs. B&K

Chicago, Sept. 3.

Another in a series of Federal Court antitrust suits has been filed by attorney Thomas C. McConnell here against Balaban & Katz theatre circuit and major distribs. This one, on behalf of the Conigliovogue Theatre Corp., accuses the defendants of monopolizing first subsequent run film showings. Distributors involved include 20th, Universal, Warner Bros., United Artists and Loew's.

Conigliovogue Theatre Corp. handles the Vogue Theatre here. Earlier suits of the same sort have been filed by McConnell for the Harding Theatre in 1950, the Tiffin several years ago, the Tower and the Congress. The Tower suit was won by B&K, and the Congress suit was also won by B&K but reversed by another court and is currently under appeal. The others are still pending.

Minn. Happy DST Ending Sooner

Minneapolis, Sept. 3.

The Minneapolis Star, which was among those that used influence to induce the legislature to enact daylight saving time, reported that Gov. A. O. Freeman's action in ending the fast time Sept. 29, instead of the previously set Oct. 26, seems to have majority approval. Indicative of the number of people behind the governor's move is the fact that seven out of 10 persons queried at random said they're glad DST is ending sooner than expected, according to the yarn.

However, among exhibitors it appears that there's a sharp difference of opinion regarding the governor's executive order. Some are glad, but others say they wish that the Oct. 26 ending date had been retained because then "parents of small children, the farmers and the restaurant and resort people would be getting more of a bellyfull of DST and the chances for its being killed in 1959, when the legislature next meets, would be better.

New Warner Top for Radio City Music Hall!

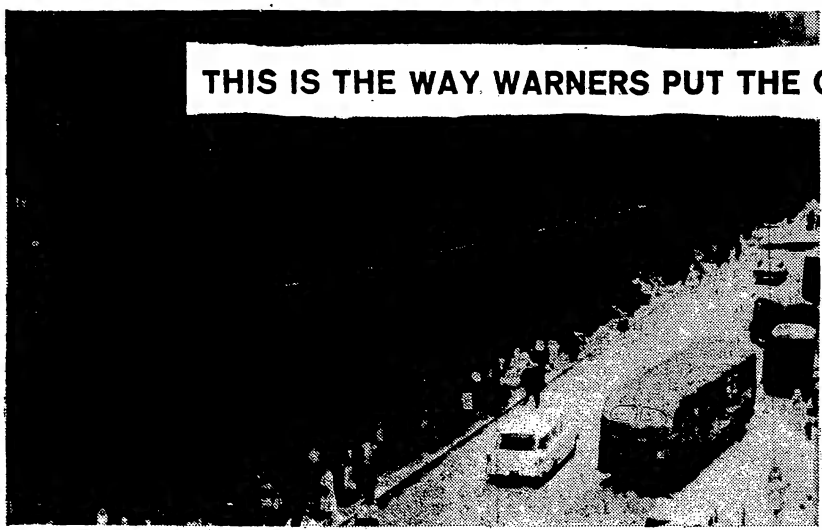
Pajama Ga

even bigger than 'Mister Roberts'!!!

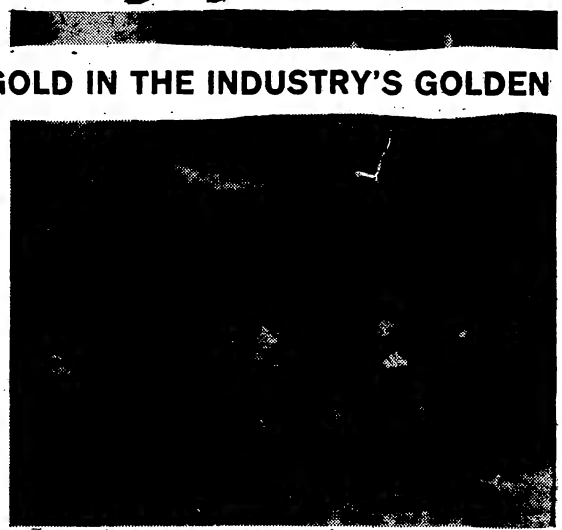
3 ALL-TIME RECORDS!

BIGGEST FIRST FIVE DAYS IN HISTORY!
BIGGEST SUNDAY IN HISTORY!
BIGGEST LABOR DAY IN HISTORY!

THIS IS THE WAY WARNERS PUT THE GOLD IN THE INDUSTRY'S GOLDEN



Lined up for a whole street...



And then around the next street...

RIOT AT PAJAMA FACTORY!

Customers Losing Pants!

FOREMAN BLAMES UNION SABOTAGE!

Models Claim Figures Tampered With!

PAJAMA GIRLS BLOW THEIR TOPS!

Boss Vows: "I'll Get To The Bottom Of This!"

HERE'S ALL THE HOTSY-TOTSY HILARITY OF THE BIG HAPPY $7 PER TICKET STAGE HIT!

A GEORGE ABBOTT AND STANLEY DONEN PRODUCTION

The Pajama Game!!!

IN WARNERCOLOR FROM WARNER BROS.

starring **Doris Day** *and the wonderful cast of the wonderful play!*

John Raitt · Carol Haney · Eddie Foy, Jr. with Reta Shaw, Barbara Nichols

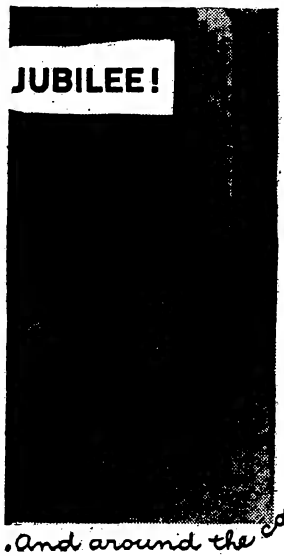
Screen Play by GEORGE ABBOTT and RICHARD BISSELL · Based upon the Play 'The Pajama Game' (Book by George Abbott and Richard Bissell) Music and Lyrics by RICHARD ADLER and JERRY ROSS

Produced by Brisson, Griffith and Prince · Produced and Directed by GEORGE ABBOTT and STANLEY DONEN

NEWSPAPER AD MAT #3038

...me

Thanks to them!



-and her!

-and them! and them!

...And around the corner again!!

Inside Stuff—Pictures

A cross-section of vox pop opinion on "What should the Government do for Boris Morros, our counterspy, in appreciation for his service?" was given the N. Y. Daily News' Inquiring Fotografer Jimmy Jemail, as follows, by the six men New Yorkers who opined: "I can think of two things that could be done. Since he was a movie producer before becoming a counterspy, the Government can make him its producer of all films. Either that or he can head a counterspy department within the FBI."

Said the second: "Let him live his own life in peace as a private citizen . . . There should be no attempt at remuneration. I'm sure he doesn't want it. That's not why he became a counterspy."

Another: "Congress should pass a bill giving him the highest honor it can award a civilian. Something that would compare to the Congressional Medal of Honor, given to military men only. I think President Eisenhower should make the presentation."

No. 4 observed: "Even though you cannot buy patriotism or dedicated service to one's country, the fact remains that all of us may, at some time or other, be in dire financial need. I think that Congress should vote Boris Morros a generous pension, tax free."

Still another: "Boris Morros is a great man. He is entitled to anything he wants from our Government. The probability is that he wants nothing. However, all others who have fingered Red spies have been forgotten. Why not make Boris an official Government lecturer?"

And finally: "Appoint him to an important post in the Federal Bureau of Investigation. With talents like his, he should not be lost to the FBI. True, the Communists know him, but he can be of great service instructing and directing others."

The National Catholic Welfare Conference News Service has released to member publications a story on the recent report in VARIETY that the New York Times planned a "cleanup" job on film advertisements it prints, particularly those for foreign product. The NC article said that VARIETY quoted Vincent Redding, manager of the Times advertising acceptability section, as not willing to disclose details, but issuing a statement that 'We have a concern regarding the propriety of some motion picture advertising and have invited a small group of persons associated with the industry to gather with us at an informal meeting and discuss the affair'." The story quoted VARIETY as saying the Times "feels some of the ads it's been running on foreign films in past months have exceeded the boundaries of good taste." It added that VARIETY stated, "Behind the Times' move is a rising tide of complaints about the low quality of film ads, particularly for the foreign imports."

Nobody can say that the Cathay Organization's Odeon Theatre in Singapore isn't conscious of the culinary tastes of its patrons. When "War and Peace" had its run there (screening time: three and one-half hours), the management served a total of 40,000 "WAP" snacks during intermision. They consisted of hot dogs and hamburgers, prepared to suit the various nationalities of the patronage. For instance, there were snacks without pork for the Moslem patrons (whose religion forbids them to eat pork), snacks without beef (for certain sections of Chinese patrons who can't eat beef) and snacks without any meat at all (for the vegetarians). Those who could eat anything were served sandwiches with beef, pork, chicken and vegetables. The management also provided hot coffee, lemonade and frozen ices. Oh yes, the catering service is a subsidiary of Cathay.

Religion remains "a major casualty" in American films, says the Rev. Peter R. Connolly, a faculty member of Ireland's St. Patrick's College, writing in the Catholic publication, The Critic. Article is called "An Image of the U. S. A." and surveys the film scene through the eyes of a foreign observer. Rev. Connolly notes the long tradition of social comment in Hollywood pix, and the tendency towards screen violence. "From whatever direction a European approaches it the American cinema exudes vitality, a vitality which is physical and masculine and which overreaches itself only in the region of the spiritual," the article says. "Hollywood films on religious themes lack simplicity and reverence. The spectacle in 'Quo Vadis,' 'Demetrius and the Gladiators' or 'The Robe' is anything but simple; yet it is childish in the context, for spiritual size has nothing to do with physical size."

Filming of the Robert Mitchum picture about bootlegging in the North Carolina mountains began at Asheville Aug. 27. Three scenes showing Government agents chasing Mitchum, who will portray a liquor runner, were being shot this week. Meanwhile, the name of the film has been changed from "Jack of Diamonds" to "The Whippoorwill." The chase scenes are being shot in Buncombe and Transylvania counties.

It was at first estimated about 150 local persons would be used in the film, but casting director Jack Kosslyn said upward of 300 from the mountain area will be employed in minor roles. Mitchum arrived in Asheville Aug. 24 and visited the Transylvania Music Camp at Brevard that same day.

20th-Fox is using the "no admission during the ending" gimmick to heighten interest in its "The Three Faces of Eve" release. According to Alex Harrison, 20th sales topper, the agreement not to seat anyone during the film's climax will be made a condition of sale by the company. Theatres also will be asked to prominently feature starting times in all their ads and in front of the house.

"It is unfair to the person coming in late not to see the film from the beginning and more unfair to the person already seated whose complete attention to the story may be disturbed by people moving through the theatre," Harrison said. Pic preems in Augusta, Ga. Sept. 18. It's about a woman who possesses three distinct personalities.

John Parsons, who operates 400-seat Telenews in downtown Frisco, won first prize in Warners' contest for best campaign on a WB film. National contest was judged by United Paramount's Ed Hyman, Stanley Warner's Harry Goldberg and National Theatres' Frank H. Ricketson Jr. Campaign that won for Parsons was based on Warner's "Chasing the Sun," which he played at Telenews for 14 days in June. Campaign included rubber-stamping supermarket grapefruit with name of picture and playdate, co-ops on Chevrolet's Bel-Air convertible, tie-ins with schools, department store windows and giveaway items. His prize is fortnight with his wife at Miami Beach's Fountainebleau Hotel, which they'll take in October.

Robert Ryan has already received $200,000 for his share in the Anthony Mann-Security production "Men in War," and has signed for a similar percentage arrangement for the Mann-Security "God's Little Acre." Final terms of the contract called for an undisclosed salary plus 20% of the profits from the United Artists release. As a part of the deal, he will participate in exploitation of "Acre" and will spend the two weeks prior to its release doing personal appearances. Actor has his own indie production setup, but the percentage arrangement on "Acre" goes to him personally rather than to the corporation.

Film Row's only 50-year veteran in Chicago gets feted this month by Universal. Miss Hilveg Elizabeth Wetter started as secretary to Carl Laemmle in 1907 when Laemmle was still operating out of Chicago as Laemmle Film Service and had not yet formed Universal. When Universal moved its main offices to the Coast, Miss Wetter remained here. She is now secretary to Lou Berman, Universal's branch manager. Universal flies Miss Wetter to the Coast this month for the celebration of her golden anniversary with the company.

In an effort to counteract the unfavorable publicity engendered by the current Confidential trial in Los Angeles, the Motion Picture Industry Council has arranged for a series of articles showing the better side of Hollywood life. They began in the Herald-Express, Hearst afternoon paper in Los Angeles, Monday (2). By-lined series by staffer Don Ballor will deal with Hollywood families who have not been touched by scandal of any kind and will pinpoint MPIC's contention that the number of decent families in the industry is far greater than those which have been involved in any scandal.

First formal step toward establishment of a motion picture museum by the County of Los Angeles was taken with the formation of a five-member committee by County Supervisor John Anson Ford. Museum probably will be located on county-owned property near the Hollywood Bowl. Named to the committee were Jack L. Warner, Mrs. Margaret Herrick, exec secretary of the Motion Picture Academy of Arts and Sciences; Joseph Schenck; film-radio exec Harry Maizlish; and George Murphy.

RKO's general manager in Japan is en route back to Tokyo after traveling to New York primarily to see a single picture. Exec is Tochishige Ishikawa who made the trip to view "Escapade in Japan." Picture was made in Japan by producer Arthur Lubin, with Ishikawa having helped on the arrangements. However, he hadn't seen the finished product and RKO wants to get it into early release in the Nippon territory. "Escapade" was lensed in the Technorama process with Cameron Mitchell and Teresa Wright in the leads.

Opening of Walter Reade's Dover (N. J.) Drive-In, originally skedded for next month, may be postponed until next spring. Ozoner is the first one to be equipped with the no-wire W-I-S-P system developed by Sol J. Levy and sold by Walter Futter's Vido Sound Corp. Delay is cued by the fact that, with this type of equipment, in-car heating is impossible and the Dover drive-In thus couldn't stay open during the cold months.

A new wage order for the amusement and recreation industry in Massachusetts, set up by the minimum wage board, has been accepted by the minimum wage commission and Ernest Johnson, commissioner of labor. The new order sets up a scale of 95c per hour for all workers with exception of cashiers and ticket takers 90c, and ushers, 85c, effective Oct. 1.

U.S. Senate has authorized a bill setting up a loan service for captioned films of educational value, for the deaf and hard of hearing. Service would be located in the Dept. of Health, Education and Welfare. Such films have been requested by educators for schools and other organizations for deaf and hard of hearing persons, especially children.

Metro of London threw an informal party in honor of Dorothy Hill, who is retiring after 35 years in its publicity department. In addition to gifts from the staff, Harold Conway made her a presentation on behalf of the Critics Circle. "Dollie," as she was universally known, first started her career as secretary to Joshua Lowe when VARIETY opened its London bureau.

Aug.'s 1st 4 Near $4,000,000

Continued from page 7

well as expected in some cities. Nevertheless, it is a strong fourth-place winner. "Seven Wonders of World" (Cinerama) is winding up fifth as compared with fourth in July.

"Jeanne Eagels" (Col), in first three stanzas out in release, managed to land sixth spot. Additional playdates probably will make it an entry to be heard from additionally. "Band of Angels" (WB) captured seventh money.

'Commandments' Drops

"10 Commandments" (Par), which has completed its initial first-run playdates in a number of keys, wound up eighth. It was fifth in July, and had been tops for several months. Pic now is starting its initial subsequent-run dates, and coming in with amazing returns. "Bambi" (BV) (reissue), a runner-up pic in July, is finishing in ninth place.

"Hatful of Rain" (20th), which teed off modestly with only a few engagements, landed 10th spot. "Curse of Frankenstein" (WB), ace runner-up film in July, was 11th. "Loving You" (Par) rounds out the golden dozen in 12th position.

"Night Passage" (U), sixth in July national ratings; "Love in Afternoon" (AA); and "Tammy and Bachelor" (U), a runner-up pic for July, are the runner-ups for August.

"Man of a Thousand Faces" (U) looms as one of the potentially big future grossers. First week it was out in release to any extent, the James Cagney film finished fifth. On first batch of test engagements it already has grossed around $300,000.

"Omar Khayyam" (Par), just starting around the keys, did well enough to place as a runner-up film one week. "Gun Glory" (M-G) was a runner-up another session. "Will Success Spoil Rock Hunter?" (20th), was a real disappointment in many key cities, but one stanza managed to win a runner-up spot And in some locations it did very well.

"Sun Also Rises" (20th), looms as a smash new entry, predicated on its showing on opening session at the N.Y. Roxy where doing great trade the first two weeks. "Run of Arrow" (U) managed to grab a runner-up laurel one round. "Pajama Game" (WB) also shaped as a sock b.o. entry, based on its first few dates.

"Sweet Smell of Success" (UA), eighth in July, added some sizable coin with additional playdates last month. "Man on Fire" (M-G), a runner-up in July, did not get very far in August. "Beginning of End" (AB-PT), cashed in on several strong engagements during the month.

'Dead' B'way

Continued from page 1

have been suitable for Broadway anyway. "Every important big picture comes to Broadway," Moss points out. "People will only come to Broadway for the superior product." The top 10 Broadway film houses, he feels, "should handle only the top merchandise" and should back their product with showmanship. Moss is all for Broadway premieres of pictures and the accompanying hoopla which he feels spreads throughout the country. The job of the Broadway house, he maintains, is to glamorize its merchandise.

If Broadway is fading, as some have contended, the number and cost of the spectacular signs would not be increasing, Moss notes. This is an indication, he says, that advertisers wouldn't buy the medium if the people weren't there. As for himself, Moss says he has faith in the future of the Street, otherwise he would not have spent $125,000 in refurbishing the Criterion, which is the newest film house on Broadway. It was built in 1937.

The theatre operator also points to the many improvements that are planned for Broadway. He notes that the Broadway Assn. has held talks with City Planner Robert Moses relating to the complete redoing of the Duffy Square area. In addition, he calls attention to the two new office buildings planned for the Broadway zone, the first new buildings to be erected in the area in almost 25 years.

As a squelcher to those rapping Broadway as a film-going center, Moss notes that picture grosses on Broadway are no farther behind than the national trend.

Post-War Inventory

Continued from page 2

tute the company has an excellent chance of again becoming one of the top money-earners of the business. Vogel has already effected a number of economies and efforts will apparently be made to get a better return for each picture produced. It's expected that production costs and other expenses will be greatly reduced. In addition, its anticipated that many high-salaried executives, on the payroll for 20 years or more, will have their contracts settled.

Reforms in accounting practices have already been started. Other changes in the company's operation have been set in motion, all aimed at saving money. However, many others planned by Vogel have been delayed because of the fight for control of the company. As soon as Vogel is able to move freely, it's expected that he will launch a vigorous reform movement within the Loew's-Metro empire. It will be difficult for him to be sentimental, but in the interests of the stockholders and at the insistence of the Wall Street banking groups, which are now giving Vogel their support, the Loew's prexy will have to move swiftly and convincingly.

Vogel On His Own

The proxy battle and the pictures produced under the previous management have served as an excuse for Loew's recent poor earnings. However, once the corporate battle is over and films produced under Vogel's regime begin making their rounds, the Loew's topper will have to stand on his own. To be sure, many lucrative indie deals have been lost because of the factional war. It is difficult to estimate how the loss of these deals may affect Loew's future, but it's conceiveable that the company's earning potential would have been better if a number of these deals had been consummated.

Despite the corporate battle, Vogel is making every effort to step up Metro's production program. The studio will hit its peak pace of the year over the next 30 days when eight films will be before the cameras. Five of them are now shooting. In addition, M-G has 12 completed pictures awaiting release and three others are in the editing stage. Of the 12 completed pictures, high hopes are being expressed that three will be of blockbuster proportions. If these three pictures click simultaneously or even if one of the trio turns out to be a kingsized b.o. entry, Loew's stands a chance of recouping its position as an industry leader. The pictures are "Raintree County," "Les Girls" and "Don't Go Near the Water."

A Competitor's Slant

President of a rival film company, in an off-the-cuff and private analysis of the situation has it figured that Vogel will be confronted by his biggest test following the battle for control.

Point he makes is that Vogel hasn't had the opportunity to make like a president because of the stockholder fight and when this passes come Sept. 12 he, Vogel, will be called upon to tackle one of the toughest jobs in film industry corporate affairs. According to the sizeup, this returning Loew's to a top position in the picture business following the loss of considerable prestige as well as the financial setbacks.

It's generally figured in the trade that Vogel will be watched closely by important stockholders such as Lehman Bros. and Lazard Freres.

It's no secret that Loew's because of the internal strife, has lost out on deals which could have become important to the operation. The projected and now scuttled tieup with Hecht-Hill-Lancaster is a prominent example.

Vogel's job will be to latch on to the money-making indies—and in this respect the competitive sweepstakes will be on in earnest. Nearly all companies have been giving the participation arrangements a big play. And with Vogel endeavoring to elbow in more so than ever, the significant "packagers" obviously will be more difficult to come by.

This is part of the exec's task—getting the product. It will have to go hand in hand with still additional organizational revamping in order to keep all the stockholders happy.

ADVERTISING IS "LES GIRLS" BEST FRIEND!

Here's the BIG, BIG, M-G-M campaign. We're betting a fortune on these fillies!

MAGAZINES ALONE REACH 200,000,000

Three 1-column, 2-color "teasers" and one full-page, 4-color display ad in each of these leading publications—LIFE, LOOK, SATURDAY EVENING POST.

"Picture of the Month" column in each of these leading publications—GOOD HOUSEKEEPING, McCALL'S, TRUE STORY, SEVENTEEN, REDBOOK, PARENTS', COSMOPOLITAN.

Full-page ad in the fan magazines.

NEWSPAPERS REACH COUNTLESS MILLIONS MORE

5,000-line advance and supplementary campaign to begin two weeks before and continue through each premiere opening.

RADIO AND TV SATURATION

Big national campaign begins before and continues through each premiere opening.

THAT'S PENETRATION!

Dear Cute Mr. Exhibitor:

Just you stop fretting! We'll be along soon—advertised, publicized, merchandised and glamorized to zillions of folks. M-m-m-m-g-m is shooting the bankroll on advertising.

We're in the news! Louella writes we're "something to cheer about." Hedda says we're "out of this world."

Watch for us first at the Music Hall and then busting out all over in gala Thanksgiving engagements in Exchange Cities.

Until we meet on your big screen, lovingly—

"LES GIRLS" *("rhymes with playgirls")*

M-G-M presents A Sol C. Siegel Production of Cole Porter's "LES GIRLS" starring GENE KELLY • MITZI GAYNOR • KAY KENDALL • TAINA ELG co-starring Jacques Bergerac • Screen Play by John Patrick • Story by Vera Caspary • Music and Lyrics by Cole Porter • In CinemaScope and Metrocolor Associate Producer Saul Chaplin • Directed by George Cukor

Picture Grosses

Cleve. in Money; 'Rock' Solid 16G, 'House' Okay 12G, 'Band' 19G, 2d

Cleveland, Sept. 3.

Despite being in second session, "Band of Angels" is pacing the field here currently with rousing take at the Allen. Biz at this house is considerably ahead of opening stanza. "House of Numbers" looms okay at State while "Will Success Spoil Rock Hunter?" shapes good at Hipp. Both are new. "Around World in 80 Days" is soaring ahead of last stanza to hit a torrid take in 12th week at the Ohio. "Cinerama Holiday" also is ahead of a week ago with stout takings in ninth Palace week.

Estimates for This Week

Allen (S-W) (3,800; 70-$1)—"Band of Angels" (WB) (2d wk). Hearty $19,000 or over. Last week, $15,000.

Hipp (Telem't) (3,700; 70-$1.25)—"Will Success Spoil Rock Hunter?" (20th). Good $16,000 or close. Last week, "Jeanne Eagels" (Col) (4th wk). $9,500.

Hanna (Hanna Co.) (1,515; 50-$1.25) — "Happy Road" (M-G). Opened today (Tues.). Last week, "Rising of Moon" (WB), pulled after poor $2,000 for 6 days.

Ohio (Loew) (1,244; $1.25-$2.50)—"Around World" (UA) (12th wk). Sizzling $27,000 after $25,000 last week.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Cinerama Holiday" (Cinerama) (9th wk). Sturdy $20,500. Last week, $20,000.

State (Loew) (3,500; 70-90)—"House of Numbers" (M-G). Okay $12,000. Last week, Hatful of Rain" (20th), $13,000.

Stillman (Loew) (2,700; 90-$1.50)—"Pride and Passion" (UA) (6th wk). Fine $10,000 after same last week.

SAN FRANCISCO

(Continued from page 8)

$1.25-$2.00)—"Pride and Passion" (UA) (7th wk). Excellent $8,500. Last week, $9,000.

Stagedoor (A-R) (440; $1.25-$2.20)—"10 Commandments" (Par) (16th wk). Great $7,000. Last week, $7,000.

Larkin (Rosener) (400; $1.25)—"Mask and Destiny" (AA) (2d wk). Oke $2,000. Last week, $4,400.

Clay (Rosener) (400; $1.25)—"Rising of Moon" (WB) (3d wk). Good $2,300. Last week, $3,200.

Vogue (S.F. Theatres) (364; $1.25)—"Quiet Man" (Rep) (reissue) (3d wk). Oke $1,700. Last week, $2,000.

Bridge (Schwarz) (396; $1.25)—"Devil's General" (DCA) (3d wk). Fine $3,600. Last week, $4,000.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World" (UA) (36th wk). Terrific $30,000 or over. Last week, $31,000.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"French, They Are Funny Race" (Indie) (2d wk). Big $4,500. Last week, same.

KANSAS CITY

(Continued from page 8)

(AA) and "Death in Small Doses" (AA) (2d wk). Fair $2,000. Last week, in these two houses plus two Dickinson circuit drive-ins, fancy $15,000.

Kimo (Dickinson) (504; 75-90)—"Young and Passionate" (APL) (3d wk). Fair $900. Last week, $1,200.

Midland (Loew) (3,500; 60-80)—"Fuzzy Pink Nightgown" (UA) and "Seventh Sin" (M-G). Tattered $6,500. Last week, "Jeanne Eagels" (Col) (2d wk), $7,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Seven Wonders" (Cinerama) (2d wk). Great $20,000; holds. Last week, $19,000.

Paramount (UP) (1,900; 75-90)—"Band of Angels" (WB). Lusty $10,000; could hold. Last week, "Loving You" (Par) (2d wk), $6,500.

Roxy (Durwood) (879; 90-$1.50)—"Pride and Passion" (UA) (5th wk). Oke $3,500. Last week, $4,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Lost Continent" (Indie). Pleasant $1,500. Last week, "Raising a Riot" (Indie), same.

Tower (Fox Midwest) (1,145; $1.25-$2)—"Around World" (UA) (14th wk). Helped by Labor Day weekend to great $13,000. Last week, $12,000.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043; 820; 700; 1,217; 75-90)—"Night Passage" (U) and "Calling Homicide" (Indie). Okay $12,000. Last week, "Bambi" (BV) (reissue), sock $30,000 in 10 days.

LOS ANGELES

(Continued from page 9)

"Silk Stockings" (M-G) (5th wk), $5,200.

Fine Arts (FWC) (631; 90-$1.50)—"Perri" (BV). Good $9,000. Last week, "Love Is Splendored Thing" (20th) and "Coins in Fountain" (20th) (reissues) (4th wk-3 days), $1,300.

Orpheum, Iris, Uptown (Metropolitan-FWC) (2,213; 756; 1,715; 90-$1.50)—"Pride and Passion" (UA) and second-run pix. Stout $22,500.

Downtown, New Fox, Loyola, Fox Beverly (SW-FWC) (1,757; 965; 1,248; 1,334; 90-$1.50)—"Affair To Remember" (20th) and "Strange Intruder" (AA). Powerful $30,000.

Fox Wilshire, Los Angeles (FWC) (2,296; 2,097; $1.25-$1.75)—"Hatful of Rain" (20th) (2d wk). Poor $12,000. Last week, $19,300.

Hollywood Paramount (F&M) (1,468; 90-$1.80)—"Man of Thousand Faces" (U) (3d wk). Okay $11,000. Last week, $14,300.

Egyptian (UATC) (1,503; 80-$1.80)—"Jeanne Eagels" (Col) (4th wk). Big $12,000. Last week, $15,900.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cine) started 13th week Sunday (1) after whopping $42,700 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World 80 Days" (UA) (37th wk). Giant $31,300. Last week, $27,200.

Warner Beverly (SW) (1,612; $1.50-$2.30)—"10 Commandments" (Par) (42d wk). Big $21,000 or near. Last week, $16,400.

Canon (Rosener) (533; $1.50)—"Wife for Night" (Indie) (2d wk). Routine $3,200. Last week, $3,700.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Time of Desire" (Indie) (6th wk). Mild $3,500. Last week, $3,800.

Vagabond (Rosener) (390; $1.50)—"Torero" (Col) (7th wk). Trim $3,300. Last week, $3,600.

BROADWAY

(Continued from page 9)

Monday (2). In ahead, "Light Across Street" (UMPO) (5th wk), was mild $3,800 after $4,500 in fourth.

55th St. Playhouse (Moss) (300; $1.25-$1.80) — "Rising of Moon" (WB) (9th wk). Eighth stanza finished yesterday (Tues.) was bright $4,800. Seventh was $4,500.

Guild (Guild) (450; $1-$1.75)—"Brothers in Law" (Cont) (3d wk). First holdover round finished Sunday (1) was socko $9,500. Initial week was $11,000.

Central (Maurer) (854; 95-$1.50)—"Battle Hell") (DCA) (3d wk). First holdover round ended last night (Tues.) was smash $18,000 or near. Initial week hit smash $20,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"Last Bridge" (Union) (3d wk). Second week ended Monday (2) was rousing $9,000. Initial round, $11,000.

Palace (RKO) (1,700; 95-$2)—"Man of Thousand Faces" (U) (4th wk). Third session finished last night (Tues.) was great $28,000. Second was $27,000.

Paramount (AB-PT) (3,665; $1-$2)—"Love in Afternoon" (AA) (2d wk). This stanza winding tomorrow (Thurs.) looks to hit good $40,000. First week was $45,000. Stays on. Pic is playing day-date with arty Plaza Theatre.

Paris (Pathe Cinema) (568; 90-$1.80) — "Passionate Summer" (Kingsley) (7th wk). Sixth frame ended last Friday (30) was smash $6,800. Fifth was $7,200 "Girl in Black" (Kingsley) is due in next, later this month.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Pajama Game" (WB) with stageshow. First-session finishing up today (Wed.) is soaring to giant $200,000, new Labor Day week high. Holding, naturally. Last week, "Silk Stockings" (M-G) and stageshow (6th wk), $138,000, to finish a remarkably big run here. Opening week for "Pajama" was topped only by one other pic, on an Easter week, when five shows daily were used. It hit a new record for Sunday business and also for Labor Day, with first five days the biggest ever for an opening week.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World" (UA) (47th wk). The 46th frame finished yesterday (Tues.) was capacity at $45,000 for 13 performances. The 45th week also was capacity with $37,100, but for only 11 shows.

Plaza (Brecher) (525; $1.50-$2)—"Love in Afternoon" (AA) (2d wk). This week winding up tomorrow (Thurs.) looks to hold with terrific $17,500. Opening week was $17,800, second best opening week in history of house, "Lust For Life" (M-G) being only one to top it. Labor Day trade was one of greates such days in history of house.

Roxy (Natl. Th.) (5,717; 65-$2.50) — "Sun Also Rises" (20th) and stageshow (2d wk). This week winding up tomorrow (Thurs.) looks to hold with mighty $114,000 or near. First week was $119,000. Stays on indefinitely.

State (Loew) (3,450; 78-$1.75) — "Man On Fire" (M-G) (2d wk). This session ending today (Wed.) looks like good $17,000. Initial week was $21,000, below expectancy. Holds a third.

Sutton (R&B) (561; 95-$1.75) — "Doctor At Large" (U) (6th-final wk). Fifth stanza ended Saturday (31) was smooth $6,700. Fourth was $7,500. "Spanish Gardener" (Rank) opens Sept. 8.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Four Bags Full" (Cont). Opens today (Wed.). In ahead, "Escapade" (DCA) (4th wk-9 days), slow $3,000 after $3,100 for third full week.

Victoria (City Inv.) (1,060; 50-$2) — "Chicago Confidential" (UA). First round ending tomorrow (Thurs.) is heading for mild $14,000 or close. In ahead, "Hatful of Rain" (20th) (6th wk-9 days), $17,000, but concluding a nice extended run.

Warner (SW-Cinerama) (1,600; $1.20-$3.50) — "Seven Wonders" (Cinerama) (74th wk). The 73d stanza ended last Saturday (31) night was smash $36,400. The 72d week was $34,900. "Search For Paradise" (Cinerama) opens Sept. 24. Last Sunday (first day of 74th week) was second largest Sunday of engagement.

World (Times) (501; 95-$1.50) — "It Happened in Park" (Ellis) (4th wk). Third week finished Sunday (1) was great $8,200. Second week was $10,200. Stays on indef.

DENVER

(Continued from page 8)

—"Omar Khayyam" (Par) (2d wk). Okay $7,500. Last week, $9,000.

Denver (Fox) (2,525; 70-90)—"Pajama Game" (WB) and "Spoilers of the Forest" (Rep). Big $17,000. Holding. Last week "Jeanne Eagels" (Col) (2d wk), $10,500.

Monaco Drive-In (Wolfberg) (800 cars; 75c)—"Gunsight Ridge" (UA) and "Hidden Fear" (UA). Fine $7,500. Last week, "Hell's Crossroads" (Rep) and "Quiet Man" (Rep), $3,500 in 4 days.

Orpheum (RKO) (2,600; 70-90)—"Hatful of Rain" (20th) and "Hell on Devil's Island" (20th). Nice $12,000 or near. Stays. Last week, "Tip on Dead Jockey" (M-G) and "Decision Against Time" (M-G), $7,000.

Paramount (Wolfberg) (2,200; 70-90)—"Band of Angels" (WB) and "Shoot-Out at Medicine Bend" (WB). Smash $17,000. Last week, "Fuzzy Pink Nightgown" (UA) and "Monte Carlo Story" (UA), $9,000.

Tabor (Fox) (930; $1.25-$2.50)—"Around World in 80 Days" (UA) (16th wk). Great $11,000. Last week, $10,000.

BOSTON

(Continued from page 9)

"Green Man" (DCA) (5th wk). Fourth week ended Saturday, slick $7,000. Last week, same.

Fenway (NET) (1,373; 60-$1.10)—"James Dean Story" (WB) and "Johnny Trouble" (Indie). Big $7,000. Last week, "Unearthly" (AB-PT) and "Beginning of End" (AB-PT), $4,000.

Gary (Sack) (1,340; 90-$1.80)—"Pride and Passion" (UA) (4th wk). Socko $20,000. Last week, ditto.

Kenmore (Indie) (700; 85-$1.25)—"Doctor at Large" (U) (2d wk). Smash $8,000. Last week, $10,500.

Memorial (RKO) (3,000; 75-$1.25)—"Sun Also Rises" (20th). Boff $24,000 or over. Last week, "Man of Thousand Faces" (2d wk), $13,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Pajama Game" (WB) and "Pawnee" (Rep). Hotsy $25,000. Last week, "Band of Angels" (WB) (2d wk) and "Destination 60,000" (AA), $8,500.

Pilgrim (NET) (1,100; 65-95)—"Action of Tiger" (M-G) and "Living Idol" (M-G). Oke $5,000. Last week, "Big Caper" (UA) (reissue) and "Sweet Smell of Success" (UA), $6,000.

Saxon (Sack) (1,100; $1.50-$3.30)—"Around World in 80 Days" (UA) (22d wk). Terrif $26,000. Last week, $24,000.

Orpheum (Loew) (2,900; 75-$1.25)—"Jeanne Eagels" (Col) and "Woman of River" (Col) (3d wk). Nice $11,000. Last week, $17,000.

State (Loew) (3,000; 75-$1.25)—"Jeanne Eagels" (Col) and "Woman of River" (Col) (3d wk). Oke $6,000. Last week, $7,000.

Amusement Stock Quotations

For Week Ended Tuesday (3)

N. Y. Stock Exchange

1957 High	1957 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	26	15	14½	15	+ ⅜
24⅞	16⅝	Am Br-Par Th	138	18⅜	16¾	18⅛	+1½
36⅛	27⅞	CBS "A"	73	29⅞	27⅞	29⅞	+1½
35½	27⅞	CBS "B"	26	29⅝	27⅞	29⅜	+1⅜
20½	17	Col Pix	17	18½	18	18½	+ ½
19⅝	13⅜	Decca	79	18½	18⅛	18⅜	+ ¼
115	81¾	Eastman Kdk.	66	100¾	98⅜	100⅝	+ ⅛
4⅝	3⅛	EMI	89	4⅝	4⅜	4⅝	+ ⅛
10⅜	7⅜	List Ind.	41	8¾	8½	8⅝	+ ⅛
22	16¼	Loew's	160	17	16⅜	16¾	—
9⅛	7¾	Nat. Thea.	82	8⅝	8½	8½	—
36⅞	28¼	Paramount	21	34¼	33	34¼	+ ⅜
18⅜	14⅛	Philco	54	15	14⅜	14⅝	— ⅛
40	31⅝	RCA	205	33¾	32⅝	33⅝	+ ⅝
8¼	5½	Republic	275	7⅝	6⅞	6⅜	+1⅜
13⅛	11	Rep., pfd.	5	12	11¼	12	+1
18½	14¼	Stanley War	61	17⅝	16⅝	17¼	+ ⅝
29¼	24⅛	Storer	11	24¾	24⅛	24⅛	— ⅜
30¾	22⅛	20th-Fox	78	26½	25⅞	26⅜	+ ¼
25⅜	20½	United Artists	51	21⅞	20½	21½	+ ⅝
30⅞	23⅝	Univ. Pix	3	27¼	27	27	— ⅜
73	68½	Univ. pfd.	*40	69	69	69	+ ⅜
28⅞	21	Warner Bros.	9	22⅛	22	22⅛	+ ⅛
121¼	91¼	Zenith	25	108¼	105¾	108	+ ¼

American Stock Exchange

4½	2⅞	Allied Artists	22	3⅜	3¼	3⅜	+ ⅛
10½	8	All'd Art, pfd	2	8	8	8	— ⅛
11¾	9	Asso. Artists	84	9⅝	9¼	9⅝	+ ⅜
1¼	⅝	C & C Tele.	175	15/16	¾	15/16	+1/16
6⅛	4¼	DuMont Lab.	59	4⅝	4⅜	4½	+ ⅛
4⅝	2½	Guild Films	442	3⅞	2¾	3¾	+ ⅞
9¾	7	Nat'l Telefilm	47	8	7¾	7⅞	—
9	3½	Skiatron	51	7⅝	7⅛	7¼	— ⅛
8¾	5¼	Technicolor	49	5¾	5¼	5⅝	+ ¼
5⅞	3⅞	Trans-Lux	3	4⅞	4⅞	4⅞	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	50¾	55½	—1
Chesapeake Industries	2¼	2⅝	+ ¼
Cinerama Inc.	1⅜	1¾	+ ¼
Cinerama Prod.	2¾	3⅛	+ ⅜
DuMont Broadcasting	8⅞	9½	+ ⅛
Magna Theatre	2⅛	2½	— ⅛
Official Films	1½	1¾	—
Polaroid	182	191	+7
U. A. Theatres	4⅛	4¾	+ ⅛
Walt Disney	20½	22½	—1

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Heather Sears Wins Kudos

Continued from page 5

in the arm after a slow beginning. The Richard Brooks pic received a very good response at the end of the showing (which also included the Walt Disney "People and Places" documentary, "Portugal") and reviews ranged from good to enthusiastic. Most pointed to pic's non-comforist approach and uncompromising, hard-hitting style.

First Yank evening was followed by the MPEA party at the Excelsior Hotel, for a semi-restricted list of 400 guests. Affair turned out to be a success despite the fact that it was rained out of the original garden location, where a barbeque buffet setup had been rigged.

An (Italian) New Orleans Jazz combo gave the evening a further lift, with guests terping away into the small hours. Among the (few) Yank personalities present at both the showing and the reception were Mr. and Mrs. William Perlberg, officially repping the U.S. and receiving guests at the door, along with Mr. and Mrs. Charles Baldwin, Mediterranean area topper for MPEA. Ruth Roman and Nicholas Ray, whose "Bitter Victory" is the fourth pic in competition, also attended the shindig.

The fest got off to a slow start Aug. 25, with the showing of Spain's "An Angel Flew Over Brooklyn." Neither this item, which pleased to public at the first screenings, nor the Jugoslav entry, "Samo Ljudi," shown on the second evening, roused much excitement among scribes present, most of whom considered them unworthy of the Venice event and hoped that the rest of the festival would provide stronger fare.

Barring unexpected changes, U.S. star attendance at Venice looks to be meagre, with only Esther Williams expected at this writing. Joan Crawford, expected for the screening of "Story of Esther Costello," bowed out at the last minute, while hoped-for arrivals such as Anthony Fraccioso and Don Murray, whose "Hatful of Rain" runs in the second half of the festival, have also been cancelled.

On the other hand, for the first time in years, Italian stars—mostly female—are taking advantage of Venice's publicity opportunities and have arrived enmasse to make hay while the making is good and competition is weak.

Previously, Italos at festivals had been few and far between, but this year, with two local pix looming as favorites in the competition, Unitalia Film, the Italo publicity group promoting the local product, is making an all-out effort to tout the Italian films. Lidio Bozzini, the new head of Unitalia, is currently in Venice coordinating the group's activities.

Over 30 features are to be shown in the new "informative section" which embraces interesting pix not admitted for competition. These are screened every day in the main fest palace, in between other showings. U.S. has "Satchmo" and "Twelve Angrey Men," both UA, in this category, while France, Italy, Argentina, Egypt, Mexico, USSR, Greece, Poland, Hungary, Holland, and Japan all have features entered in this prize-less group.

Large number of stands in the Palace balcony area include booths for USA, USSR (side by side), India, Mexico, France (the largest, most elaborate), Spain, Hungary, Poland, Japan, Britain, Jugoslavia, Egypt, Czechoslovakia. USSR and Polish stands, apparently by the same designer, are surprisingly the most modern and imaginative, while the U. S. booth is in the hard-hitting, straight-forward-sell tradition, strategically placed at the top of the stairs.

Graham's B'way Rally

Continued from page 2

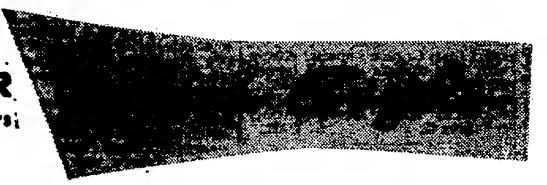
of "Martin Luther" and "The 10 Commandments."

Dr. Graham, who spoke from a trailer truck platform at a point just south of Broadway and 42 St., claimed his flock numberer some 200,000. Police estimates placed the turnout at a more conservative 75,000. The rally, which converted the Main Stem into an al fresco revival meeting, wound up at 8 p.m. Traffic was disrupted for a time but was again moving freely shortly after 9 p.m.

NEVER IN THE HISTORY OF OUR INDUSTRY HAS ONE COMPANY DELIVERED FIVE MOTION PICTURES OF SUCH MAGNITUDE IN SO SHORT A SPAN OF TIME

Columbia's FABULOUS FIVE

KIM NOVAK
JEFF CHANDLER
in GEORGE SIDNEY'S



co-starring **AGNES MOOREHEAD**
with CHARLES DRAKE • LARRY GATES • VIRGINIA GREY • GENE LOCKHART • Screen Play by DANIEL FUCHS, SONYA LEVIEN and JOHN FANTE • Story by DANIEL FUCHS • Produced and Directed by GEORGE SIDNEY

GLENN FORD
VAN HEFLIN
FELICIA FARR

3:10 to Yuma

Screen Play by HALSTED WELLES • Based on a story by ELMORE LEONARD
Directed by DELMER DAVES • Produced by DAVID HEILWEIL

JACK LEMMON
ERNIE KOVACS
KATHRYN GRANT
ARTHUR O'CONNELL
and **MICKEY ROONEY**

with DICK YORK • JAMES DARREN • ROGER SMITH • WILLIAM LESLIE
Screen Play by ARTHUR CARTER, JED HARRIS and BLAKE EDWARDS
From a play by ARTHUR CARTER • Directed by RICHARD QUINE
Produced by JED HARRIS • A JED HARRIS PRODUCTION

SAM SPIEGEL Productions presents

WILLIAM HOLDEN
ALEC GUINNESS **JACK HAWKINS**

"THE BRIDGE ON THE RIVER KWAI"

Directed by DAVID LEAN • Produced by SAM SPIEGEL
CINEMASCOPE TECHNICOLOR®

RITA HAYWORTH
FRANK SINATRA
KIM NOVAK

Pal Joey

TECHNICOLOR®

Screen Play by DOROTHY KINGSLEY • Based on the play "PAL JOEY" • Book by JOHN O'HARA
Music by RICHARD RODGERS • Lyrics by LORENZ HART • Produced on the stage by GEORGE ABBOTT
AN ESSEX-GEORGE SIDNEY PRODUCTION • Produced by FRED KOHLMAR • Directed by GEORGE SIDNEY

They're all BIG from... Columbia!

Film Reviews

Continued from page 6

The Unholy Wife

however, would have been better had it been released closer to British actress' smash publicity buildup last year, when RKO staged a sex campaign around her.

The John Farrow production is a carefully developed narrative of an amoral wife who manages to escape punishment for a murder she commits but finally is convicted for a death of which she's innocent. Rich Technicolor gives splashy pictorial values to pic, lensed partially in the grape country of northern California, and offers fine mounting for femme star's dazzling personality. She displays a definite dramatic sense in her interpretation of a difficult role, and has a capable costar in Rod Steiger as her husband, who registers impressively in a semi-character role. Farrow's direction of the Jonathan Latimer screenplay maintains good pace and he keeps proceedings on a moving level.

Miss Dors plays a B-girl with a shady past who weds Steiger, wealthy California vineyard and winery owner. She becomes clandestinely involved with a rodeo rider, Tom Tryon, and resolves to kill her husband, sure she can get away with the crime on her claim she mistook him for a prowler her mother-in-law, who lives with them, has frequently mentioned. Prowler actually is Tryon, who visits the wife when her husband is away.

Conspiracy goes wrong when wife mistakenly kills her husband's best friend. She talks her husband into taking the blame, Steiger thinking he's certain of acquittal. He's convicted, however, upon her faked testimony. Mother-in-law overhears the frame, suffers a paralytic stroke and later swallows some powerful medicine which points to wife as her murderess.

Femme star turns in an excellent account of herself, and Steiger is on a par. Tryon make his work count in a smaller role, Beulah Bondi as Steiger's mother delivers dramatically and Arthur Franz as a priest, Steiger's brother, scores as another key character. Joe DeSantis and Marie Windsor lend good support.

Lucien Ballard's color photography leads off technical credits, Eda Warren keens her editing sharp, Daniele Amfitheatrof's music score is dramatically sustaining and art direction by Albert S. D'Agostino and Frank Bachelin matches up. *Whit.*

Amazing Colossal Man

Imaginative science-fictioner which may be exploited for heavy returns.

Hollywood, Aug. 30.

American-International release of a Bert I. Gordon production. Stars Glenn Langan, Cathy Downs, William Hudson, James Seay, Larry Thor. Directed by Gordon. Screenplay, Mark Hanna, Gordon; camera, Joe Biroc; editor, Ronald Sinclair; music, Albert Glasser; special effects, Gordon. Previewed Aug. 27, '57. Running time, 81 MINS.

Lt.-Col. Glenn Manning	Glenn Langan
Carol Forrest	Cathy Downs
Dr. Paul Lindstrom	William Hudson
Colonel Hallock	James Seay
Dr. Eric Coulter	Larry Thor
Richard Kingman	Russ Bender
Sgt. Taylor	Lynn Osborn
Typist	Diana Darrin
Control Officer	William Hughes
Lt. in Briefing Room	Jack Kosslyn
Girl in Bath	Jean Moorhead
Sgt. Reception Desk	Jimmy Cross
Henry	Hank Patterson
Delivery Man	Frank Jenks
Army Guard at Gate	Harry Raybould
Sgt. Lee Carter	Scott Peters
Capt. Thomas	Myron Cook
Police Lt. Keller	Michael Harris
Lt. Peterson	Bill Cassady
Sgt. Hanson	Dick Nelson
Dr. McDermott	Edmund Cobb
Robert Allen	Judd Holdren
Attendant	Paul Hahn
Nurse	June Jocelyn
Lt. Kline	Stanley Lachman

Special effects figure importantly in the unfoldment of this Bert I. Gordon production, which should lap up plenty of green stuff from the exploitation trade. With an imaginative story premise and good handling — except for over-footage which can easily be tightened — film is one of the most unusual science-fiction yarns to come along in some months. (Pic is packaged with "Cat Girl.")

Gordon, who also directs from his and Mark Hanna's screenplay and executes the special effects which lend high melodramatic potency to the suspense, has chosen the ultra-modern atomic blasts near Las Vegas as basis for his theme. When an Army colonel is frightfully burned in a plutonium explosion and against all rules of medical science overnight regrows healthy skin, he makes with the shock—he starts growing at the rate of 10 feet per day. Doctors explain the blast upset the balance of his cell growth, and unless they can halt it he will continue to soar upwards until he dies.

Pic's thrills come in the final reels when he escapes from the isolated Army sanitarium where doctors working night and day finally find a cure. Now 70 feet tall, he makes his way to Las Vegas, where he causes pandemonium as he appears in the downtown section and later on the luxury hotel Strip. He finally is killed on Boulder Dam, when it becomes clear he has become so mentally deranged there is no chance of giving him the cure. These sequences are played for fine effect.

Glenn Langan delivers persuasively in title role as the man who becomes a monstrosity, and Cathy Downs as his fiancee, who does her best to help him maintain his sanity, is likewise convincing. William Hudson and Larry Thor score as the doctors fighting to find a cure, and James Seay is good as an Army officer in charge of the case.

Technical departments are well handled throughout, leading off, apart from Gordon's special effects, with Joe Biroc's smooth photography. Ronald Sinclair's editing catches the mood and Albert Glasser's music score further enhances it. *Whit.*

Parson and the Outlaw

(COLOR)

For dyed-in-the-woolly-west fans only.

Columbia release of Charles (Buddy) Rogers production. Stars Anthony Dexter, Sonny Tufts, Marie Windsor, Rogers; features Jean Parker, Robert Lowery, Madalyn Trahey, Bob Steel. Directed by Oliver Drake. Screenplay, Drake, John Mantley; camera (Technicolor), Clark Ramsey; editor, Warren Adams; music, Joe Sodja. Previewed in N.Y., Aug. 26, '57. Running time, 71 MINS.

Billy the Kid	Anthony Dexter
Jack Slade	Sonny Tufts
Tonya	Marie Windsor
Rev. Jericho Jones	Buddy Rogers
Mrs. Jones	Jean Parker
Colonel Morgan	Robert Lowery
Elly McCloud	Madalyn Trahey

This one might have been taken from the files of a Junior Lone Ranger. An oldfashioned oater, the Charles (Buddy) Rogers production might rate a nod in undemanding sagebrush situations but otherwise rates only the brush.

Story has Billy the Kid a peaceable man no longer toting his guns and trying to forget the past when he was forced to permanently puncture 21 hombres. This was a difficult period in Billy's career; he found it hard to live with himself with the knowledge of all those defunct bodies strewn across the west.

But even in the present he can't, try as he may, remain aloof from such forms of violence as killing. His old friend, the parson, gets himself plugged in taking on the town's heavies. Billy steps in and mows them down but he, too, gets a Colt .45 clobbering.

Some familiar names are involved; Rogers as the parson, Anthony Dexter as Billy, Sonny Tufts, Marie Windsor, Jean Parker and others. They fail to put much wallop in the old west; the outdoor adventure is put together in only partially skilled fashion. Nothing special about the technical credits. *Gene.*

From Hell It Came

Amateurishly done, but stacked with horror appeal for the young.

Hollywood, Aug. 27.

Allied Artists release of Jack Milner Production. Stars Tod Andrews, Tina Carver; features Linda Watkins, John McNamara, Gregg Palmer, Robert Swan, Baynes Barron, Suzanne Ridgway, Mark Sheeler, Lee Rhodes, Grace Matthews, Tami Marsh, Chester Hayes, Lenmana Guerin. Directed by Dan Milner. Screenplay, Richard Bernstein, from story by Bernstein and Jack Milner; camera, Brydon Baker; editor, Jack Milner; music, Darrell Calker. Previewed Aug. 16, '57. Running time, 71 MINS.

Dr. William Arnold	Tod Andrews
Dr. Terry Mason	Tina Carver
Mrs. Kilgore	Linda Watkins
Prof. Clark	John McNamara
Kimo	Gregg Palmer
Witch Doctor Tano	Robert Swan
Chief Maranka	Baynes Barron
Korey	Suzanne Ridgway
Eddie	Mark Sheeler
Norgu	Lee Rhodes
Orchid	Grace Matthews
Naomi	Tani Marsh
Maku	Chester Hayes
Dori	Lenmana Guerin

"It," in this case, is a living monster-stump which has risen from the grave for revenge—more succinctly put, a tree man. Although somewhat amateurishly turned out, film does have the necessary horror ingredients for which teenagers are storming the b.o. just now and pic serves as a good complement to "The Disembodied" (see review in this issue). Combo is being packaged by Allied Artists.

Basic story idea of Richard Bernstein and Jack Milner is good; the former's screenplay, however, often results in cliche wordage. Locale is a Pacific isle where an atomic research group composed of Tod Andrews, Tina Carver and John McNamara is headquartered. They're there to care for natives suffering from radiation burns, but the witch doctors are blaming the Americans for deaths caused by the black plague. Meantime Gregg Palmer, son of the deceased island chief, has been put to death by the power-seeking witch doctors and cohorts because of Palmer's friendship with the Americans. Before he dies, however, he promises to return from the grave for revenge. "It" returns to stalk and kill and even kidnap the pretty femme scientist before being toppled into quicksand by a bullet. By that time the villains are also dead, the natives and the Yanks are at peace and the two leads are pitching woo.

Tina Carver, a looker with thespic competence, stands out in the femme lead, while Tod Andrews and McNamara are okay. Film "introduces" Linda Watkins, who performs satisfactorily as a white widow on the island. Gregg Palmer is good in a comparatively brief role. Miss Watkins, of course, is a vet thesp of both stage and screen; she just hasn't been in pix for some years.

Dan Milner's direction of the Jack Milner production often leaves much to be desired. Above average technical contributions are Brydon Baker's photography and the special effects of James H. Donnelly. *Neal.*

Bitter Victory

(Amere Victoire)

(U.S.—FRENCH)

Venice, Aug. 29.

Columbia release of Paul Graetz Transcontinental Films production. Stars Richard Burton, Curd Jurgens, Ruth Roman; features Raymond Pellegrin, Anthony Bushell, Sean Kelly, Christopher Lee, Alfred Burke. Directed by Nicholas Ray. Screenplay, Ray, Gavin Lambert, Rene Hardy, from novel by Hardy; camera, Michel Kelber; music, Maurice Le Roux. At Film Festival, Venice. Running time, 97 MINS.

Major Brand	Curd Jurgens
Capt. Leith	Richard Burton
Mrs. Brand	Ruth Roman
Makron	Raymond Pellegrin

(*English Version*)

Good press notices should precede this psychological actioner into most situations, with France offering the best market bet for the expansive production. Other European areas appear spotty, though the general outlook appears good. Stateside chances depend on a top bally job and on cast values in the Richard Burton and Ruth Roman names—as well as the newly "acquired" Curd Jurgens—for a better-than-average payoff; though eventual recouping of heavy costs remains problematical.

Rene Hardy's successful novel has been translated for the screen into a literary, hard-hitting screenplay which almost always manages to overcome some of the incongruities of the original story line. This sets up a deadly struggle between two British Army officers during the World War II African campaign. Conflict between Capt. Leith and Major Brand derives from fact that Leith knows of Brand's basic cowardice in action, and also from jealousy over Brand's wife, with whom Leith has had an affair. Returning from a dangerous mission in German-held Bengasi, Brand tries twice indirectly to bring about Leith's death, once by leaving him behind to guard two wounded Germans, again by deliberately letting a scorpion bite his rival. Leith finally dies and the "victorious" major brings his commando force remnants back to the post, ironically earning a medal but losing his wife's affection as well as what was left of his soldiers' respect.

Script is basically flawed by the unclearly delineated key character of the major—and Curd Jurgens' competent, straightforward performance is less successful because of it. Otherwise it includes many basic truths about the horrors of war, the relationships of man, the disintegration of character under the stresses of action, etc. It also features such strong stuff as the mercy shooting, by Burton, of a mortally wounded German soldier and the aforementioned mortal bite by the scorpion.

Fine thesping by Burton leads a series of top performances by other members of large cast. Miss Roman is good in a limited role, while Raymond Pellegrin, as an Arab guide who joins the expedition, is relegated to a comparatively minor part.

Nicholas Ray's direction is in his forceful, visually very effective manner, as witnessed by the action scenes depicting the attack on the Bengasi post, the various incidents

(Continued on page 28)

Foreign Capsule Reviews

Continued from page 6

"Shall I Be the Keeper of my Brother?".

While the inadequate direction by Rolf Hansen is mostly to blame, Jochen Huth, one of Germany's ablest writer, has provided unrealistic dialog passages. Even a qualified player such as O. E. Hasse (as lawyer-brother) does not come off too well. Maximilian Schell as his brother is nearly miscast although the material furnished him is not rewarding. Swedish actress Ulla Jacobsson as the girl Wanda, is very sympathetic but hardly more than that.

Technically, film is very well made. Camerawork by Weihmayr even surpasses the German average. Editing and other technical credits are good. *Hans.*

El Trueno Entre Las Hojas (Thunder Among the Leaves) **(ARGENTINE-PARAGUAYAN).** Films AM production and release. Stars Armando Bo, Isabel Sarli; features, Andres Lazlo, Felix Rivero. Written and directed by Bo. Camera, E. Gros; editor, J. France. At Karlovy Vary Fest. Running time, 105 MINS.

This is another Latino film about a revolt in a slave labor camp of the South American wilds. This over-does its brutality but has a direct candor which, at times, gives this some action moments. It is strictly for Hispano lingo spots but also has some nude episodes and a rape scene for possible exploitation if it can be gotten through.

Armando Bo stars, directs and writes, but has not managed to combine all three successfully. Isabel Sarli has a gratuitous nude bathing scene and displays more bare skin than thespic ability. Production credits are standard. Technical aspects are ordinary but acceptable for the first Paraguayan pic try. *Mosk.*

Jagte Raho (Under Cover of Night) **(INDIAN).** Raj Kapoor production and release. Stars Kapoor, features, Rana Sahib, Pradip Kumar, Sumitra Devi. Directed and written by Shanbhu Mitre, Amit Maitra. Camera, Radhu Karmakar; editor, Irani; music, Salil Chaudhuri. At Karlovy Vary Fest. Running time, 115 MINS.

A poor man from the villages, looking for some water in a Bombay, wanders into an apartment house. He is chased by a policeman, which awakens the outsize house occupants, and a wild chase starts after the frightened little man. This mixes slapstick, satire, social protest and allegory into an uneven but interesting pic.

This is limited to special situations in the U. S., but it is unusual enough to be worth exploiting. Raj Kapoor at times overplays the little man whose humility still do not interfere with an uncanny sense of saving his own skin. He uncovers all sorts of crimes in the house during his flight. Technical credits are okay, and acting acceptable with songs worked in for Indian tastes. In short, this is an offbeater which may rate Yank attention. *Mosk.*

Ung Leg (Youth At Play) **(DANISH).** Dansk Film production and release. With Ghita Norby, Anne Thomsen, Fritz Helmuth, Klaus Pagh. Written and directed by Johannes Allen. Camera, Karl Andersson; editor, Anker; music, Arne Lamberth. At Karlovy Vary Fest. Running time, 95 MINS.

This Danish pic treats delinquent youth problem via various phases going from what appears to be a sex lecture to talks on divorce, parental responsibility, etc. However, it is to the film's merit that this rarely gets preachy. It shapes primarily as something for U. S. language spots. Though it talks frankly, this does not have sensational values.

Two 16-year-olds manage to fall in love despite broken homes, lack of moral values, etc. U. S. film influences are plainly manifested via its mentions of jazz, Marlon Brando and use of American slang. Technical credits are okay, acting fine but this lacks a moving point of view. It emerges an interesting pic without the deeper facets needed for international chances. *Mosk.*

Zle Pare (Cursed Money) **(YUGOSLAVIAN).** Lovcen Film production and release. With Dubravka Gal, Antun Nalis, Vaso Perisic, Petar Vojovcic, Ljuba Tadic. Directed by Velimir Stojanovic. Screenplay, Ratko Durovic; camera, Hrvoje Saric; editor, Bojan Adamic. At Karlovy Vary Fest. Running time, 110 MINS.

A cache of money, hidden by the government in flight during the early years of war, is found by a group of peasants. Film details the effect of the money on the farm people and efforts of a trio of opportunists to get the coin and flee the country. Their efforts lead to two deaths, only to find that the money is now worthless. Story is good, and at times, witty but the tempering of irony, satire and drama is too heavyhanded. As is, this shapes a likely language house entry, and could be worth dualer attention on its imaginative story. Technical credits are excellent as is most of the acting. *Mosk.*

Kabuliwala (INDIAN). Charuchitra production and release. Written and directed by Tagrin Sinha from story by Rabindranath Tagores. Camera and editing, Sibodh Ray; music, Ravi Shankar. At Karlovy Vary Fest. Running time, 90 MINS.

Film is handicapped by bad studio work which conflicts with the matching of exteriors plus obvious cheapie budgeting. But this has a simplicity and feeling that makes it entertaining despite these flaws. Pic is limited for the American market except for possible special situations.

It concerns a farmer who goes to the city to make some money. He misses his daughter but fills the void with the little girl of the town poet. When he gets into a fight with an avaricious landlord he is jailed and comes out 10 years later and tries to see the little girl. She is now grown and getting married. Then he realizes that the same has happened to his daughter. Film is well acted, and manages to avoid mawkishness. Music is a fitting counterpart to the emotional carryings-on. Technical credits are below par. *Mosk.*

Hang Tuah (MALAYAN; COLOR). Shaw's Malay Film production. Stars P. Ramlee, Sa Adiah, Ahmad Mahmud, Haji Mahadi. Directed by Phani Majumdar. Screenplay, C. Sheppard; camera, N. B. Vasudev. At Berlin Film Fest. Running time, 130 MINS.

This Eastmancolored offering from Malaya is the story of a young merchant who does everything to serve his sultan. After numerous fights, he wins over his opponents. A love story is woven in and there are a number of colorful rhythmic dances along the line.

In many respects this is an interesting presentation despite being overlong and occasionally too sentimental. Technically, pic offers good color but a rather clumsy camera technique. However, a remarkable entry by a film nation nearly unknown to European audiences. *Hans.*

Lagoon of Desire (GREEK). Anzervo production and release. Stars Georges Fountas, Jenny Karezi, Heleni Zafiriou; features Christoforos Nezer, Sonia Zoides. Directed by Georges Zervos. Screenplay, Jacques Campanellis from play by Nicos Tsekouras; camera, Jerry Caloferatos; editor, Zervos. At Karlovy Vary Fest. Running time, 95 MINS.

Pic nixes a neo-realistic look at poor fishermen trying to form a cooperative against the big money people and some raw sex shenanigans, which do not quite come off. It has some colorful locale work but characters are naively drawn and nudie scenes overdone.

This film shapes only as an exploitation subject for the U.S. market if the frank footage can be retained. Heleni Zafiriou is a buxom looker. General technical matter is par. *Mosk.*

Hannibal Tanur Ur (Professor Hannibal) **(HUNGARIAN).** Hungarofilm production and release. With Erno Szabo, Noemi Apor, Emmy Buttykai, Zoltan Gregus, Hilda Gobbi. Directed by Zoltan Fabri. Screenplay, Istvan Gyenes, Peter Szasz, Fabri from novel by Ferenc Moras; camera, Ferenc Szecsenyi; editor, Istvan Ambrozy; music, Zdenko Tamassey. At Karlovy Vary Film Festival. Running time, 90 MINS.

Film concerns a Hungarian little man, during the Admiral Horthy facistic regime there in the 1930's, who becomes a victim of political oppression and expediency. Film is briskly made but makes its points over and over again.

Director Zoltan Fabri depicts a filmatic mastery in a series of bravura scenes and make a point of mob and political madness that can destroy even when it wants to help. Film is expertly mounted and acted and could make for a specialized U.S. entry on its theme. It is also a fine lingo entry. *Mosk.*

La Finestra Sul Lunapark (The Window To Luna Park) **(ITALIAN).** Noria Film production. Stars Giulia Rubini, Gastone, Renzelli, Pierre Trabaud, Giancarlo Damiani. Directed by Luigi Commencini. Screenplay, L. Commencini, Suso Cecchi D'Amico; camera, Armando Nannucci. At Berlin Film Fest. Running time, 97 MINS.

One of the better films of the artistic type shown at the Berlin fete. Well made and never dull, pic deals with poor people. Director Luigi Commencini has created here a human and realistic film which packs emotional impact.

Taking into consideration, however, that this is actually the Italian film school of 1947, it's a little disappointing for fastidious patrons. But it's still a pic considerably above average. Commercially, it has good export possibilities. *Hans.*

FLASH!

ALLIED ARTISTS'

PORTLAND EXPOSE

WILL OPEN AT THE

WOODS, Chicago

and

Loew's STATE, N. Y.

...THE 2 FLAGSHIP THEATRES WHICH LAUNCHED THE BLOCK-BUSTING CAREER OF

"PHENIX CITY STORY"

Phone or wire ALLIED ARTISTS Today!

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....12
This Date, Last Year.....18

"HONG KONG INCIDENT"
Prod.—Raymond Friedgen
Dir.—Paul F. Heard
Jack Kelly
(Started July 29)

"BEAST OF BUDAPEST"
Prod.—Archie Mayo
Dir.—Harmon Jones
Michael Mills, Violet Rensing, Gerald Milton, Greta Thyssen, John Hoyt, John Mylong
(Started Aug. 19)

"UP IN SMOKE"
Prod.—Richard Heemance
Dir.—William Beaudine
Huntz Hall, Stanley Clements, Eddie LeRoy, David Condon, Judy Bamber
(Started Aug. 21)

COLUMBIA

Starts, This Year.....20
This Date, Last Year.....20

"THE GODDESS"
(Shooting in N.Y.)
Prod.—Milton Perlman
Dir.—John Cromwell
Kim Stanley, Lloyd Bridges, Steve Hill, Betty Lou Holland, Joyce Van Patten, Joan Copeland
(Started July 22)

"BONJOUR TRISTESSE"
(Shooting in France)
Prod.-Dir.—Otto Preminger
David Niven, Deborah Kerr, Jean Seberg, Mylene Demongeot, Geoffrey Horne
(Started Aug. 1)

"STELLA"
Prod.—Carl Foreman
Dir.—Sir Carol Reed
William Holden, Sophia Loren
(Started Aug. 7)

"GIDEON'S DAY"
Prod.-Dir.—John Ford
(Shooting in London)
Jack Hawkins, Anna Lee
(Started Aug. 12)

"THE OTHER LIFE OF LYNN STUART"
Prod.—Bryan Foy
Dir.—Lewis Seiler
Betsy Palmer, Jack Lord, Barry Atwater, Carlos Romero, Claudia Bryar, James MacArthur, Carol Lynley, Jessica Tandy, Joseph Calleia, John McIntire
(Started July 8)

"SEVEN HILLS OF ROME"
(Le Cloud Produced)
(Shooting in Rome)
Prod.—Lester Welch
Dir.—Roy Rowland
Mario Lanza, Marisa Allasio
(Started June 10)

"THE BROTHERS KARAMAZOV"
Prod.—Pandro S. Berman
Dir.—Richard Brooks
Yul Brynner, Maria Schell, Claire Bloom, Lee J. Cobb, Richard Basehart, Albert Salmi, William Shatner, Judith Evelyn, Harry Townes, Edgar Stehli
(Started June 10)

"MERRY ANDREW"
Prod.—Sol C. Siegel
Dir.—Michael Kidd
Danny Kaye, Pier Angeli, Baccaloni, Robert Coote, Patricia Cutts, Noel Purcell, Rex Evans, Walter Kingsford
(Started July 1)

"GIGI"
(Shooting in France)
Prod.—Arthur Freed
Dir.—Vincente Minnelli
Maurice Chevalier, Leslie Caron, Louis Jourdan, Eva Gabor, Hermione Gingold
(Started Aug. 1)

"CRY TERROR"
Prod.-Dir.—Andrew L. Stone
James Mason, Inger Stevens, Rod Steiger, Angie Dickinson
(Started Aug. 5)

PARAMOUNT

Starts, This Year..... 9
This Date, Last Year.....14

"HOUSEBOAT"
Prod.—Jack Rose
Dir.—Mel Shavelson
Cary Grant, Sophia Loren, Mimi Gibson, Charles Herbert, Paul Petersen, Harry Guardino
(Started Aug. 12)

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"THE PAJAMA GAME"
Starring **DORIS DAY**
JOHN RAITT • CAROL HANEY
A Warner Bros. Picture in WARNERCOLOR
and SPECTACULAR STAGE PRESENTATION

"THE MATCHMAKER"
Prod.—Don Hartman
Dir.—Joseph Anthony
Shirley Booth, Shirley MacLaine, Anthony Perkins, Paul Ford

20th CENTURY-FOX

Starts, This Year.....19
This Date, Last Year.....12

"A FAREWELL TO ARMS"
(Shooting in Italy)
Prod.—David O. Selznick
Dir.—Charles Vidor
Jennifer Jones, Rock Hudson, Vittorio de Sica, Mercedes McCambridge, Oscar Homolka, Kurt Kasznar, Alberto Sordi, Elaine Stritch
(Started March 25)

"PEYTON PLACE"
Prod.—Jerry Wald
Dir.—Mark Robson
Lana Turner, Lloyd Nolan, Hope Lange, Arthur Kennedy, Betty Field, Lee Philips, Barry Coe, Robert Harris, Terry Moore, Russ Tamblyn, Mildred Dunnock, Scotty Morrow, William Lundmark
(Started April 29)

"THE YOUNG LIONS"
(Shooting in France)
Prod.—Al Lichtman
Dir.—Edward Dmytryk
Marlon Brando, Montgomery Clift, Dean Martin, May Britt, Barbara Rush, Tony Randall, Joanne Woodward, Arthur Franz.
(Started June 3)

"FRAULEIN"
Prod.—Walter Reisch
Dir.—Henry Koster
Mel Ferrer, Dana Wynter
(Started Aug. 12)

"SOUTH PACIFIC"
Prod.—Buddy Adler
Dir.—Joshua Logan
Rossano Brazzi, Mitzi Gaynor, John Kerr, Ray Walston, Juanita Hall, Prance Nuyen, Russ Brown, Ken Clark, Floyd Simmons
(Started Aug. 12)

"OUR LOVE"
Prod.—Charles Brackett
Dir.—Jean Negulesco
Robert Stack, Lauren Bacall
(Started Aug. 21)

UNIVERSAL

Starts, This Year.....21
This Date, Last Year.....23

"RAW WIND IN EDEN"
(Shooting in Italy)
Prod.—William Alland
Dir.—Richard Wilson
Esther Williams, Jeff Chandler, Rosanna Podesta, Carlos Thompson
(Started June 25)

"ONCE UPON A HORSE"
Prod.-Dir.—Hal Kanter
Dan Rowan, Dick Martin, Martha Hyer, Leif Erickson, Nita Talbot, James Gleason, Ingrid Goude, Paul Anderson
(Started Aug. 5)

"HEMP BROWN"
Prod.—Gordon Kay
Dir.—Richard Carlson
Rory Calhoun, Beverly Garland, John Larch
(Started Aug. 9)

"HOW LONELY THE NIGHT"
Prod.—Gordon Kay
Dir.—Harry Keller
Richard Egan, Julie London
(Started Aug. 12)

"TEACH ME HOW TO CRY"
Prod.—Rose Hunter
Dir.—Melville Kautner
John Saxon, Sandra Dee, Teresa Wright, Margaret Lindsay, Virginia Grey
(Started Aug. 26)

"THERE'S A TIME TO LOVE"
(Shooting in Germany)
Prod.—Robert Arthur
Dir.—Douglas Sirk
John Gavin, Lisa Pulver, Ann Harding, Erich Maria Remarque, Keenan Wynn, Don DeFore
(Started Aug. 26)

WARNER BROS.

Starts, This Year.....11
This Date, Last Year..... 8

"THE OLD MAN AND THE SEA"
Prod.—Leland Hayward
Dir.—John Sturges
Spencer Tracy
(Resumed Shooting)

"MARJORIE MORNINGSTAR"
Prod.—Milton Sperling
Dir.—Irving Rapper
Gene Kelly, Natalie Wood, Claire Trevor, Ed Wynn, Carolyn Jones, Marty Milner
(Started Aug. 20)

INDEPENDENT

Starts, This Year.....81
This Date, Last Year.....54

"THE VIKINGS"
Prod.—Jerry Bresler
Dir.—Richard Fleischer
Kirk Douglas, Tony Curtis, Ernest Borgnine, Janet Leigh, James Donald, Alexander Knox, Per Buckoj, Dandy Nichols, Eileen Way
(Started June 20)

"THE PUZZLE"
(James C. Radford-Anglo-Amalgamated Films)
(Shooting in England)
Exec. Prod.—Ludwig H. Gerber
Prod.—Nat Cohen
Lex Barker, Carole Mathews
(Started July 22)

"THE BIG COUNTRY"
(For UA Release)
Prods.—Gregory Peck, William Wyler
Dir.—William Wyler
Gregory Peck, Jean Simmons, Carroll Baker, Burl Ives, Charles Bickford, Chuck Connors, Charlton Heston
(Started July 30)

"THE YOUNG LAND"
Prod.—Patrick Ford
Dir.—Lowell Farrell
(C. V. Whitney For Buena Vista)
Patrick Wayne, Dennis Hopper, Dan O'Herlihy, Ken Curtis, Roberto de la Madrid, Pedro Gonzales - Gonzales, Cliff Ketchum, Miguel Gomacho, Mario Arteaga, Cliff Lyons, Eddie Sweeney, Tom Tiner, Carlos Romero, Charles Heard, Chuck Hayward, Terry Wilson, Frank McGrath, Jack Carey, Wesley Fuller, Bill Williams
(Started Aug. 5)

"STRANGE HOLD"
(Amalgamated Prod.)
Prod.—John Croydon
Dir.—Robert Day
Boris Karloff, Elizabeth Allan, Jean Kent, Anthony Dawson, Vera Day
(Started Aug. 6)

"MOTORCYCLE GANG"
(Golden State Prod.)
(American-International)
Prod.-Alex Gordon
Dir.—Edward L. Cahn
Anne Neyland, Steve Terrell, John Ashley, Carl Switzer, Raymond Hatton, Russ Bender, Jean Moorhead, Shirley Falls, Wayne Taylor, Scott Peters, Phylis Cole, Suzanne Sydney, Aki Aleong
(Started Aug. 12)

"KILLER'S CAGE"
Prod.-Dir.—Mel Welles
Terry Becker, Victoria King, Bruno Ve Sota, Michael DeCarlo, Ed Melson, Gary Judis, Fay Anzel
(Started Aug. 12)

"GHOST DIVERS"
Prod.—Richard Einfeld
Dir.—Merrill White
James Craig, Audrey Totter, Pira Louis, Rudolpho Hoyos, Lowell Brown, Nico Menardos, George Travino
(Started Aug. 13)

"TIME IS A MEMORY"
(Batjac Ent.)
(UA Release)
Prod.-Dir.—Frank Borzage
Victor Mature, Lili Hwa, Bob Mathias, Elaine Davis, Stuart Whitman, Donald Barry, Ann Paige
(Started Aug. 15)

"VIKING WOMEN"
(Robert Corman Prod. for AIP Release)
Kipp Hamilton, Susan Cabot, Brad Jackson, Abby Dalton, Dick Miller, Betsy Jones Moreland, Jay Sayer
(Started Aug. 19)

"MONSTER ON THE HILL"
(Marquette Prod.)
(Howco Int. Release)
Prod.-Dir.—Jacques Marquette
Anne Gwynne, Stuart Wade, Gloria Castillo, Charles Courtney, Gil Perkins
(Started Aug. 19)

"PLUNDERERS OF ELDORADO"
Prod.—Rudy Ralston
(Naturama)
Dir.—Joe Kane
(Ventura Prod. for Republic Release)
Vera Ralston, Anthony George, George Macready, Barry Kelley, John Doucette, George Keymas, Chubby Johnson, Don White, Steve Warren, Glenn Strange, Chuck Hicks
(Started Aug. 19)

"BLOOD ARROW"
(Regal Films for 20th-Fox)
Prod.—Robert Stabler
Dir.—Charles Marquis Warren
Scott Brady
(Started Aug. 19)

"TEENAGE RUMBLE"
(Trans-World Prod.)
Prod.—Dale Ireland
Dir.-David Bradley
Yvonne Lime, Gary Clarke, Connie Stevens, Marcus Dyrector, Fay Wray, Bob Turnbull, Gabe DeLuri, Barry Tuex, Marlo Ryan, Ed Thompson, Steve Inet, Ted Wetterspoon
(Started Aug. 19)

"THE HOT ANGEL"
(Paragon Prod.)
Prod.—Stanley M. Kallis
Dir.—Joe Parker
Jackie Loughery, Ed Kemmer, Alan Dinehart III, Lyle Talbot
(Started Aug. 19)

Chayefsky

Continued from page 7

the World in 80 Days' did, too—it's the greatest extravaganza ever made; and Cecil B. DeMille did with his 'The Ten Commandments'," he said.

Chayefsky was to have received 5% of the net on "Bachelor Party," which he wrote for Hecht-Hill-Lancaster, but lost out on it because he didn't have his script in by a certain deadline. Comments Chayefsky of the film: "I thought it was a mistake to make it; it seemed to be a sequel to 'Marty,' and invited comparison. Harold Hecht agreed, but Burt Lancaster and Jim Hill wanted to do it. It could have been a helluva picture.

"It wasn't as well done as 'Marty.' Some of the writing piece-by-piece was good, but on the whole it dragged. The story wasn't organized well. But to keep everything in perspective, it's one of the best pictures of the year. '12 Angry Men' and 'A Hatful of Rain' are better pictures, but 'Party' should have been better than both. The acting in 'Party' was marvelous; but people get tired of the same type of picture," said the writer. "Party" cost $960,000, is already in the black, he added.

"Goddess" is the first of two pix Chayefsky's indie company will make for Columbia, the second being a film version of his stage hit, "Middle of the Night," which will probably roll in fall of 1958. Carnegie and Col split the net from "Goddess" 50-50, and on "Middle" the split will be 60-40, with the big end going to Carnegie.

"Goddess," which had been shooting in N. Y. but shifted here for eight days of lensing, was originally budgeted at $696,000 and 30 days. Film will come in in 30 days, but $150,000 under budget, Chayefsky disclosed. "There are no deferments; it's a big picture. We shot 12 days on location in Maryland, and are here for eight days. It will look like a picture costing well over a million," he said.

Milton Perlman and George Justin are producing the film and John Cromwell is directing.

Film Reviews

Continued from page 36

Bitter Victory

in the desert, the shooting of the German prisoner and many others. In this he has received excellent aid from Michel Kelber's exceptional lensing effort, in which almost every image is keyed for (wide) frame-filling dramatic effect, adding to pic's audience impact. Desert scenes are of outstanding photographic beauty.

Technical credits on copy seen, which contained the original English-language soundtrack, were all outstanding, starting with the interesting initial titles, in the quality tradition of past Paul Graetz productions.

Pic was presented here at Venice without an official nationality while awaiting a decision from the appropriate French authorities. *Hawk.*

Enemy From Space

Lesser science-fiction entry for exploitation market.

Hollywood, Aug. 27.

United Artists release of an Anthony Hinds production. Stars Brian Donlevy; features Sidney James, John Longden, Bryan Forbes, Vera Day, William Franklyn. Directed by Val Guest. Screenplay, Nigel Kneale, Guest, from original by Kneale; camera, Gerald Gibbs; music, James Bernard; editor, James Needs. Previewed Aug. 21, '57. Running time, **84 MINS.**

Quatermass	Brian Donlevy
Lomax	John Longden
Jimmy Hall	Sydney James
Marsh	Bryan Forbes
Brand	William Franklyn
Sheila	Vera Day
Dawson	Charles Lloyd Pack
Broadhead	Tom Chatto
The P.R.O.	John Van Eyssen
Gorman	Percey Herbert
Ernie	Michael Ripper
McLeod	John Rae
Secretary	Marianne Stone
Young Man	Ronald Wilson
Mrs. McLeod	Philippa Aird
Kelly	Betty Impey
Inspector	Lloyd Lamble
Commissioner	John Stuart
Banker	Arthur Blake
Women M.P.	Joyce Adams
Peterson	Edwin Richfield
Michaels	Howard Williams
Laboratory Assistants	Hane Aird, Robert Raikes
Intern	John Fabian
Super	George Marritt
Constable	Arthur Blake
Harry	Michael Balfour

British producers, when they turn to science-fiction, generally are vague in approach and this import does little to dispel the impression. Film is a lesser entry in its field but is adequate to release intentions as lower half of an exploitation bill.

Anthony Hinds production stars Brian Donlevy, only name in cast known to American audiences, as an English scientist engaged in interplanetary research. He suddenly stumbles upon a hush-hush government project on the moorlands where it's announced that synthetic food is being produced, but actually its operations are being directed by an enemy from space, working to take over the earth. Apparently the producers were as uncertain of their object as the audience, for yarn unfolds in fine confusion, Donlevy in some way managing to destroy the project.

Val Guest's direction is as uncertain as script on which he collabs with Nigel Kneale, with the result that all characters are stodgy. Donlevy is supported by John Longden, as a Scotland Yard inspector trying to help; Sidney James, a newspaper reporter; William Franklyn, a lab assistant, and Bryan Forbes, another assistant who comes under the out-of-this-world spell. Special effects by Bill Warrington, Henry Harris and Frank George are imaginative, and Gerald Gibbs' camera work is okay. *Whit.*

Cat Girl

Minor science-fiction entry, weakly developed; to be packaged with "Amazing Colossal Man."

Hollywood, Aug. 30.

American-International release of a Lou Rusoff-Herbert Smith production. Stars Barbara Shelley, Robert Ayres, Kay Callard; features Paddy Webster, Ernest Milton, Lilly Kann, Jack May. Directed by Alfred Shaughnessy. Screenplay, Rusoff; camera, Paddy A.Hearne; editor, Jose Jackson. Previewed Aug. 28, '57. Running time, **67 MINS.**

Leonora	Barbara Shelley
Dr. Marlowe	Robert Ayres
Dorothy	Kay Callard
Cathy	Paddy Webster
Edmund	Ernest Milton
Anna	Lilly Kahn
Richard	Jack May
Allan	John Lee
Cafferty	Martin Body
Roberts	John Watson
Nurse	Selma Vaz Dias
Male Nurse	John Baker
Guard	Frank Atkinson
Caretaker	Geoffrey Tyrrell

"Cat Girl" lacks the ingredients to rise above a very minor entry for the exploitation market, where it is being packaged with "Amazing Colossal Man" (also reviewed this week). Filmed entirely in England with an all-British cast as a joint effort with exec producer Peter Rogers, the Lou Rusoff-Herbert Smith production is weak in all departments and must depend upon its upper-bracketed companion picture for draw.

Plottage twirls around the belief of a young woman that she has inherited what is believed to be the curse of her family. She is told she must carry this curse until the day she dies, in which her soul enters the body of a leopard at times to indulge in savage bloodlust. A psychiatrist tries to help her to return to normalcy after she has had some frightening experiences, but in the end she dies at the same moment the leopard to which she thinks she's akin, is killed.

Development of the Lou Rusoff screenplay fails to fulfill the promise of his idea through blurry writing, and Alfred Shaughnessy's direction is too rambling and distorted to count for much. Barbara Shelley in title role tries hard to give some semblance of reality but doesn't stand a chance with what's handed her. Robert Ayres is the doctor and Kay Callard his wife, but roles are beyond them. Technical departments likewise are under par, much of the dialog being difficult to understand. *Whit.*

Time Lock

(BRITISH)

Compact, unambitious but gripping dualer concerning a child trapped in bank vault; better-than-average supporting pic.

London, Aug. 27.

Independent Film Distributors release of Romulus (Peter Rogers) production. Stars Robert Beatty, Lee Patterson, Betty McDowell, Vincent Winter. Directed by Gerald Thomas. Screenplay, Peter Rogers; camera, Peter Hennessy; editor, John Trumper; music, Stanley Black. At Rialto, London. Running time, **73 MINS.**

Dawson	Robert Beatty
Lucille Walker	Betty McDowall
Steven Walker	Vincent Winter
Colin Walker	Lee Patterson
Evelyn Webb	Sandra Francis
George Foster	Alan Gifford
Inspector Andrews	Robert Ayres
Howard Zeeder	Victor Wood
Max Jarvis	Jack Cunningham
Dr. Foy	Peter Mannering
Dr. Hewitson	Gordon Tanner
Reporter	Larry Cross

Modestly designed as a supporting feature, "Time Lock" measures up well against more ambitious productions and will hold average audiences. Lack of starring names known there is likely to prevent this neat little suspense drama from getting much of a show in U.S. theatres, although it has already notched a success on American tele.

Story by Arthur Hailey (prominent British tv scribe operating in Canada) concerns a child inadvertently trapped in the vault of a Canadian bank. The time-lock is set for 63 hours ahead and the thrills come from the efforts of bank officials, a vault expert and a team of acetylene welders and lookers-on to cut through in a desperate race against time.

The police, a local radio station and doctors move in while the nation's attention is focused on the drama. Though the inevitable happy ending brings last minute succour to the small boy, the tension never lets up. Peter Rogers' screenplay excellently exploits the agony of the parents and the selfless efforts of the rescuers. Gerald Thomas has directed without frills and allows the slender but strong story to unfold logically and with mounting tension. More play might have been made of the child's reactions while a prisoner.

Acting is crisp and competent with the use of several Canadian thespians now working in Britain insures maximum authenticity. There are standout performances by Robert Beatty, as the tough vault expert; Alan Gifford, as the distraught bank manager; Lee Patterson and Betty McDowall, as the helpless parents; Robert Ayres, as a cop; Larry Cross, as a slick but human radio announcer; and Vincent Winter, as the kid who causes all the trouble. *Rich.*

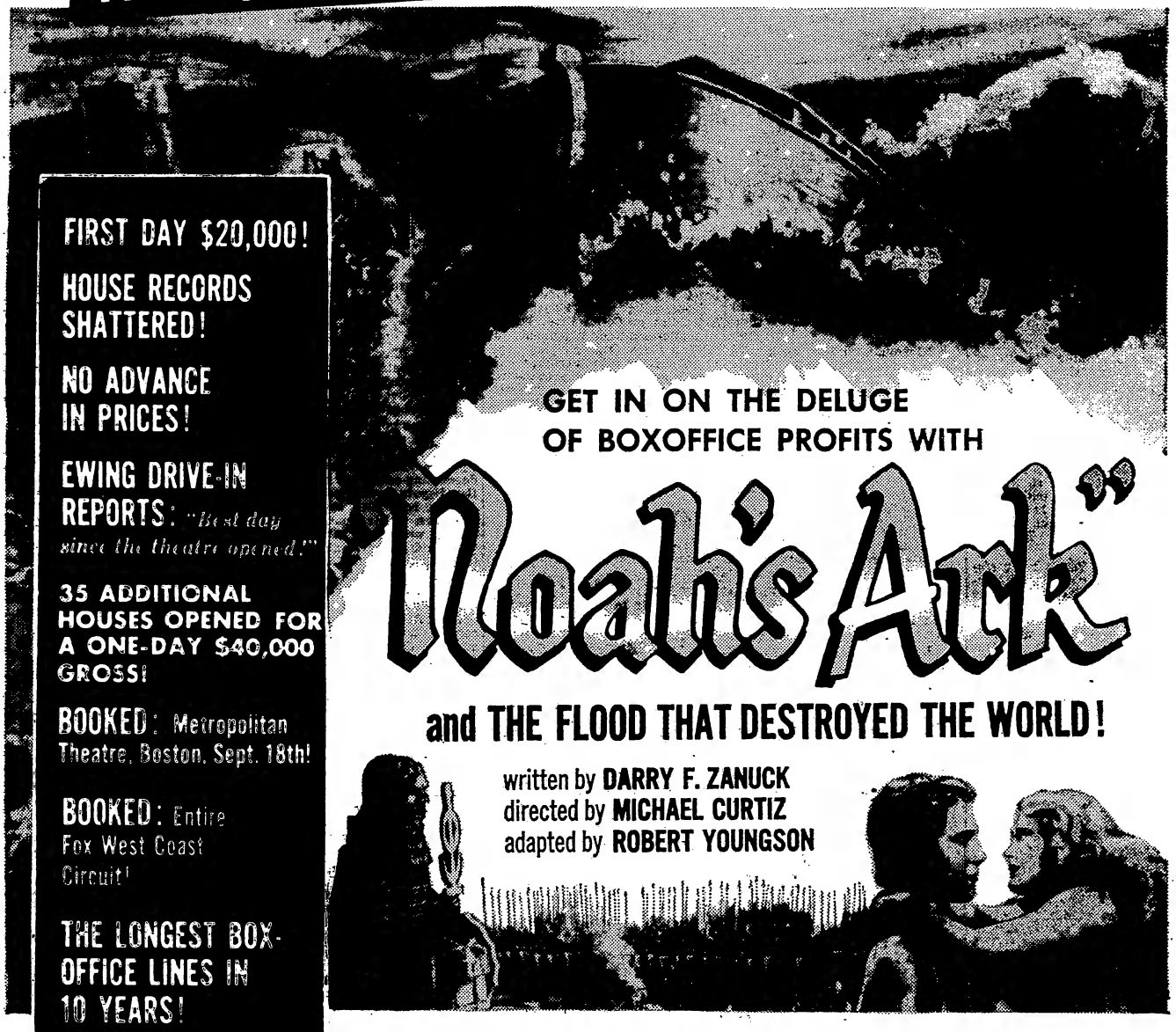
Rep Promotes Manley

Walter H. Manley, formerly Canadian supervisor for Republic Pictures, last week was named assistant to Richard W. Altschuler, the company's director of world-wide sales.

Prior to his Canadian post, Manley was associated with both foreign and domestic distribution for Rep. He'll headquarter at the firm's New York homeoffice.

ENATIONAL RECORD-BREAKING OPENING DAY $IGNAL$ THE $LEEPER $PECTACLE OF THE YEAR!

Philadelphia 30-House Opening Alerts Nation's Showmen!



FIRST DAY $20,000!

HOUSE RECORDS SHATTERED!

NO ADVANCE IN PRICES!

EWING DRIVE-IN REPORTS: *"Best day since the theatre opened!"*

35 ADDITIONAL HOUSES OPENED FOR A ONE-DAY $40,000 GROSS!

BOOKED: Metropolitan Theatre, Boston, Sept. 18th!

BOOKED: Entire Fox West Coast Circuit!

THE LONGEST BOX-OFFICE LINES IN 10 YEARS!

"The Greatest Spectacle Ever Filmed!" Herald

"One of the super-films!" Expr

"Tremendous, stupendous, marvelous!" Evening Standard

GET IN ON THE DELUGE OF BOXOFFICE PROFITS WITH

"Noah's Ark"

and THE FLOOD THAT DESTROYED THE WORLD!

written by **DARRY F. ZANUCK**
directed by **MICHAEL CURTIZ**
adapted by **ROBERT YOUNGSON**

3 years in the making! Cast of thousands! Multi-million-dollar production

SEE: *Human Sacrifice! Pagan Orgy! Armies Clash! Temple Rites! Animal Stampede! The Golden Calf! The Tower of Babel! Billions Swallowed in the Holocaust!*

LATE FLASH! VARIETY
Wednesday, August 21, 1957
'Ark' Smash $6,500, Ace In Balto!

Baltimore, Aug. 20.
Big item this week is the torrid biz being done by the 29-year oldie, "Noah's Ark," at the Little. Opening day broke a 15-year record and total for week is high. Response is surprising since trade is offish elsewhere.

DOMINANT PICTURES CORP.

342 Madison Ave. New York 17, N. Y. MUrray Hill 6-2323

WATV to Gradually Emerge As 1st Foreign Language TV Station

WATV, Newark, is moving ever increasingly into the realm of foreign language telecasting on a schedule that in the near future is destined to become almost entirely foreign. It was reported that so far the metropolitan tv indie, which is currently trying to shake off whatever major English language programming it has, has set 50 hours a week of programming in Russian, Polish, Greek, Italo, Spanish and Yiddish.

After a serious failure playing first-run American features in the New York area, the station seems to have decided to make itself as specialized as possible in order to survive against the competition of six other stations. It becomes the first almost entirely foreign tv station in the country. At present, WCBS-TV, New York owned and operated station, is said to be in the lead in the bidding to buy WATV's 86 20th-Fox pix. Newark outlet is slated to start them under contract with distrib National Telefilm, at a cost of $12,500 a pic on Oct. 1, unless it can sell them off before then.

Stations with its facilities and studios in New Jersey, has closed its Manhattan sales office. Tradesters believe that station topper Irving Rosenhaus is hereby capitalizing on the fact that most foreign language tv producers line up their own bankrollers, obviating the need for a fullscale sales staff of his own.

From Telespano Productions, for instance, comes the report that the station is expanding its "Perucho Show" and is adding "Mapy and Papy," a Latino situash comedy. Station will have two solid nighttime hours of Latino programming, right where the American features were slated to be. Telespano retains "exclusive" sales representation for its own shows.

Foreign language WATV programming will begin at 3 p.m. every weekday, it is understood, and run with only one break until at least 11 p.m. - Some English-language shows will be kept earlier in the day.

Many of New York's radio stations hold to their specialized programming schedules by mixing rock 'n' roll, aimed essentially at Gotham's Negro audience, with the foreign language sked. WATV is going to do some of that too. Station has reportedly signed Jocko Henderson, r & r deejay on WOV, which does both Italian and Negro shows, to emcee a 6 to 7 p.m. strip in the rock-roll genre. This will be one of the few breaks in the foreign sked, but it will come before Spanish and probably after another language.

Sheaffer in Bid To Ankle 'Lucy'

Sheaffer Pen would like out on its alternate-week sponsorship of the "I Love Lucy" reruns, which are scheduled to start on CBS-TV in the Wednesday night 7:30 sot starting Sept. 18. Picking up the tab along with Sheaffer is Gold Seal Wax..

Network has promised to be on the lookout for a client to take up the Sheaffer sponsorship but unless it can find one, the pen outfit is committed to the rerun series until the end of the current year.

Desire to sell off its "Lucy" stake follows in the wake of a new Sheaffer management team, which reportedly clings to the conviction that, as a gift item, the company would derive more benefits from seasonal sponsorship of one-shots (Father's Day, Mothers' Day, Xmas, graduation time, etc.).

More Allen Scripters

Steve Allen is expanding his writing staff for his Sunday night 8 to 9 entry on NBC-TV.

Joining the staff under chief writer Leonard Stern will be Hal Goodman and Larry Klein, both of whom have been berthed on the Coast. Initial assignment will be the Sept. 22 Allen showcase from the Coast spotlighting NBC's array of '57-'58 tv talent.

ABC Radio's WSM Tie Hints Romancing Of NBC's 'Grand Opry'

Events conspire to make NBC Radio's status with its longtime network friend "Grand Ole Opry," shaky in the eyes of some observers. Evidently, American Broadcasting Network is making an effort to win the Saturday show for itself.

ABN just signed a radio affiliation with the 50 kw WSM, home of "Opry" throughout the years. For the time being, an ABN spokesman said meaningfully, WSM will also continue as an NBC affil, with the two webs equally sharing the time. Incidentally, the WSM-ABN pact won't take effect until Jan. 1 of next year, when the web's affiliation contract with WSIX ends.

It's no secret that ABN is high on hillbilly music, and the Nashville originations would fit into the weekend picture nicely, once the entire weekday sked is set and underway.

In this regard, the ABN boss hired Jim Reeves to do a daily country-western show on the network. And this is the second factor adding credence to the possibility of a shift of the "Opry" show ultimately. Reeves will do his show from WSM.

NBC countered this week with the statement that WSM is only taking ABN as a secondary affiliate and that the major share of the NBC lineup will still be carried by the station.

JIMMY NELSON
DANNY O'DAY and FARFEL
Currently TV spokesman for the NESTLE CO.
Management—Mercury Artists Corp.
730 Fifth Ave., New York: JU 6—6500

NBC's Lehn & Fink, Slenderella TV Coin

NBC-TV inked two new daytime advertisers this week, one marking its network sponsorship debut and the other a return to the medium after more than a year's absence. Returnee is Lehn & Fink, the cosmetic house, which has bought alternate-week segments of "Truth or Consequences" and "Bride & Groom." Newcomer is Slenderella, which has used radio extensively but is new to network video.

Slenderella, via Management Associates of Connecticut, bought an alternate-week segment of "Queen for a Day" starting Sept. 11. The Lehn & Fink order, which runs 52 weeks on each show, starts the end of September on "Truth" and mid-November on "Bride," and was set via McCann-Erickson.

TV Network Premieres

(Sept. 4-14)

FRIDAY, SEPT. 6

Adventures of Jim Bowie (film). Adventure, ABC, 8 to 8:30 p.m., American Chicle via Ted Bates (alt. wks.).

SATURDAY, SEPT. 7

Your Hit Parade (color). Music, NBC, 10:30 to 11 p.m., American Tobacco via BBD&O, Toni via North.

SUNDAY, SEPT. 8

Lassie (film). Adventures, CBS, 7 to 7:30 p.m., Campbell Soups, via BBD&O.

MONDAY, SEPT. 9

The Price Is Right (Color). Audience participation, NBC, 7:30 to 8 p.m., Speidel via Norman, Craig & Kummel, RCA via Kenyon & Eckhardt.

Tales of Wells Fargo (film). Western, NBC, 8:30 to 9 p.m., Buick via Kudner, Pall Mall via SSC&B.

Bold Journey (film). Adventure-documentary, ABC, 8:30 to 9 p.m., Ralston-Purina via Guild, Bascom & Bonfigli.

Voice of Firestone. Music, ABC, 9 to 9:30 p.m., Firestone Tire & Rubber via Sweeney & James.

Studio One. Drama, CBS, 10 to 11 p.m., Westinghouse via McCann-Erickson.

TUESDAY, SEPT. 10

Telephone Time (film). Drama, ABC, 9:30 to 10 p.m., Bell Telephone System via N. W. Ayer.

WEDNESDAY, SEPT. 11

Disneyland (film). Children's, ABC, 7:30 to 8:30 p.m., Derby Foods via McCann-Erickson, General Foods via Young & Rubicam, General Mills via Tatham-Laird, Reynolds Metals via Buchanan & Co. and Clinton E. Frank.

The Lucy Reruns (film). Situation comedy, CBS, 7:30 to 8 p.m., Gold Seal Co. via Campbell-Mithun, Sheaffer Pen via Russel M. Seeds.

THURSDAY, SEPT. 12

Tic Tac Dough (color). Quiz, NBC, 7:30 to 8 p.m., Warner-Lambert via Lennen & Newell, RCA via Kenyon & Eckhardt.

Playhouse 90. Drama, CBS, 9:30 to 11 p.m., Bristol-Myers via BBD&O, Marlboro via Leo Burnett, American Gas Assn. via Lennen & Newell, All-State Insurance via Leo Burnett, Kimberly-Clark via Foote, Cone & Belding.

FRIDAY, SEPT. 13

Saber of London (film). Mystery, NBC, 7:30 to 8 p.m., Sterling Drug via Dancer-Fitzgerald-Sample.

Life of Riley (film). Situation comedy, NBC, 8:30 to 9 p.m., Lever Bros. via BBD&O (alt. wks.).

Person to Person. Interview-remotes, CBS, 10:30 to 11 p.m., Time Inc. via Young & Rubicam, Hamm Brewing via Campbell-Mithun, American Oil was Joseph Katz.

SATURDAY, SEPT. 14

People Are Funny (film). Audience participation, NBC, 7:30 to 8 p.m., R. J. Reynolds via Wm. Esty, Toni via North.

Perry Como Show (color) Music-variety, NBC, 8 to 9 p.m., Kimberly-Clark via Foote, Cone & Belding, Noxema via SSC&B, RCA and RCA-Whirlpool via Kenyon & Eckhardt; Sunbeam via Perrin-Paus, American Dairy Assn. via Campbell-Mithun, Knomark Mfg. via Emil Mogul.

Gale Storm Show (film). Situation comedy, CBS, 9 to 9:30 p.m., Nestle via Bryan Houston, Helene Curtis via Edward H. Weiss.

Have Gun, Will Travel (film). Western, CBS, 9:30 to 10 p.m. Lever Bros. via J. Walter Thompson, Whitehall Pharmacal via Ted Bates.

Gunsmoke (film). Western, CBS, 10 to 10:30 p.m., L&M Filters via Dancer-Fitzgerald-Sample, Remington Rand via Young & Rubicam.

Spanish-Dubbed Telefilms for WATV

Shows that have appeared on the networks or in syndication are due to return—but this time with Spanish-dubbing replacing the original English-language version as part of the WATV, Newark, effort to convert to foreign language programs and to primarily appeal to Gotham's many Latinos. Station is trying to buy up half-hour telefilms that were dubbed by their U.S. distributors essentially for use in Central and South America.

Station wants to fit the dubbed pix into the schedule it is planning for the immediate future. It was reported the Jersey station tried to do this once before but only with one show, not many, and then—two or more years ago— the deal was aborted because one of the other New York stations, playing the original in English, objected to the distrib about competish.

ABC Radio Sets Daytime Strips; Jim Backus, Merv Griffin Shows

Prexy Robert Eastman and program veep Stephen Labunski have practically set the entire fall weekday sked for American Broadcasting Network. For one, actor-comedian Jim Backus will headline a daily 2 to3 p.m. live strip and singer Merv Griffin will star in nightly hour, either at 7 or 8 p.m.

Jim Reeves was also set to do a live hillbilly show from Nashville from 1 to 2 in the afternoon. He'll be back-to-back to Backus. Only weekday time slot still unfilled is the evening hour that will act as mate to Griffin's showcase.

Backus will be supported in his afternoon stint by singers Jack Haskell and Betty Johnson, the Honeydreamers and Elliott Lawrence's orch.

The first of the new live musical formats devised by Eastman, who only took over as boss a few months ago and has since made plans to revise virtually the entire radio network lineup, began Monday (2). Herb Oscar Anderson, who is still doing a local show on WABC, ABC New York flag, started a 10-11 strip, directly after Don McNeill "Breakfast Club" stanza at 9 a.m.

The Backus and Griffin shows will begin Oct. 7 from New York, where Anderson now does his show. Reeves Nashville emanation (via WSM) is in keeping with the express Eastman policy of doing some of the daily live strips from out of town. Probably the one remaining show to be chosen will be an out-of-towner too. Naturally, McNeill has always come from Chi and there is no intention on the part of ABN to change that status.

Goodman's 641G Suit Against Mutual, AFTRA On Mysterioso Axing

A $641,400 damage suit has been brought against Mutual Broadcasting Co., American Federation of Television and Radio Artists, and AFTRA's New York local by Harry S. Goodman Productions, charging that AFTRA's intervention caused MBS to cancel a series of mystery programs, distributed by Goodman Productions.

The suit, filed in New York Supreme Court, Queens County, concerned five Australian produced radio series, titled "Crime Files of Flamond," "Danger with Granger," "Big City," "It's a Crime, Mr. Collins," and "Peril." Goodman Productions' contract, according to the suit, executed in July, '56, called for the delivery of a total of 260 transcribed programs.

Deal was upset, plaintiff alleged, in latter part of February, '57, when AFTRA challenged Mutual's right to broadcast the programs, demanding additional fees and that the dispute between Mutual and AFTRA be settled by arbitration. Goodman Productions, which received world-rights to the programs outside of certain areas, contended that AFTRA had no jurisdiction in the Australian-produced shows and "maliciously stigmatised" the program.

Until AFTRA's intervention, the complaint stated, Mutual accepted and broadcast 153 transcriptions for which Mutual paid $30,600. Damages sought include the balance of $21,400 of the contract, the destruction of rights to the total series, estimated at $520,000, and damage to the plaintiff's business reputation, estimated at $100,000.

KOVR SALE PRICE PUT AT $3,500,000

Stockton, Cal., Sept. 3.

Sale price of KOVR, Channel 13, headquartered in this valley city 80 miles east of Frisco, was approximately $3,500,000, papers filed with the FCC showed last Friday (30).

Hudson Valley Broadcasting Co., Albany, N. Y., firm in which Lowell Thomas is a principal stockholder, bought the independent outlet in July after KOVR had merged with KCCC (UHF Channel 40), Sacramento, and made plans to beam its signal into the Sacramento area, rather than the Frisco area. KOVR took over UHF Channel's ABC affiliation and KCCC went off the air.

Tom O'Malley as Talent Scout for TV 'Tonight'

Tom O'Malley, ex-syndicated television columnist and for the past several months a publicist, is joining the "Tonight" staff at NBC-TV as a talent scout for the Jack Paar starrer. He'll scout niteries, theatres, etc., for newcomers with an eye toward spotbooking them on the show.

He'll leave Ursula Halloran's flackery, where he's been a staffer since his (Bob Cunniff) "Channel One" column folded, at the end of next week. Ex-partner Cunniff, incidentally, is now also with NBC, handling publicity on the touring NBC Opera Co. out of the California National Productions setup.

Selznick to Helm 2 Sullivan Shows

Hollywood, Sept. 3.

David O. Selznick, who has not participated in any television activity for the last three years, has made a deal with Ed Sullivan under which Selznick will produce two of the Sullivan Sunday night CBS-TV shows. Understood one of the two will have an exploitation angle for "A Farewell to Arms," which Selznick currently is producing for 20th-Fox release.

Selznick's last televenture was production of the NBC-TV spectacular "Festival of Light."

NBC-TV'S SRO ON ROSE BOWL GRIDCAST

Florists Telegraph Delivery Assn. is making the New Year's Day Tournament of Roses Parade out of Pasadena an annual sponsorship event. FTDA signed this week with NBC for half the coverage, the other half already set with Minute Maid Corp., another repeater from last year. Quaker Oats, incidentally, has the CBS-TV coverage of the event. FTDA deal was set via Grant Advertising.

That gives NBC a sold-out status on the Rose Bowl coverage, since Gillette will be back as sponsor of the Rose Bowl game that afternoon.

'Terry Tell Time'

A new pigtail set program, "The Adventures of Terry Tell Time," with the Bunin puppets and other kiddie performers, will premiere Saturday, Sept. 28, at 8:45-9 a.m. on WRCA-TV, N.Y.

Lynn Duddy and Jerry Bresler will produce and write the music, with Kevin Joe Johnson directing.

UPCOMING: TV'S 'FLOP MARKET'

Cox, Knight's Miami Chill

Miami's "great experiment" in the merger of the two giant (Cox and Knight) newspaper publishing houses in the ownership and operation of WCKT (which stands for Cox, Knight and Trammell) apparently isn't working out as had been expected and there are reports that the Cox faction may buy out the Knight faction. Each, incidentally owns 40% of the Miami VHF, with ex-NBC prexy Niles Trammell, who operates the station, owning the remaining 20%.

For some time now there have been reports that the Cox boys and the Knight boys haven't been hitting it off. Where the buyout would leave Trammell is regarded as speculative, though it's presumed he would continue as the operating head. Also, if Cox acquires the principal ownership, there's conjecture whether this would pave the way for his tv chieftain, J. Leonard Reinsch, to have a greater say in the station's management and operation.

In the competitive Miami sweepstakes, WCKT, which is the NBC affiliation by virtue of the Trammell identification, has been having some rough times in trying to match the solidly-entrenched Mitch Wolfson (Wometco Theatres) WTVJ, which is the CBS-TV affiliate, although of late Trammell's acquisition of features, notably the Metro library, has produced same favorable results.

Prosecutors in TV Gripe

Blame 50% Loss in Cases on 'Moronic, Stupid' Portrayals, Trick Endings

San Francisco, Sept. 3.

Television gets blamed for everything these days, or so it seems.

Latest group to weigh in with a protest were a number of prosecutors in a panel discussion at the 12th annual convention of the National Association of County and Prosecuting Attorneys here last week.

Their gripe: trick endings in tv courtroom dramas are hindering the administration of justice.

Frank E. Moss, Salt Lake, County, Utah attorney, put it this way:

"A good number of jurors have become convinced, through watching tv, that the prosecutor is some sort of trick artist who pulls a rabbit out of a hat in the last reel.

"They have come to expect this in the jury box and are unimpressed with the prosecutor's methodical presentation of his case. If he doesn't resort to theatrics, as the tv prosecutors do, they are inclined to bring in an innocent verdict."

Thomas Eagleton, St. Louis circuit attorney, put it even more strongly:

"It's time we straighten out some of the phony bugaboos tv resorts to in portraying trials, and how a prosecuting attorney acts. Some of these shows are ridiculous, stupid, moronic, asinine.

"We lost 50% of our cases last year. Why? Some of the jurors thought we didn't present the evidence the way they'd seen it done on tv."

Politico Picket Poser

Binghamton, N.Y., Sept. 3.

In an unusual move, WNBF-TV and WNBF, being picketed by Local 26 of NABET, have offered free broadcast time to local political candidates. Station's offer came on the heels of a warning by the Binghamton Central Labor Union that political campaigners who do not observe the picket line at the WNBF building will be regarded as unfriendly to labor.

Station said its move was designed to maintain "open lines of communication between political candidates and their constituencies." Strike against WNBF has been on since December 1, 1956.

Kent Can't Decide On Tues. TV Entry

CBS-TV's Tuesday night sponsorship lineup should be solid as of the end of this week, via an anticipated order from P. Lorillard (Kent cigarets) for the web's Tuesday at 10:30 period. Network had gotten a verbal order from Young & Rubicam for the time, but when Lorillard switched the Kent account over to Lennen & Newell, the switch left the deal up in the air. Indications are Lennen & Newell will place the business, but a final decision awaits the return of Lorillard prexy Lewis (Bud) Gruber from the Coast today (Wed.).

Deal, if it comes through as expected, will be for every-week sponsorship, probably to start Oct. 1, since Lorillard winds up its sponsorship of the Jimmy Durante reruns on CBS Sept. 21 and would thus retain its weekly continuity on the web. Still far from settled, however, is a program choice. "Small World" is a possibility, but it has to be screened for the agency and client first. Also possible as the Kent entry are the "Playhouse of Mystery" reruns.

'Watch Ford' Keys FCC's 'Date' With A Fee-TV Decish

Washington, Sept. 3.

The newest member of the Federal Communications Commission, Frederick Ford, may be called on to break a possible deadlock on the subscription tv issue. Ford, who took the oath of office last week, told VARIETY he will attend the special meeting scheduled for Sept. 17 on pay tv. But if his vote is needed to get out a decision, he said, he will want to study the record of the proceedings thoroughly. In that event it's likely that the issue will not be decided for several months.

The members of the Commission, aside from Ford, are understood to be split 3-3 on the question of whether subscription tv should be authorized—via trial demonstrations or full scale. Chairman John C. Doerfer, Comr. Robert E. Lee and Comr. T. A. M. Craven are believed to favor authorization. Comrs. Rosel Hyde, Robert Bartley and Richard Mack have indicated opposition.

Although it is nearly four years

(Continued on page 50)

Tums Extends Sponsor Coin on 'Wagon Train'

Leslie Howe Co. (Tums) has decided to expand its holdings in NBC-TV's "Wagon Train," and instead of ordering only 13 alternate-week half-hours has signed for 26 of the segments. New order thereby extends the Tums sponsorship over a full 52-week span.

Earlier, Drackett Co. had inked for 13 alternate-week half-hours, so that NBC now finds itself with only five-eights of the show left to sell, since the combined Drackett-Tums business covers three-fourths of one half-hour of the hourlong show.

50% PROGRAM MORTALITY RATE

By GEORGE ROSEN

The relaxing season ends this week. During the next 10 days (see TV Network Premiere chart) the '57-'58 semester goes into full swing. Over the course of the next month or so approximately 60 brand new television entries will be making their bow on the three networks, representing far and away the most drastic overhaul of programming in tv annals. (As an example: not a single Tuesday night segment on NBC-TV carries over from last season.)

Madison Ave.'s collective nerves are tingling and agency-client muscles are flexed in anticipation of what the fates—and the Nielsens—hold in store for them. For of the 60 new shows premiering between now and Oct. 30, a minimum of 30 of them (based on the success and failure pattern of previous semesters) are destined as flops. This 50% mortality rate represents a sponsor investment in time and program exceeding $100,000,000.

Despite the climate or nervousness and prevailing jitters that even now are mounting momentarily, everybody—or nearly everybody—is talking it into himself that he's the one who's got a hit. But that's what they figured, too, when they went to the post over the '56-'57 course. (Remember "Noah's Ark," which the client figured to be a sockeroo? Or the proclaiming of "The Buccaneers" as the newest solid vidfilm entry, or the conviction that "Jeannie" and "The Brothers" were a cinch to be a smash, or that "Lancelot" was destined to throw Burns & Allen out of the box?)

The only difference between this year and previous ones is that many of the clients won't be obliged to sit with their dogs over the full 39-week regular season course. More clients than the networks are willing to acknowledge are riding this time with short-term commitments (whereas 52-week contracts were virtually mandatory last year and the year before.)

Such major entries as "Wagon Train," "Suspicion," "Perry Mason," "Maverick," "The Californian," the Eddie Fisher-George Gobel hour, to mention but a few, are carrying short-term client coin. For those emerging as hits in the Nielsen-Trendex sweepstakes, there's no problem about riding out the season. But for those that don't make it, the axe will come sudden and swift.

Wherever the 50% new program casualty falls, in most cases the next 60 days will tell the tale. Comes mid-November and early December, and the Flop Market, which now takes its place in tv with the Fall Market and the Spring Market, will be very much in evidence as the Nielsens cut a swath of destruction through many an agency house.

Already the packagers are looking to next January for the big replacement bonanza, whipping their new shows into shape to meet the Flop Market deadline.

And meanwhile with over $200,000,000 riding on the new entries, this is the most "anxious" premiere time on record.

Saudek's Four-Series Blueprint; 'Omni's' Bathtub, Traffic, Olivier

Last Laugh

Ottawa, Sept. 3.

When Canadian Broadcasting Corp.'s semi-historical tv-film adventure series, "Radisson," was filmed last year at a cost of about $1,000,000, government-owned CBC got the horse laugh for spending so much on a "Canadian Davy Crockett."

But the series proved popular, especially with the kids it was aimed at. Now CBC's commercial division has sold world distribution rights (outside Canada) to Lakeside Television Co., N.Y. Package is 26, with option for more at season's end.

Title sharpened to "Tomahawk—the Adventures of Pierre Radisson," series tees Sept. 22 on WPIX-TV, N.Y.

Scripts were written by John Lucarotti, young Englishman living in Montreal.

Now that "Omnibus" is in private domain (following its divorcement from Ford Foundation) with a fourth-year bankroller (Aluminium Co. of Canada) and a second-year sponsor (Union Carbide Co.) all set to ride with the 90-minute entry on NBC-TV starting in October, Robert Saudek, who now controls the six-year-old "Omni" package, has set an ambitious goal in blue-operation for the future.

If RSA (Robert Saudek Associates) plans bear fruit, these are some of the program items on tap for network showcasing:

1. A half-hour panel show emceed by Alistair Cooke (who also hosts "Omnibus), utilizing as regular panelists such "Omni" vets as Joseph N. Welch and Leonard Bernstein, along with Jean Kerr, author-playwright and wife of Walter Kerr, drama critic for the N.Y. Herald Tribune and drama consultant for "Omni."

2. A half-hour filmed series based on Berton Roueche's "Annals of Medicine," which ran as a series in the New Yorker mag and later was published in book form as "Eleven Blue Men," on which Saudek has an option.

3. A full season series based on the Civil War, with a continuing story line, rather than an anthology series.

4. A series based on the "Rover Boys," with RSA now holding the tv rights to the multi-volumed series.

As for "Omnibus," which will alternate with "Wide Wide World" next season starting Oct. 20 in a return to Sunday afternoon slotting, Saudek is carving some qualitative segments patterned to the "entertainment plus uplift" format of previous seasons. These will include a series on the law by barrister Welch; the Metropolitan Opera "tv exclusives," including a pre-Christmas presentation of "Hansel and Gretel"; a "History of the Bathtub" program starring Bert Lahr (negotiations are now

(Continued on page 50)

NBC Peddles Hour TV Salute to Liz, Top British Stars

NBC-TV is peddling a "Salute to the Queen" hourlong spectacular timed to the U. S. visit of Queen Elizabeth and starring such top British show biz names as Rex Harrison, Julie Andrews, Claire Bloom and Stanley Holloway.

Special is pegged for the Oct. 20 (Sunday) 5:30 to 6:30 p.m. period and is even budgeted (at $260,000). However, the network hasn't tied up all the talent yet, and doesn't plan to do so until it's gotten a firm sponsorship commitment.

On the news side, web is also preparing heavy coverage for the Queen's visit. News chief Bill McAndrew has submitted several special shows to the network brass and is awaiting approval on the projects, these being apart from the regular news coverage of the royal visit. He's named Ann Gillis to supervise the special coverage of the royal party.

Gene Kelly Joins Cast Of Texaco Wynn Salvo

Gene Kelly has been added to the cast of the NBC-TV "Texaco Command Appearance" salute to Ed Wynn Sept. 19, along with Jack Palance, Rudy Vallee, Billie Burke and Steve Allen. Kelly, who's working with Wynn in the film version "Marjorie Morningstar," will be cut in from the Coast for a dance sequence.

Others previously set for the cast are Keenan Wynn, Jill Corey, Bea Lillie, Mimi Benzell, Rod Alexander & Bambi Lynn, Alfred Drake and Janet Blair.

NBC-TV Program Exec Reshuffle

NBC-TV has realigned some of its second-echelon programming chores under v.p. Bob Lewine, following Mort Werner's exit as v.p. in charge of daytime programming to join Kaiser Industries. With Lewine taking over daytime programming as well as retaining his nighttime sphere, he named three key aides this week. They are Carl Lindemann, who becomes director of daytime programming; Alan Courtney, who becomes director of nighttime programming, and Tom Loeb, director of special programming, latter taking over the specs assignments with Dave Tebet working under him.

At the same time, the web has awarded new titles to Lewine and his boss, Manie Sacks. Latter has been named v.p., television network talent and programming (from v.p., television network programming), and Lewine takes on the title of v.p., television network programming (from v.p., nighttime programming). Lewine reports to Sacks, who in turn reports to Bob Kintner, exec v.p. in charge of sales & programming.

BURR ANKLES Y&R TO PRODUCE 'VERDICT'

Eugene Burr has exited Young & Rubicam, where he was a producer and story editor, to become producer of CBS-TV's new "The Verdict Is Yours" daytimer. Burr will have staff producer status at CBS.

Burr was brought in to replace Stanley Niss, who ankled the series in a policy disagreement, a couple of weeks back, before the series hit the air.

The Sniping Season

With practically every last advertiser dollar now extracted by the networks for the launching of the new tv season, only the last handful of "desperation sales" remain—those bargain-rate deals which enable the networks to bring some semblance of sponsor coin to what otherwise would premiere as costly sustainers.

But to hear the web execs talk about it, they're all being made by "the other networks," with everyone chiming in with a holier-than-thou protestation. That such last-minute deals have been made is a recognized fact, since it's on record at those agencies that are reaping the benefits, but the annoyance and distress stems from the sniping away at the "other guy" as though only one network had an exclusivity on attracting bargain-counter clients.

Said one CBS sales exec who lost out on a half-hour client: "We didn't get the biz because NBC undersold us; we couldn't live with that kind of a deal." Said one NBC exec in reference to an ABC sale: "We couldn't live with that kind of a deal." Said one ABC exec, pointing fingers at the "other guys": "We couldn't live with that kind of deal." And so on and so on and so on.

Pubaffairs Gets a 1-Shot in Arm Via Syndicated 'Odyssey' Segs

Use of film in one-shot public affairs shows may be a prime factor in increasing the number of such one shots among the networks in the future, and also in undertaking more ambitious and costlier projects. The film factor is underlined in the current plans of CBS-TV to turn over several of its "Odyssey" shows to CBS Television Film Sales for rerun syndication.

If the web can recoup some of the cost of the original production on "Odyssey," which ran last season on CBS-TV as one of its most ambitious pubaffairs sustainers of date, then it will probably okay higher-budgeted pubaffairs entries and more of them for the future. Biggest drawback to top-level public affairs projects has been their costliness, which until now has been totally unrecoupable. Web will keep an eagle-eye as well on "Air Power," the series of 26 half-hours which will be turned over to CBS Film Sales next fall, following their use as summer reruns for Prudential in the Sunday 6:30 to 7 p.m. period.

Thus far, plans call for CBS Film Sales to take on only a half-dozen "Odyssey" shows, since these are all that were completely on film. The hour film entries include "Revolution of the Eye," "Music of the South," the Mexican Passion Play show, "Samurai" and a couple of others. However, the web is exploring the cost factors in taking other "Odyssey" shows which were part film and shooting new narration and bridges to bring them up to hour's length.

"Odyssey" shows won't be sold as a series, but rather as local one-shots, since the web believes there's a growing local market for

(Continued on page 46)

Flock of Sales On 'Sword,' 'Decoy'

Official Films, with its syndication arm out selling two first-run properties, "Sword of Freedom" and "Decoy," and with "The Big Story" slated next, has racked up a flock of sales on the Edmund Purdom ("Sword") and Beverly Garland ("Decoy") starrers.

Lined up for "Sword," only out on the market a few weeks, are: KPHO, Phoenix; KTLA, Los Angeles; WNHC, New Haven, Conn.; WTTG, Washington; WPST, Miami; WHDH, Boston; KLAS, Las Vegas; KGGN, Albuquerque, N.M.; WABD, N.Y.; WTCN, Minneapolis; and WISN, Milwaukee. Additionally, skein is half sold to a sponsor in San Antonio, Corpus Christi, Austin and Wichita, Kans., as well as being sold in Buffalo.

Joining the "Decoy" parade are: KPHO, Phoenix; KTTV, Los Angeles; KPIX, San Francisco; KLZ, Denver; WTIC, Hartford; WGN, Chicago; WBZ, Boston; KLAS, Las Vegas; KOB, Albuquerque, N.M.; WPIX, N.Y.; KYW, Cleveland; WPFH, Philadelphia; KDKA, Pittsburgh; KTSM, El Paso; KING, Seattle; WISN, Milwaukee; WTCN, Minneapolis, as well as markets of Santiago, Calif., and Bismarck, Monot-Valley City, N.D.

"The Big Story" pilot, starring Burgess Meredith, has just been completed, and its syndication sale will begin this month. Prior to the pilot, DuMont's WABD, N.Y., WTTG, Washington, and its sister Paramount station, KTLA, L.A., bought the skein.

KMGM CAUGHT WITH ITS CELLULOID DOWN

National Telefilm Associates, which recently purchased KMGM, Minneapolis, finds itself in the odd position of shopping around for film programming.

NTA prior to its acquisition sold off its big 20th-Fox packages to competing stations. In Milwaukee, WTCN is the NTA Film Network affiliate. Tedd Cott, NTA exec is shopping around at other syndication houses for programming, telefilms, cartoons, etc. for KMGM, which lest it be forgotten, has the Metro library.

'Gray Ghost' Sees Black

CBS Television Film Sales' "The Gray Ghost" has already recovered its negative costs with sales hitting the 89-market level this week. That's before any additional shows are in the can and before the show has taken to the air, with the series sold strictly, as CBS puts it, "on a pilot and a premise."

"Ghost," the Civil War series about Mosby's Raiders, was set this week on a 52-week basis in five more major markets. Fidelity Bank & Trust Co. bought it for every-week sponsorship in Pittsburg, while WGN-TV picked it up for 52 weeks in Chicago, with Brylcreem coming in as alternate sponsor. Block Drug bought alternate weeks (with Gunther Beer) in Washington and show was also set in Omaha and Ft. Wayne.

Silvers Reruns To Be Syndicated In 2-Way TV Spread

"Phil Silvers Show" is due as the next CBS-TV series to cash in on its residuals. CBS Television Film Sales, the CBS syndication subsidiary, is preparing to take over the first 39 shows in the series for rerun syndication, in one of the rare instances where the network show and the syndicated repeats will be on the air simultaneously.

Silvers segment is entering its third season, with R. J. Reynolds and Procter & Gamble as the sponsors. Episodes becoming available for reruns are the first season's group. CBS Television Film Sales recently took over the "Our Miss Brooks" reruns and earlier took on "The Honeymooners."

'M-SQUAD' PREEMS IN CHI SEPT. 30

Chicago, Sept. 3.

"M-Squad," the new Chi counterpart of Los Angeles' "Dragnet" and San Francisco's "Lineup," debuts here on Sept. 30 despite opposition to it by Chicago's police department. Though the other two vidfilms are based generally on actual cases from the police records, Chi Police Commissioner Timothy O'Connor had repeatedly denied NBC-TV access to his files for "M-Squad."

O'Connor further forbade all Chicago policemen to assist the NBC camera crews in any way while they were shooting scenes of the Loop and other neighborhoods here for the series. "I can't stop them," the commissioner said, "but anything they do will be pure fiction. They are not going to get any kind of help from us."

O'Connor said he didn't believe in dragging any city's crime before the public and objected to showing any films of crime and violence to children.

Wyman Producer Of Own Telepix Series

Hollywood, Sept. 3.

New producer of the Jane Wyman telepix series is Jane Wyman.

She replaces Eva Wolas, who resigned following a difference with Miss Wyman as to the meaning of the term "producer."

Miss Wolas had contended that while she was brought in to produce the series, it developed she would have had a secondary role in the production, and received producer credit she didn't earn; hence she exited.

Consequently, Miss Wyman takes over the producer reins. She will star in only six of the vidfilms in the series, so will have the time to function as producer. Actress will host the series which debuts on NBC-TV Sept. 26 at 10:30 p.m.

Vidpix Chatter

George Carlson, formerly in charge of MCA-TV's Boston office, has joined Gross-Krasne. He will be headquartered in Chicago, reporting to G-K's midwest sales v.p. **John Rohrs** . . . Character Merchandising of New York has been selected by Ziv to develop a line of children's items tied to Ziv's new "Harbor Command" series. Outfit also is handling licensing on Ziv's "Highway Patrol" . . . **George Jessel**, whose "George Jessel's Show Business" tv series is being produced by National Telefilm Associates, is off to Israel for a combination business and vacation trip . . . ABC Film Syndication has a testimonial on "26 Men" from Arizona Governor Ernest W.

(Continued on page 48)

WGN-TV's Vidkid Twilight Strategy

Chicago, Sept. 3.

The indie WGN-TV, in looking for an early evening programming strategy, has elected to join the trend of rallying around the kiddies in the 6 p.m. hour, deferring its newscast to 7 p.m.

Station's expensive and as yet untapped package of 337 Warner Bros. cartoons, lately acquired from Associated Artists Productions, has been designated for the 6:30-7 strip under the umbrella, "Bugs Bunny and Friends." Leading into this strip—which the station hopes will overtake the network opposition—will be five adventure series, "Cisco Kid," "Brave Eagle," "Steve Donovan," "Sky King," and "Annie Oakley" across the board in that order.

Lloyd Pettit's 15-minute news strip at 7 then rolls out the carpet for the adult programming to follow. Pettit's show will be the only newscast on any of the four channels here from 6:30 to 10, and WGN-TV is convinced that 7 is the most desirable newscasting time for the working classes.

ABC-TV, which pioneered kiddie programming in the twilight period, generally has had the rating edge here in the 6:30 slot on its o&o, WBKB. WGN-TV's "Bugs Bunny" strip, which starts Sept. 9, will have to tackle such ABC entries as "Cheyenne" and "Sugarfoot," "Disneyland," "Circus Boy," and "Rin Tin Tin.' Its CBS opposition will be "Robin Hood," "Name That Tune," "I Love Lucy," "Sgt. Preston of Yukon," and "Leave It to Beaver," and from NBC it faces "Flicka," "Panic," "Wagon Train," "Tic Tac Dough," and "Saber of London."

Cal Nat's Development Board on Merchandising

California National Productions last week overhauled its merchandising operation and set up a five-man "top-to-bottom" products development board. New unit, headed by Robert R. Max, manager of the CNP merchandising division, will originate, develop, market and promote products based on NBC and CNP shows and personalities from the ground up, on the premise that mere casual licensing and let-it-go-at-that won't work in today's market.

In addition to Max, the board will consist of Selwyn Rausch, former merchandising chief for Terrytoons; Gladys Murray, former exploitation manager for Eagle-Lion Pictures and v.p. of Dogpatch Styles; Mario Trombetta, formerly with Terrytoons and Transfilm (he's CNP's current art manager as well); and Serge Valle, CNP research and sales development manager.

Rush 'African Patrol,' 'Jungle' Into Syndication

Syndication of Gross-Krasne's two new half-hour vidpix series is to begin on or shortly after Sept. 20, when the first completed prints of "African Patrol" and "Jungle Boy" arrive in New York.

Kenya location shooting on both shows is going on under producer George Breakston. Total of 78 half-hours will be made for syndication.

H'wood to Ease Off on Pilots

Hollywood, Sept. 3.

Hollywood telefilmeries, scorched by approximately 150 unsold pilots last spring, are going to ease up on pilot-filming for next season with some definitely slamming the brakes on, although a few are planning business-as-usual.

With rare exception, most of the vidfilm plants here have lost considerable coin in turning out pilots in the past. Consequently, there will be more caution exercised in the future, and more of an attempt to learn what market demands are before making pilots.

Among those planning to curtail pilot-making is Warner Bros. tv, and exec producer William Orr explains "there will be less pilots made here next year because more shows will be bought on the reputation of the producers from outlines, presentations and stars."

Desilu, which made a number of unsold pilots in the past, will continue pilot-filming, but with more caution. Martin Leeds, exec v.p. of the company, said "we feel a few shows are so good they can be sold through presentations rather than pilots. But we do not plan a change in our policy on pilots. What makes the sales problem difficult is that when pilots are made no one really knows what market conditions are, or what the trend will be for the season at which the pilots are aimed. Pilots are rejected for reasons other than quality, too; it may be because the price is too high for the sponsor, or the time slot is not satisfactory. We turned down sales on pilots because we didn't like the slots offered."

Screen Gems, which didn't sell any of 11 pilots last spring, will tighten its belt regarding pilots for next season, but does not plan to eliminate them.

Irving Asher, production chief at TCF-TV, 20th-Fox subsid, says there will be no change in pilot-filming at his plant although "I think the pilot system is awful. It's unfair. This is not the way to judge a series, because usually a company will put all of its money into the pilot, and it's not an accurate sample of what follows."

Revue Productions, which outdistanced the entire vidfilm field in sales of pilots last spring, plans no slowdown whatsoever in pilot-filming. In fact, it's already at work filming pilots for next season, and is preparing others.

McCadden Productions, the Burns & Allen firm, also plans business-as-usual on pilots, with no change in policy. Four Star Productions is prepping pilots for next season, and no change in policy is apparent at that telefilmery.

Show-Laden Syndicators Offer 'Double Bills'; OF Pitching Three

With the comparative plentitude of new syndicated first-run product on the market, an unusual development has occurred. Some syndication houses, most of whom in the past confined themselves to selling one first-run show at a time, finding themselves with two series. Official Films is pitching three first-run shows.

The "double bill' holds true for Screen Gems, which has "Ranch Party" and "Casey Jones"; Ziv, which introed "Harbor Command" as it was mopping up on "New Adventures of Martin Kane," NBC Film Sales introing "Boots and Saddles" as it was cleaning up remaining markets on "Silent Service" and the kingpin in numbers Official Films which begins selling "The Big Story" in the midst of its syndication campaign on "Sword of Freedom" and "Decoy."

In station selling, having a number of first-run shows is considered desirable in many quarters. If a station doesn't like one show, or would like a different type of show, having another property on hand

(Continued on page 46)

New Indie Vidfilmery

Hollywood, Sept. 3.

West Coast TV Productions has been formed by Bob Shannon, Wally Ramsey and Joe Boise as a new indie vidfilm firm.

Initial project is package comprising three hour-long western country music variety shows which bows on KTLA next month under the title "West Coast Jamboree."

'That Extra Push' Needed in Station Film Supremacy

With the features of the majors no longer a novelty on tv, and in many multi-station markets, with stations having packages of roughly similar strength, the nod for greater viewing of theatricals will go to the station which promotes, exploits and slots its features best.

That's the opinion of some pro station operators, who liken the feature field to record in broadcasting. The parallel, they say, holds true especially for those markets where three or four stations have about equal strength in their packages, a situation which holds true in many sections of the country. In radio broadcasting, there's what they call a "democracy in records," with each local radio station in a market having about

(Continued on page 48)

Robert Alan Aurthur's 'Viking' Script Revisions

Robert Alan Aurthur, partner on Barbizon Productions' "Viking" series, has returned from London where he made revisions in the script and helped launch the pilot. He was gone for over two weeks.

Series, which Aurthur scripted, is to be produced by Al Crown. CBS is financing. Pilot is two-thirds finished, according to Barbizon topper, Morris Helprin.

Aurthur is currently at work on a new play he is writing and for which he's signed a contract with David Susskind. He's partnered with the latter in Jonathan Productions, but has no immediate plans for a theatrical film. Aurthur has written a "Playhouse 90" script which goes on Oct. 3.

WPIX Last-Minute Onrush of Clients

As the fall season approaches, with many deals still awaiting final okays from still vacationing adagency execs, WPIX, N.Y., has begun to rack up sponsors for its telefilms.

Nine syndicated properties already have garnered sponsorship coin, including General Electric, alternating on "Victory at Sea" and "Captured"; Ballantine beer, renewal of double exposed "Highway Patrol"; Nationwide Insurance, alternating on "I Remember Mama."

Also National Presto Industries, alternating on "Kingdom of the Sea," "Life with Father," and "City Detective"; Paul Masson, "San Francisco Beat" alternate; Remco Industries and American Character Doll, on "Popeye" participations.

In addition, Rival Packing picked six shows for a spot campaign; Liggett & Myers selected 10 shows for a spot drive, Pontiac division of General Motors picked seven shows for a spot and participations, Peter Paul has scheduled a 32-week spot and participation drive, and Robert Hall Clothes will use 14 spots and participations weekly in a saturation campaign slated to begin Sept. 23.

CHILLERS CHILL CODE PASSION

If You Knew 'Susie' Like—

Television Programs of America has adopted a unique plan of action to fill retiring Ann Sothern's role in new production of "Private Secretary," the Jack Chertok production distributed by TPA.

Three different leads, as yet unselected, will play a four-minute scene for a special 12-minute "Private Secretary" film to be made shortly. Clients and advertising agencies will be asked to pick their Susie. Don Porter, who has played the part of Susie's boss since the start of the series four years ago, has been signed for the same part in the specials film, as well as future in shows.

The successful situation comedy series of 104 episodes now in syndication was utilized as a summer replacement on CBS-TV, going off that net Sept. 10, only to be picked up then for a one-month run as a daytime strip on NBC-TV.

Chi Trib Syndicate's Top Comic Strips as Pery Telefilm Entries

Nicholas D. (Nick) Pery, formerly vicepresident of Columbia Pictures International, with which he had been for 22 years, and most recently in charge of the company's Continental distribution and production, has tied up with the Chicago Tribune-N. Y. Daily News Syndicate to produce its top comic strips for television. Pery has exclusive tv rights to practically all of the syndicate's comic strips, including "Brenda Starr, Reporter," "Dondi," "Moon Mullins," "Winnie Winkle" and "Gasoline Alley," among others.

Paul D. O'Brien (O'Brien, Driscoll & Raftery) acted for Pery with Richard J. Clarke, prez of the Trib-News syndicate, in the deal which will probably see "Dondi" and "Brenda Starr" first going into vidpix production. Former strip appears in 65 dailies with 22,000,000 circulation, created by Gus Edson and Irwin Hasen. Edson also created "The Gumps"; Hasen is a former sports cartoonist. Dale Messick (Mrs. Oscar Strom, wife of an Indiana attorney) authors "Brenda Starr" which is carried in 84 dailies with 30,000,000 circulation.

Pery resigned from Col to go into independent film production and, presumably, these tv series may eventually see theatrical production as well.

Pery returned to the Coast over the weekend to prepare shooting.

'26 Men' in Aussie Sale

First foreign sale of ABC Film Syndication's "26 Men" was made to Amalgamated Television Services for two Australian stations in Sydney and Melbourne. Additionally, Amalgamated for the same two markets bought "Sheena, Queen of the Jungle."

ABC Film Syndication also sold "Three Musketeers" to Pep soft drink in Mexico City.

WBBM-TV Buy Of 'Rocket 50' Zings Up Chi Pix Rivalry

Chicago, Sept. 3.

The feature film wars on tv here were intensified still further last week when the CBS outlet, WBBM-TV, went after some new ammunition, namely the "Rocket 50" package owned by National Telefilm Associates, for which the station is paying a reported $7,500 per, or thereabouts. Ironically, most of the 50 blockbusters were already beamed in Chi by WBBM-TV's most formidable feature film

(Continued on page 46)

SG Defers Push On U Chillers

Screen Gems is holding off on any concerted effort to sell its "Shock" package of 52 Universal chillers until the second week in October, after the company's exploitation and advertising on the package breaks and the first rating returns are in.

The Columbia Pictures subsid has appropriated a special budget of $25,000 for a two-week exploitation campaign in four key cities on the package, this to be concentrated during the period from Sept. 16 to Oct. 3 (premiere date) in New York, Philadelphia, Los Angeles and San Francisco. Campaign will be supervised by Phil Cowan, SG publicity-exploitation director.

Though Screen Gems is holding off on sales calls on the package until the rating and exploitation results are in, it isn't turning down any bids on the package in the interim. Latest purchaser of the chillers is KTNT, Seattle-Tacoma.

'Diplomatic Mission' As Copa-TV Initialer

Hollywood, Sept. 3.

"Diplomatic Mission," based on the literary material telefilm of former State Department employe Robert Deindorfer, will launch the telefilm activities of Copa-TV, indie in which Ted Richmond is partnered with Tyrone Power. Latter will not appear in the vidfilms which will be lensed here and in Europe.

Richmond's deal with Deindorfer includes many works on counter-espionage including "Spies and Counter Spies."

STATIONS FLOCK TO 'SHOCK' PIX

Stations are beginning to take a highly flexible attitude toward the NARTB's Television Code, as witness the rush to get in on the horror pix business via Screen Gems' "Shock" package of 52 chillers including "Frankenstein," "Dracula" & Co.

Code section on "Acceptability of Program Material" declares that "the use of horror for its own sake will be eliminated; the use of visual or aural effects which would shock or alarm the viewer, and the detailed presentation of brutality or physical agony by sight of sound are not permissible." Section on "Responsibility Toward Children" states that stations shall avoid "material which is excessively violent or would create morbid suspense, or other undesirable reactions in children."

Stations don't feel that the children's prohibition is an issue in the use of the horror pix, since they have all purchased them for late-night presentation, with little danger of the youngsters being up to watch. The "acceptability" is another matter entirely, however, and the stations, though cognizant of the Code's restrictions, feel their use of the horror films is justified.

Basic point taken by the stations is that they are presenting the horror films as an explicit package of chillers, and advertising them and promoting them as such. Point is that the films will appeal to a certain viewing group who want to see the shockers, and there's little chance that the films will be misrepresented as anything other than what they are, or that a stray viewer will run across them and be shocked. In presenting shockers for shockers' sake, the stations feel, the viewer comes in well prepared for horror, and since there's no interpolation of horror into other types of material, there's no violation of the Code, at least in spirit.

In buying the horror package, all the stations thus far have purchased within the framework of late-night showing—that is, their deals with Screen Gems involve limited runs without the necessity.

(Continued on page 48)

CBS TV Film Sales' $10,000,000 Gross for '57; Up 25% Over '56

Overall brightness of the telefilm syndication business is reflected in the fact that CBS Television Film Sales will rack up an estimated $10,000,000 in gross billings during 1957, a full 25% ahead of last year, when the vidpix subsid hit a peak of $8,000,000 gross.

Moreover, it's understood the major contribution toward the new peak has been Film Sales' new firstrun product with billings on current sales carrying over into next year and promising even a brighter return then. Particularly strong grossers for the CBS subsid have been "Whirlybirds," on which Film Sales is expected to order second-year production, and the new "The Gray Ghost," on which billings get underway next month.

Beyond the firstrun entries, Film Sales has been doing a strong foreign business and has had heavy business in network rerun sales. In the foreign field, it's understood nearly 25% of the gross has come in from Canada, South America and overseas; and the foreign market is still expanding. On network reruns, Film Sales has been doing solid business with "The Honeymooners and "Our Miss Brooks," and has the Phil Silvers show upcoming as well.

Understood the telefilm operation has been working on a 10% profit margin, which would make its '57 contribution to the CBS Inc. profit pot a fat $1,000,000.

TPA's Policy Powwow

A general policy meeting, with production plans for the remainder of the year and early '58, as well as sales expansion plans, topping the agenda, is being held by Television Programs of America.

Coming in from the Coast for the meet, which got underway yesterday (Tues.) and will continue throughout the week, were Leon Fromkess, v.p. in charge of production, and Bruce Eells, western division v.p. Also attending are Milton Gordon, prez, meet chairman; Mickey Sillerman, exec v.p.; Hardie Frieberg, eastern division v.p.; Walt Plant, central division manager; and Kurt Blumberg, assistant v.p.

AAP's Post-'48 TV Pix Fees Set For Writer-Directors

Hollywood, Sept. 3.

Flat per picture payment to directors and a sliding scale percentage arrangement to writers has removed the first obstacle to tv release by Associated Artists Productions of 10 post-1948 Warner Bros. films. Deal, which ended a year of negotiations, moves AAP one step closer to reaching the market with the new films, but arrangements must still be made with Screen Actors Guild and American Federation of Musicians.

It was emphasized that the agreements, which in the case of the writers specifies payment for release of the films on any pay-see tv system, cover only the 10 pictures and are not intended to establish a pattern for widespread industry release of features made since 1948.

Directors and writers guilds each approached the problem from

(Continued on page 48)

Oaters Hot As TV Cinema Fare

The Western staple again is proving itself in the feature field, judging from the VARIETY-American Research Bureau Feature Film Chart in this current issue, spotlighting the Houston and Indianapolis markets.

In Houston, July ARB ratings show the Republic Pictures Roy Rogers and Gene Autry features, which have been distributed via MCA-TV for a long while now, placing in four spots among the top 10 films for the market. Ratingwise Rogers and Autry beat such entries as "It's a Wonderful Time," "A Bell for Adano," and "Foxes of Harrow.' The top feature for the market was another oater, the comparative up-to-date "Red River" of United Artsits-TV.

In Indianapolis, a Roy Rogers starrer placed second and Gene Autry captured fourth position, ratingwise beating such films as "Golden Boy," "Stage Coach," and "You Can't take It With You" in the market. Consideration, of course, should be given to the comparative time slots, station rank, and opposition, as well as the popularity of sage brushers in a market. All the same, it's a show of strength.

The Barter and The Bra

By MURRAY HOROWITZ

National Telefilm Associates' deal with Exquisite Form Bra, one of the largest current barter projects, has run into trouble, with NTA failing to fulfill all the terms of the tough contract and thereby losing exclusivity in furnishing product for the barter arrangements.

Trouble came after NTA had already lined up about one-third of the sought after 116 markets, deals for which stand. NTA's floundering in the situation also pinpointed what appears to be some stiff station resistance to the multiplicity of barter deals being pitched.

Grapevine has it, incidentally, that the National Assn. of Radio and Television Broadcasters, has indicated its displeasure at the number of barter deals being bandied around.

Concurrently, details of Exquisite's deal with NTA, terms which made it tough, were learned. Exquisite, via Gray Advertising, had provisions in its contract, spelling out the number of stations, time sought, number of spots required and type of stations required. If by last Thursday (29), NTA was unable to deliver up to 116 markets, utilizing affiliate stations of the three networks, as well as fulfilling other terms, Exquisite reserved the right to drop its exclusivity with NTA. It has exercised that right and is now dickering with other syndication outfits for product to barter, as well as purchasing spots for cash in certain markets, in New York for instance.

Bra outfit, saying it's pleased with NTA's efforts which was generaled by v.p. Ed Gray and which will be the keystone to the company's fall campaign, feels sure that by Sept. 14, it will have the 116 markets, either via further barter arrangements or by cash. Exquisite has allocated $2,500,000 for its spot campaign, utilizing the barter arrangement in the hope of getting about $3,500,000 in rate card spots, some of which would be bought for cash.

Other requirements of the NTA deal were that on the average lined-up stations would furnish seven spots a day over the period of the deal, that the spots would be telecast from 2:30 to 4:30 p.m. and 7:30 to midnight, with certain percentages to be furnished in Class A, B, and C times and with the further limitations that not more than 60% of the spots could be furnished in Class C time.

NTA, which still will be working on the deal, although it no longer has exclusivity, has acknowledged that in some markets it just could not make a barter deal under terms of the contract, according to an Exquisite spokesman.

This acknowledgment is echoed by a number of station operators, some of whom maintain there is room for a limited number of flexible barter arrangements beyond which they cannot go if they are to maintain spot cash income and if they are to maintain their public service spot pitches for cancer campaigns, community chests, etc. Others, repping some strong stations, are in the "view with alarm" mood, pointing to what they consider a potential "monster" in light of such blue-chippers as Procter & Gamble having its agencies investigating the barter technique. Then, there are stations, as evidenced by the NTA deals made before its exclusivity collapsed, which go along with the barter technique, exchanging discounted time for what they consider needed programming.

An 'Aye' for Barter

Advertising thinking in pursuing barter as outlined by an Exquisite Form Bra spokesman, and indicative of the many medium and smaller advertisers pursuing the technique, was outlined as follows:

The bra industry grosses about $250,000,000 annually compared to the multi-billion dollar gross of the auto industry. It needs tv exposure to move goods, but finds the regular route via network and spot buys too expensive for the splash it would like to create. Exquisite Form has allocated $4,000,000 for tv this year, $1,500,000 going for "spec" network exposure and $2,500,000 for spots. Firm feels, despite the headaches of barter with a big national sales push slated to kick off Sept. 14 and many markets still to be closed, that barter, supplemented by cash buys, is the answer. With $2,500,000 in the spot kitty, bra outfit feels it can get another $1,000,000 worth of time by following the coupled barter-plus-cash route.

Locked Out of Chi Affil, NTA Sells Shirley Temple TV Specs to Rival WBKB

Chicago, Sept. 3.

It's highly irregular, but when the NTA film network affiliate here refused to clear Sunday afternoon time for the series of four Shirley Temple "spectaculars" the local ABC-TV-owned WBKB grabbed it in a hurry.

NTA's pact with WGN-TV, its affil here, allows for dickering elsewhere if the station should nix any of the network projects. Sterling (Red) Quinlan, veep of the ABC-TV station, said he accepted the Ideal Toy-sponsored shows "because they fit in nicely with WBKB's programming scheme to compete with the more cultural Sunday afternoon fare on the other two networks."

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JULY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
PHILADELPHIA	*Approx. Set Count*—2,000,000		*Stations*—WRCV (3), WFIL (6), WCAU (10), WPFH (12)						
1. Highway Patrol (Adv)	WCAU	Ziv	Sat. 7:00-7:30	16.2	56.8	28.6	World's Best Movies	WFIL	7.7
2. I Led 3 Lives (Adv)	WFIL	Ziv	Tues. 10:00-10:30	16.0	30.5	52.5	$64,000 Question	WCAU	25.4
3. Golden Playhouse (Dr)	WCAU	Guild	Tues. 10:30-11:00	15.3	41.4	37.0	World's Best Movies	WFIL	13.2
3. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	15.3	57.1	26.8	Death Valley Days	WRCV	8.3
4. O. Henry Playhouse (Dr)	WCAU	Gross-Krasne	Sat. 10:30-11:00	14.2	41.7	34.1	Adventure Theatre	WRCV	10.4
5. Soldiers of Fortune (Adv)	WCAU	MCA	Sat. 6:00-6:30	13.4	79.3	16.9	Weekend News; Weather	WFIL	3.1
6. Byline (Adv)	WCAU	M&A-Alexander	Sat. 6:30-7:00	13.1	89.8	14.6	Scarlet Pimpernal	WRCV	1.2
7. Public Defender (Dr)	WRCV	Interstate	Sun. 10:30-11:00	10.7	21.9	48.7	What's My Line	WCAU	30.7
8. Studio 57 (Dr)	WFIL	MCA	Thurs. 9:30-10:00	10.2	19.9	51.4	Playhouse 90	WCAU	23.7
9. Whirlybirds (Adv)	WCAU	CBS	Wed. 7:00-7:30	9.8	53.6	18.3	Public Defender	WRCV	4.6
10. Annie Oakley (W)	WCAU	CBS	Sat. 5:30-6:00	9.5	67.8	14.0	Comedy Party	WFIL	2.2
DETROIT	*Approx. Set Count*—1,610,000		*Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)						
1. Highway Patrol (Adv)	WJBK	Ziv	Tues. 9:30-10:00	34.4	68.6	50.2	The Whistler	WWJ	9.1
2. Dr. Christian (Dr)	WJBK	Ziv	Thurs. 10:00-10:30	24.3	49.4	49.2	Michigan Outdoors	WWJ	14.7
3. Men of Annapolis (Adv)	WJBK	Ziv	Tues. 10:00-10:30	21.7	55.3	39.3	All Star Theatre	WXYZ	8.3
4. Badge 714 (Myst)	WJBK	NBC	Sun. 10:00-10:30	19.6	45.4	43.2	Premiere Film Parade	WWJ	13.2
5. Death Valley Days (W)	WWJ	McC-E	Mon. 10:00-10:30	18.1	43.7	41.5	Don Ameche	WJBK	11.6
6. Soldiers of Fortune (Adv)	WXYZ	MCA	Fri. 9:30-10:00	17.8	44.6	39.9	Celebrity Playhouse	WJBK	14.0
7. Secret Journal (Dr)	WXYZ	MCA	Mon. 10:30-11:00	17.4	47.0	37.0	Spike Jones	WJBK	7.6
8. Racket Squad (Myst)	WJBK	ABC	Fri. 10:00-10:30	15.6	37.0	42.2	Youth Bureau	WXYZ	18.8
8. San Francisco Beat (Dr)	WJBK	CBS	Wed. 10:30-11:00	15.6	46.3	33.7	Bowling Champions	WXYZ	10.1
9. Ellery Queen (Myst)	WJBK	TPA	Wed. 10:00-10:30	15.4	36.1	42.8	Amos 'n Andy	WWJ	14.9
10. Popeye The Sailor (Ch)	CKLW	AAP	M-F 6:00-6:30	15.3	58.0	26.4	News; Weatherman	WJBK	6.2
							6 O'Clock News; Sports	WWJ	5.9
SAN FRANCISCO	*Approx. Set Count*—1,350,000		*Stations*—KRON (4), KPIX (5), KGO (7)						
1. Search For Adventure (Adv)	KPIX	Bagnall	Thurs. 7:30-8:00	21.3	51.9	41.0	Lone Ranger	KGO	9.8
2. San Francisco Beat (Dr)	KPIX	CBS	Sat. 10:30-11:00	21.1	47.8	44.2	Biggie Show	KGO	12.8
3. Sheriff of Cochise (W)	KRON	NTA	Sat. 6:30-7:00	20.3	74.2	27.4	Buccaneers	KPIX	5.2
4. Men of Annapolis (Adv)	KPIX	Ziv	Sat. 9:30-10:00	19.9	31.4	63.4	Lawrence Welk	KGO	32.2
5. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00	18.8	53.2	35.4	Name That Tune	KPIX	8.6
5. Secret Journal (Dr)	KPIX	MCA	Sat. 10:00-10:30	18.8	39.7	47.4	Encore Theatre	KRON	17.2
6. Waterfront (Dr)	KGO	MCA	Tues. 7:00-7:30	17.1	38.5	44.5	Phil Silvers	KPIX	23.6
7. Code 3 (Adv)	KRON	ABC	Sun. 10:30-11:00	16.3	36.1	45.3	What's My Line	KPIX	28.0
8. State Trooper (Adv)	KPIX	MCA	Sun. 7:00-7:30	15.9	37.8	42.0	You Asked For It	KGO	15.0
9. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	14.4	23.7	60.8	Navy Log	KGO	25.1
10. Kingdom of the Sea (Doc)	KRON	Guild	Mon. 7:00-7:30	14.2	35.9	39.5	Burns & Allen	KPIX	15.9
10. O. Henry Playhouse (Dr)	KPIX	Gross-Krasne	Thurs. 7:00-7:30	14.2	50.0	28.5	Crunch & Des	KRON	10.3
10. Whirlybirds (Adv)	KRON	CBS	Fri. 6:30-7:00	14.2	52.3	27.2	Combat Sergeant	KPIX	7.1
BALTIMORE	*Approx. Set Count*—664,500		*Stations*—WMAR-(2), WBAL (11), WAAM (13)						
1. Men of Annapolis (Adv)	WMAR	Ziv	Sat. 10:30-11:00	19.3	47.1	41.0	Sheriff of Cochise	WBAL	14.5
2. Silent Service (Adv)	WBAL	NBC	Tues. 10:30-11:00	14.7	34.6	42.5	Studio 57	WAAM	14.2
3. Sheriff of Cochise (W)	WBAL	NTA	Sat. 10:30-11:00	14.5	35.4	41.0	Men of Annapolis	WMAR	19.3
4. Studio 57 (Dr)	WAAM	MCA	Tues. 10:30-11:00	14.2	33.4	42.5	Silent Service	WBAL	14.7
5. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	13.8	60.3	22.9	7 O'Clock Final; Weather	WMAR	7.4
							CBS News—D. Edwards	WMAR	7.4
6. Martin Kane (Myst)	WBAL	Ziv	Sun. 10:30-11:00	12.8	26.5	48.3	Whats' My Line	WMAR	27.3
7. Waterfront (Adv)	WMAR	MCA	Mon. 6:30-7:00	12.4	74.7	16.6	Ramar of the Jungle	WBAL	3.4
8. City Detective (Myst)	WMAR	MCA	Wed. 6:30-7:00	12.2	80.4	15.2	American Dateline	WBAL	2.3
9. Public Defender (Dr)	WMAR	Interstate	Tues. 6:30-7:00	10.8	87.8	12.3	In the Money	WAAM	1.1
10. Highway Patrol (Adv)	WMAR	Ziv	Sat. 7:00-7:30	10.3	55.1	18.7	Academy Theatre	WBAL	5.7
CINCINNATI	*Approx. Set Count*—662,000		*Stations*—WLW-T (5), WCPO (9), WKRC (12)						
1. Frontier Doctor (W)	WCPO	H-TV	Fri. 9:30-10:00	28.7	66.7	43.0	Pantomime Quiz	WKRC	7.9
2. Last of the Mohicans (W)	WCPO	TPA	Tues. 8:30-9:00	22.4	56.4	39.7	Spotlight Playhouse	WKRC	9.2
3. Dr. Christian (Dr)	WKRC	Ziv	Mon. 10:00-10:30	21.0	50.0	42.0	Secret File, U.S.A.	WLW-T	13.6
4. O. Henry Playhouse (Dr)	WCPO	Gross-Krasne	Tues. 9:00-9:30	20.4	37.3	54.8	$64,000 Question	WKRC	19.3
5. Highway Patrol (Adv)	WCPO	Ziv	Thurs. 10:00-10:30	19.3	51.2	37.7	Science Fiction Theatre	WLW-T	13.3
6. Whirlybirds (Adv)	WKRC	CBS	Sat. 10:00-10:30	18.0	48.5	37.1	Hollywood Theatre	WCPO	8.8
7. Silent Service (Adv)	WKRC	NBC	Sun. 10:00-10:30	17.8	52.2	34.2	Gold Cup Theatre	WLW-T	11.8
8. Stories of the Century (W)	WKRC	H-TV	Sat. 9:30-10:00	16.0	43.8	36.6	Wire Service	WCPO	10.3
9. Sheriff of Cochise (W)	WLW-T	NTA	Mon. 9:30-10:00	15.3	32.5	47.1	Studio One Summer Theatre	WKRC	22.1
10. Secret File, U.S.A. (Doc)	WLW-T	Official	Mon. 10:00-10:30	13.6	32.4	42.0	Dr. Christian	WKRC	21.0

PUBAFFAIRS' PLUSH PICKINGS

'Credo for American Broadcaster'

Idaho Falls, Sept. 3.

W. D. "Dub" Rogers, president of Texas Telecasting, Inc., operators of KDUK-AM, Lubbock, and KPAR-TV, Abilene, and KEYD-TV-TV, Hot Springs, has prepared a 10-point "Credo For American Broadcasters" for delivery tomorrow (Wed.) before the Idaho Assn. of Broadcasters, offered as a "distillation" of the wisdom of pioneer broadcasters with whom he had been acquainted over the years of his career in radio and tv, the credo follows:

1.) Consider, in every decision you make, that the first interest you serve is the public's.

2.) You have been taught throughout your life, and many have died for the idea, that men are free. Do not flaunt the privilege that concept gives you, but defend it always with courage and forthrightness.

3.) You are operating a facility that helps others make a profit; you should make a profit, too, and be firm in pricing your service to that end.

4.) The imagination of most of us seems to wither as we grow older. Fight the tendency. The world's greatest advances once were images in someone's mind.

5.) If, as a broadcaster, your station has done something of which you are proud, tell as many people as possible—through advertising, through promotion, through publicity.

6.) Do not excoriate your critics; rather, try patiently to explain the position.

7.) Take the trouble to practice leadership—in your own operation, in your community, in your industry.

8.) Society is a complex of many groups—churches, clubs, professional, craft and business associations, neighborhoods and families. If society is to serve you, you must serve these component parts.

9.) There is no gift tax on wisdom. Share with others those things you learn through experience that will contribute to the ultimate progress of mankind.

10.) You are invading the privacy of the home when you broadcast; behave as a guest, not as an intruder."

Rogers is president of the Society of Television Pioneers, chairman of the board of the Television Bureau of Advertising, and vice chairman of the television board of the National Association of Radio and Television Broadcasters.

Agronsky's All-Star Cast

Sets Dulles, Tennessee Williams, Howard Fast, Rev. King, Others for TV Entry

With John Foster Dulles as his first guest Sept. 15 and Tennessee Williams, Howard Fast and Rev. Martin Luther King lined up for subsequent interviews, Martin Agronsky's upcoming "Look Here" Sunday afternoon segment on NBC-TV shapes up as one of the hottest news-public affairs entry on the coming season's calendar. Dulles will do the kickoff show in the 3:30-4 p.m. Sabbath series.

Others already set besides Williams, Fast and Rev. King (the Alabama minister who spurred the Negro bus boycott in Montgomery), include producer Dore Schary, Greek scholar Edith Hamilton, and Sens. John F. Kennedy and William F. Knowland. Besides these, Agronsky and producer Robert D Graff are negotiating with Alger Hiss, Whittaker Chambers (in separate appearances), Cuban dictator Juan Batista, Noel Coward, Ted Williams, Katherine Hepburn and heavyweight champ Floyd Patterson.

Agronsky states he's not after gossip, headlines or in the spectacular, but intends the show as a "new and responsible concept of journalism" aimed at as "profound an image" of the subject as possible.

'Last Word' Folds, But Back on Jan. 5

"The Last Word," CBS-TV's Bergen Evans starrer on English usage, takes a 13-week hiatus after the Sept. 29 show and is due to the network Jan. 5, following the end of the Sunday afternoon pro football telecasts on CBS. Show will come back to a new time slot, the 3:30 to 4 p.m. period.

Web decided a week ago to replace "Word" on Sunday eves at 6 with "Beat the Clock," even though "Clock" will be coming in as a sustainer, on the premise that "Clock" would serve as a more commercial-type leading to the Sunday night schedule. At the time, it was figured that "Word" would find another slot, but the network was subsequently unable to come up with a suitable period.

(Continued on page 46)

Asiatic Flu 1-Shot

CBS Radio will do a one-shot special show on the Asiatic Flu, with authorities from the U.S. Public Health Service participating in the program. The radio version, set for Sept. 19 at 9:30 to 10, may be followed by a one-shot television show on the same subject during October.

Show will come out of the CBS public affairs shop, with George Vicas producing.

Nat'l Spot Radio's Weakened Status Blamed on Webs

There has been no noticeable change in the recently weakened position of national spot radio. If anything the pattern—and this is not new to spot—is for national bankrollers to buy the larger, more established radio stations and leave the smaller outlets alone.

The networks have been blamed by various station rep spokesmen for the fact that the spot radio dollar is at a low and is not being spread among a wider group of stations. Contrary to network reports that their own billings are improving rapidly, reps of late have said that the chief block to radio spot is that the webs are offering time at "bargain basement" prices. This is not a new cry, but a reliable rep source reported last week that one of the networks was offering national radio advertisers a package consisting of 21 one-minute spots a week at a gross weekly tab of $9,000.

"How can we beat that kind of network selling?" he asked.

SYMPHONY SYD EXITS HUB

Boston, Sept. 3.

Symphony Syd ended five years at WBMS as a jazz disk jock and ankles to WEVD, New York. The euphonious named jock (real monicker, Toren) was feted at a farewell bash Monday (1) at George Wein's Storyville.

WEBS UPBEAT TV NEWS SHOWS TOO

By BOB CHANDLER

Television news and public affairs programming will reach a new peak this fall, with an unprecedented number of special shows out of only the network public affairs departments but the newsrooms as well, along with an increase in the number of regular weekly series devoted to current affairs.

Whether the upbeat is due to the networks' desire to get off the "bread & butter programming" public relations hook, or to increased inter-network competition for the prestige that goes with top performance in the news-pubaffairs field, or to new enlightened attitudes, the upbeat is decided and emphatic. What's more, much of it is, for the first time, commercial.

On the special programming side CBS-TV has just created a roving team which will produce nothing but in-depth programs covering major stories, trend or spot news. First of these is the Germany piece next Sunday, followed by a show on Korea, with others committed via the Prudential-sponsored "The Twentieth Century."

Columbia also has the "Conquest" science series, out of the public affairs department, in the hopper for Monsanto Chemical, as well as the weekly "Twentieth Century" for Prudential, the latter a follow-through on the insurance company's sponsorship this season of "Air Power." There's also the "See It Now" unit functioning as usual, and finally, though its an outside package, Lowell Thomas' travel series for Delco Batteries and United Motors.

At NBC, the upbeat is equally in evidence. Just two weeks ago, the web got its first major interview of a top statesman since CBS' "Face the Nation" stole off Nikita Khrushchev, with Chet Huntley interviewing Tunisia's President Bourguiba on "Outlook." Same show will serve as the repository for other top news specials, such as a series on Poland and another recent show on Czechoslavakia.

Recent separation of NBC's news and public affairs operation has resulted in additional programming for the network. Web is filling in more Sunday time with news-pubaffairs entries, as with the new Martin Agronsky interview session, "Look Here," and the establishment of the "Wisdom" conversations as a weekly feature. On the "specials" side, there are the "Project 20" entries and the "Eleven Against the Ice" Antarctic storhy, as well as an outside package like Bell Telephone's science foursome by Frank Capra and Warner Bros.

Moreover, such a staple as "Meet the Press" is once more commercial (web has also added a companion show, "The Big Issue," to be aired on an irregular basis as a sustainer) via Pan American's return to full sponsorship. "Press," incidentally, is indicative of the overall regeneration of NBC's news operation. Exec v.p. Bob Kintner

(Continued on page 48)

Colgate $3,500,000 Radio Reprise A Victory for 'High-Frequency'

It Figures

Hollywood, Sept. 3.

In the estimate of CBS, television is a 25 times better buy than radio. Net is offering around to agencies the New Year's Orange Bowl game in Miami, for $500,000 on tv, $25,000 on radio.

Tv tap breakdown includes $375,000 for game pickup; $120,000 for time. Radio cost is $3,000 game pickup; $21,000, time.

Network radio won a major victory this week for its major sales premise of frequency at low cost, when CBS Radio signed Colgate-Palmolive to a 52-week renewal of its $3,500,000 gross schedule of 20 weekly 7½-minute daytime segments.

It was Colgate which a year ago sparked network radio's comeback with its thesis that the medium's low-cost, high-frequency exposure is an ideal combination with nighttime television, and its subsequent reevaluation of its media outlays and its $3,500,000 order on CBS. Since that time, other major advertisers have been moving back into radio on a wholesale basis, using the same premise.

Colgate renewal is a clear sign that the company's theory has been justified. Deal takes effect Sept. 30 and was set through the three Colgate agencies, Lennen & Newell, Ted Bates and Bryan Houston.

CBS also picked up a one-week order for 10 7½-minute daytime units from Good Housekeeping mag for the week of Sept. 16, via Grey Advertising.

You Never Know Where Pitt's Radio Affil Ball Bounces

Pittsburgh radio network affiliation picture has shifted rapidly in the last few days, from a point a week ago where American Broadcasting Network was without the prospect of an affiliate to where CBS Radio, secure with KQV for years, is now out looking hard for a replacement.

ABN bought KQV, a 5,000-watter for $700,000—$25,000 less than it was reportedly willing to pay for WJAS, its old 5,000-watt Pittsburgh affiliate which three weeks ago went to NBC for $725,000. With the bids equal from ABN and NBC, WJAS old management still threw the dealings in favor of NBC.

The NBC buy left ABN and Mutual sharing time on WJAS, out in the cold. CBS still had KQV at that time. Even though there are a total of seven radio stations in this key market, five of the stations have embraced strong independent radio formats and have shown equally strong resistance to any new network inroads.

At the moment, what CBS will do isn't known. And, as for Mutual Broadcasting, it has no affiliate either.

MUTUAL'S SRO ON GRID, ADJACENCIES

With the sale of the five-minute sportscasts preceding and following the Notre Dame football game broadcasts to Pharmacraft Co., Chicago, Mutual racked up the SRO sign on the series. Pontiac division of General Motors is sponsoring half of each game, with the other half made available for sponsorship to local dealers.

The series, which kicks off Sept. 28, will have Harry Wismer and Joe Boland do the play-by-play broadcasts, with Boland doing the five-minute fore and aft of each game. Agency for Pharmacraft (Coldrene) which took the two five-minute spots for the 11 Saturday games is J. Walter Thompson.

Si Siegel as ABC 'Mr. Money Man'

Formal recognition of Simon Siegel's importance in the American Broadcasting-Paramount Theatres Inc. sphere was given by the company's board of directors last week. The AB-PT treasurer was made financial vicepresident, with a firm grip on all monies expended.

Job is one filled by Robert O'Brien, who a month ago switched to Loew's as a veep.

Siegel, treasurer of AB-PT since it was formed in 1953, has in the the last six months or so taken a markedly active interest in ABC-TV and American Broadcasting Network, under AB-PT parentage. Nearly everything financial concerning either network apparently passes through his hands at one time or another. Observers within ABC-TV feel that Siegel's position is higher in the company than even Harry Morgan, the vice-president charged with the finances of the radio and tv networks until late last year. Morgan moved to McCann-Erickson agency.

A new AB-PT treasurer has not been named. Company said the new exec will be chosen in the near future.

Strike of Hub Dailies Over But Many Clients Stay With Radio, TV

Boston, Sept. 3.

With ending of the 21-day Boston newspaper strike and resumption of publication of daily newspapers Friday afternoon (30), radio and tv got back to normal, but found the happy situation that much of the advertising bonanza they experienced during the newspaper blackout would stay with them.

Several department stores, caught in the "back to school" period, inked with radio and tv for continuing participation. Raymond's department store bought a half-hour on WBZ-TV's "Pleasure Playhouse" Sunday night films, a first, and Town and Country Homes, realtors, signed for spots on WBZ-TV. Furniture stores inked new contracts. During the strike Raymond's used three to five live spots a day.

A large percentage of film theatres in downtown Boston, who had used both mediums continually during the strike, planned continuation on a reduced schedule. The unprecedented situation gave Boston radio and tv an opportunity to show what it could do for ad-

(Continued on page 48)

Ford's Network Deal on 'Spot'

J. Walter Thompson has begun making deals with radio stations and their spot representatives to clear time for its Ford network radio shows on CBS. It is the first time on record that the spot reps are being paid to help make clearances for radio network programming.

When CBS couldn't clear its own Worcester, Mass., affiliate, WTAG, J. Walter Thompson was said to have taken over and gone to WORC in the same market to make time for the extensive Ford lineup. It offered WORC approximately 40% of rate card—similar in payment to regular network stations—but it also offered WORC's station rep, Adam Young, an additional 6% of the total billings in order to gain the rep's support for the deal.

How many other stations were approached with similar deals by JWT could not be learned. Neither agency nor CBS would supply clearances made to date, and both denied knowledge of the WORC deal.

Among other stations not affiliated with CBS which have made time for Ford was WDOK, Cleveland. Station opened up the 8 ayem strip for Ford news and the new Arthur Godfrey afternooner under the same banner, when CBS' WGAR failed to clear. This deal, however, was apparently made in the usual way—network to station—and JWT had nothing to do with it.

AMOS'

Thirty years together as one of America's best-loved comedy teams, AMOS 'N' ANDY are bigger and better than ever in their fun-packed syndicated series. Stripped across the board, the 78 half-hours are attracting large *daytime* audiences in such major markets as New York, Philadelphia, Springfield (Mass.), Washington, D. C. and Providence. And in Baltimore, the show is consistently the top-rated multi-weekly show on the air. AMOS 'N' ANDY rate high with *nighttime* viewers, too, in a wide variety of markets: Detroit (17.2), Jackson, Miss. (34.8), Joplin, Mo. (30.0) and Mobile (25.7). Naturally AMOS 'N' ANDY are advertisers' favorites as well...Food Fair (now in its third year of continuous sponsorship), National Home Furnishers, Brown & Haley Candy, Fidelity Federal & Security Life (insurance) and Kroger Food Stores, to mention a few. For hats-off results in your area, buy...

N'ANDY

CBS TELEVISION FILM SALES, INC.

"... the best film programs for all stations"

Offices in New York, Los Angeles, Detroit, Boston, San Francisco, Chicago, St. Louis, Dallas, Atlanta. In Canada: S. W. Caldwell, Ltd.

Source: Latest Pulse and ARB

VARIETY - ARB FEATURE FILM CHART

VARIETY's *weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.*

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY *chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.*

HOUSTON

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	JULY, 1957 TOP COMPETING SHOWS	ARB RATING
1. **RED RIVER**— John Wayne, Montgomery Clift, Joanne Dru; 1948; United Artists; United Artist-TV	Award Theatre Sat. July 13 9:30-12:00 a.m. KGUL	27.2	28.8	23.5	70.6	Whirlybirds ..... KPRC Premiere Performance ..... KTRK	11.2 6.8
2. **ONCE UPON A TIME**— Cary Grant, Janet Blair; 1944; Columbia; Screen Gems	Million Dollar Movie Sun. July 7 1:00-2:30 p.m. KPRC	18.4	18.8	18.2	50.9	The Senator Was Indiscreet, Academy Theatre No. 1 ..... KGUL	5.6
3. **THE FAR FRONTIER**— Roy Rogers, Andy Devine; 1948; Republic; MCA-TV	Roy Rogers Feature Mon. July 8 5:00-6:00 p.m. KPRC	11.7	12.0	11.5	44.4	Mickey Mouse Club ..... KTRK	9.9
4. **COWBOY CAVALIER**— Jimmy Wakely, Jane Bryant; 1948; Monogram; Interstate-TV	Roy Rogers Feature Sun. July 7 12:00-1:00 p.m. KPRC	10.9	11.7	10.0	69.4	Damon Runyon Theatre ..... KGUL Utah Carl ..... KGUL	4.4 2.6
5. **GUNGA DIN**— Cary Grant, Joan Fontaine, Douglas Fairbanks, Jr.; 1939; RKO; C&C	Hollywood Film Theatre Sun. July 7 8:30-10:00 p.m. KTRK	10.8	11.7	10.6	20.7	What's My Line ..... KGUL Ed Sullivan ..... KGUL	25.5 25.3
6. **IDAHO**— Roy Rogers, Virginia Grey; 1943; Republic; MCA-TV	Roy Rogers Feature Tues. July 9 5:00-6:00 p.m. KPRC	10.4	10.6	10.0	43.4	Mickey Mouse Club ..... KTRK	8.7
7. **THE LONG WAY**— Anthony Quinn; 1954; United Artists; United Artists-TV	Late Show Sun. July 7 10:15-12:00 a.m. KGUL	10.3	11.2	8.2	56.3	Mike Wallace ..... KTRK Ladies In Retirement, Star Movietime ..... KPRC	13.9 5.9
8. **MONSTER FROM THE OCEAN FLOOR**— Anne Kimball, Stuart Wade; 1954; Lippert; Tele-Pictures	Early Show Tues. July 9 3:00-4:30 p.m. KGUL	10.1	10.6	9.7	55.9	All Star Baseball Game ..... KPRC Krazy Kat Theatre ..... KTRK Kitirik's Party ..... KTRK	7.1 4.9 7.0
9. **LIGHT OF OLD SANTE FE**— Roy Rogers, Dale Evans; 1944; Republic; MCA-TV	Roy Rogers Feature Wed. July 10 5:00-6:00 p.m. KPRC	9.9	10.3	9.1	49.7	Mickey Mouse Club ..... KTRK	7.7
10. **FRONTIER PONY EXPRESS**— Roy Rogers, Raymond Hatton; 1949; Republic; MCA-TV	Roy Rogers Feature Thurs. July 11 5:00-6:00 p.m. KPRC	9.4	9.4	9.4	40.9	Mickey Mouse Club ..... KTRK	9.6

INDIANAPOLIS

1. **CLAUDIA**— Dorothy McGuire, Robert Young; 1943; 20th Century Fox; NTA	Late Show Sat. July 13 10:45-12:40 a.m. WISH	14.9	16.7	10.5	59.6	The Long Voyage Home, Armchair Theatre ..... WFBM	7.0
2. **UNDER WESTERN STARS**— Roy Rogers, Smiley Burnette, Carol Hughes; 1938; Republic, MCA-TV	Roy Rogers Feature Sat. July 13 11:30-12:25 p.m. WFBM	14.0	15.6	11.6	69.7	Sweet Time ..... WISH Lone Ranger ..... WISH	3.8 8.9
3. **THREE LITTLE GIRLS IN BLUE**— June Haver, Vivian Blaine; 1946; 20th Century Fox; NTA	Late Show Fri. July 12 10:45-12:30 a.m. WISH	11.4	12.7	9.1	46.2	One Foot In Heaven, Feature .. WFBM	7.2
4. **COMING ROUND THE MOUNTAIN**— Gene Autry, Ann Rutherford; 1936; Republic; MCA-TV	Gene Autry Feature Sat. July 13 10:00-11:00 a.m. WFBM	11.3	12.7	10.1	52.8	Susan's Show ..... WISH It' A Hit ..... WISH	14.0 6.2
5. **STANLEY & LIVINGSTON**— Spencer Tracy, Nancy Kelly, Richard Green; 1939; 20th Century Fox; NTA	Late Show Wed. July 10 10:45-12:30 a.m. WISH	8.7	10.5	5.8	50.3	You Were Never Lovelier, Feature ..... WFBM	6.7
6. **THE MOON IS DOWN** Lee J. Cobb, Sir Cedric Hardwicke; 1943; 20th Century Fox; NTA	Late Show Thurs. July 11 10:45-12:15 a.m. WISH	8.5	9.8	5.4	43.2	You Can't Take It With You, Feature ..... WFBM	7.1
6. **GREEN GRASS OF WYOMING**— Peggy Cumings, Charles Coburn; 1948; 20th Century Fox; NTA	Late Show Tues. July 9 10:45-12:15 a.m. WISH	8.5	9.1	6.2	45.9	All This And Heaven Too, Feature ..... WFBM	8.1
7. **ALL THIS AND HEAVEN TOO**— Bette Davis, Charles Boyer; 1940; Warner Brothers; Associated Artists Productions	Feature Tues. July 9 10:50-1:15 a.m. WFBM	8.1	9.4	6.9	43.8	Green Grass of Wyoming, Late Show ..... WISH	8.5
8. **CAPTAIN FROM CASTILE**— Tyrone Power, Jean Peters; 1948; 20th Century Fox; NTA	Late Show Mon. July 8 10:45-1:00 a.m. WISH	7.5	11.2	3.3	64.6	Golden Boy, Feature ..... WFBM	4.3
9. **STAGECOACH**— John Wayne, Claire Trevor; Thomas Mitchell; 1939; United Artists; Masterpiece Productions	Red Top Theatre Sun. July 7 10:30-12:30 a.m. WFBM	7.4	9.1	4.3	46.5	Soldiers of Fortune ..... WISH Lloyds of London, Premiere Performance ..... WISH	15.2 7.0
9. **SECOND HONEYMOON**— Tyrone Power, Loretta Young; 1937; 20th Century Fox; NTA	Early Show Thurs. July 11 5:00-6:00 p.m. WISH	7.4	7.6	6.9	34.3	Mickey Mouse Club ..... WTTV	8.6

BRITISH 'HIS' & 'HERS' SET PUSH

Nielsen's Top 10 in Britain

(Week Ending Aug. 18)

Jack Hylton Presents—Summer's Here ....(AR) Television Playhouse—My Hearts in the Highlands ....(GRANADA)	63%
Criss Cross Quiz—Fri. ....(GRANADA) Sunday Night at Blackpool ....(ATV)	62%
Criss Cross Quiz—Wed. ....(GRANADA)	60%
Emergency Ward 10—Fri. ....(ATV)	59%
The Army Game ....(GRANADA)	58%
Criss Cross Quiz—Mon. ....(GRANADA) Play of the Week—The Tigress on the Hearth.(AR)	56%
Val Parnell's Sat. Spectacular ....(ATV) I Love Lucy ....(ABC/ATV)	54%

(Figures reveal the audience in the London, Birmingham and Northern Region television homes capable of receiving BOTH B.B.C. and I.T.V. programs.)

Politics, Sports Major Come-On In Argentina TV Set Sale Upbeat

Buenos Aires, Sept. 3.

TV has made big strides in Argentina over the past six months. Politics and sports have been the main motivating forces for set sales going to around 6,000 a month. Dealers complain they could double sales if manufacturers could only make bigger deliveries, and manufacturers could double production if bureaucratic procedures didn't snarl up importation of necessary parts.

The decision to televise weekend football (soccer) games again acted as a big spur on sales, apart from public interest in hearing and seeing political debates between candidates of parties campaigning actively throughout the past couple of months.

The Association of Set Manufacturers (AFARTE) now estimate the number of sets in use at a minimum of 90,000.

The management of Channel 7 has been divorced from that of parent network Radio Belgrano, and the telecasts are a State service run on a commercial basis, until such time as the networks have been transferred to private owners before the end of this year.

Radio Belgrano (through pull with Eva Peron) has obtained the first tv license, thus gaining an advantage over the other two big webs, Mundo and Splendid. As soon as these three webs are in private ownership, presumably they will each have to obtain tv licenses. AFARTE has asked that these other two licenses be awarded immediately, so as to create competitive tv services and hurry up interest in purchasing sets. The manufacturers offered to cover all the costs of operation until the

(Continued on page 48)

IATSE Threatens Canada TV Strike

Montreal, Sept. 3.

IATSE local exec threatens to strike government-owned Canadian Broadcasting Corp. this month unless the firing of two of its members is dealt with under terms of an expired agreement. They say IATSE locals in Halifax, Ottawa, Winnipeg and Vancouver would support their action, which then would shut down most of Canadian tv.

CBC and union toppers meet in Ottawa Sept. 5 to discuss the issue. IATSE says federal labor department has declared old contract in force until new one is signed. CBC says none exists. Negotiations for a new contract were suspended last May after four Toronto IATSE members applied for decertification of the union. They were backed by statutory declarations from 90% of 600-member Toronto local and entire Halifax local.

Strike, at any time Montreal exec decides, was voted by 200 of local's 600 members here earlier this month. Its president Lise Bangiois says unless more firing occur no strike is likely before Sept. 5 meeting.

Compton Mackenzie TV'er

Edinburgh, Sept. 3.

Scottish independent television bosses have pacted Sir Compton Mackenzie, vet scripter and author, to appear each week before the cameras.

He will read, in character, extracts from his new comic novel "Rockets Galore." A successor to "Whisky Galore," it deals with reaction of remote Scot islanders in the Hebrides to the setting up of an island guided-missile range.

Aussie Com'l TV Expects to Be Out Of Red by Jan. 1

Sydney, Sept. 3.

Aussie commercial tv operators expect to come out of the red before year's end if current sponsorship tempo continues. And, what's more important, the commercial toppers look to U.S. shows for the swing to black.

The Robert Menzies' Liberal government has just provided the necessary hypo for Aussie tv by agreeing to a larger outflow of dollars for program buys. Spokesman for a major commercial outfit said here this week that the Aussies prefer U.S. entertainment to homebrew, and sponsors were now ready to sign on the dotted line for imported fare geared to the local taste. Another spokesman added that by Jan. 1958 tv should be right on top Down Under as an entertainment medium. It's known that American agents of the major Aussie tv stations have been instructed to go ahead on program purchases pronto. Several tv toppers will plane to the U.S. to buy product personally, and the competition for top shows is already pacing.

It's estimated here that 150,000 tv sets will be in use by the end of this month. Over the past 12 months tv set sales increased by 43% and continue to rise.

Cost of an average tv set here

(Continued on page 46)

BRITISH COM'L TV 48G ANNI SALUTE

London, Sept. 3.

Associated-Rediffusion, the London weekday commercial tv programmers, are to put on a 90-minute show entitled "Salute To Show Business," at a cost of at least $48,000 to mark the second anniversary of Independent Television. The show will be aired on Sept. 20.

Most of the program will be prerecorded on film, and will be built round Margaret Lockwood, Kenneth More and Dickie Valentine. The night before the show goes out, the programmers are tossing a riverboat party on a cruise down the Thames, for about 1,000 guests. They've taken out insurance coverage for all amounting to $5,600,000.

2-IN-A-HOME TV DRIVE LAUNCHED

London, Sept. 3.

British television is celebrating its 21st anniversary with a supercolossal demonstration of its up-to-dateness at this year's Radio Show, at the Earls Court, London.

Around $6,000,000 worth of radio and tv equipment is on show, along with hordes of stars and personalities offered by both BBC-TV and commercial on "celebrity platforms" where the notables daily display themselves.

It's estimated that around $200,000,000 worth of business will be done as a result of this year's show. One of the main slants is on portable tv receivers and pocket sized radios. There's also a big drive to get folk to have two tv sets in the home—a kind of His and Hers—to stop any squabbles about the choice of channels, which are limited to two at present.

Among several noticeable trends in development made apparent at the show is the increasing popularity of the 21-inch tv screen, built into shallow cabinets which are no larger than those used to house the old type 12-inch. Also, there's a widespread use of transistors in most equipment replacing the now outmoded glass valves, and a marked accent placed on high quality sound.

The show runs for 10 days until Sept. 7, and is open daily between 11 a.m. and 10 p.m. There are 124 stands and demonstration rooms, in which 320 tv sets are constantly operating. The show was opened last Wed. (28) by Aubrey Jones, Minister of Supply, who stepped in at the last minute to replace Lord Brabazon, prez of the Radio Industry Council, who had a slight heart attack the day before he was due to perform the opening ceremony.

BBC, ITV in Skirmish For Football Results

Glasgow, Sept. 3.

A battle to get in first with the latest football results is developing between BBC and the Independent Television producers here.

BBC made the first move by taking dialers over to grounds for last-minute commentaries and results at 4:45 p.m. Saturdays.

Now Scottish Television, the new indie outfit, will retaliate by presenting a "Sports Desk" program, screened at 5:15 p.m., only 30 minutes after the final whistles have blown. It will be a speedy service of results and reports, and is likely to have some effect on sales of sports evening newspapers.

Scottish Television Ltd. have pacted Willie Woodburn, ace Scotland and Rangers center-half player, to be one of their sportscasters. The BBC has ace player George Young on their pay-check list.

West Germany in No. 5 TV Spot Among Nations & Still Climbing; Firmly Entrenched as Way of Life

By HANS HOEHN

Berlin, Sept. 3.

According to the West German Federal Post Office, there are currently nearly 1,000,000 tv set owners registered in Western Germany. Latter's population amounts to about 50,000,000, as against 17,000,000 in Eastern Germany.

Although the city of West Berlin is still not a direct part of the West German Federal Republic, it is already regularly included in the above tv statistics. At present, there are about 40,000 sets registered in this part of the former Reich capital. Latest statistics revealed that West Germany's smallest tv increase was registered by the Federal Post Office last June (19,205 new receivers), it's true, but, generally speaking, one may say that also this country's video is climbing up fast. It is also said that West Berlin cannot quite keep pace with West Germany in this respect which, however, is mainly a matter of coin shortage here. In all, West Germany is currently holding fifth spot (after hte U. S., England, Canada and USSR) among the more than 40 different tv nations.

Despite some difficulties arising from W-Berlin's complicated economical, geographical and political situation, there is no denying the fact that this city holds an important function in the all-German tv net. Its television link to West Germany is Sender Freies Berlin (SFB), sending out for local viewers a daily schedule of three to four hours of varied programming.

Quite in contrast to the gigantic tv networks in the U. S., the Ger-

(Continued on page 48)

This Could Mean War

Glasgow, Sept. 3.

Indie tv and BBC inter-relations have started off on the wrong foot in Scotland. Roy Thomson, Canadian newspaper owner and contractor for the Scottish programs, which teed off Saturday (31), sent invites for gala opening to local BBC topper Andrew Stewart and his immediate predecessor Melville Dinwiddie.

Both invites were turned down.,

Canada to Push Tint TV to Curb Set Mfg. Layoffs

Toronto, Sept. 3.

Urging the immediate action of the State-owned Canadian Broadcasting Corp. in presenting color tv to bolster Canada's tv manufacturing industry and prevent imminent plant layoffs, an emergency meeting here of the United Electrical Workers union (mainly Canadian General Electric), voted to request Revenue Minister Nowlan, under whose Federal jurisdiction the CBC operates, that 11 of Canada's 22 set manufacturers close down by October, throwing some thousands out of work.

On th saturation sales point of black-and-white tv, the union urged the Government to begin immediately to converting all CBC-TV stations to color in order to create markets for color tv and prevent forthcoming mass layoffs. On prospects of no jobs this winter, the union also requested an immediate meeting with Revenue Minister Nowlann "for discussion of this emergency." The predicted layoff will also apply to manufacturers of tubes, parts and tv set servicing.

According to the Radio-Television Manufacturers Assn., Canadian tv set sales in Canada are down more than 50% as compared with the first six months of '57, with first half-years sales slumping from 216,000 sets to 107,700 at present. Opinion of manufacturers is that the heavily-populated areas of Canada now have sets and tv coverage and that there are no more set replacements necessary—in black and white. Creation of a color tv market in Canada, as in the United States, is governed by the high cost of receivers.

Rough Days for BBC

London, Sept. 3.

The BBC is being rocked back on its heels in all departments. First came the news that sound radio broadcasts were losing audiences at a fantastic rate, and now it's revealed by the BBC Audience Research Department that the nightly average tv audience is only about 1,000,000.

The state web estimate that the nightly average audience for commercial tv is 2,000,000, but the Independent Television Authority claim it is more like 5,000,000. A report compiled by the BBC says that even in homes where commercial tv cannot be received, interest in BBC-TV airings is dropping off.

BBC sound radio has dropped 1,000,000 listeners in the last three months. The average combined audience for its three outlets—the Home, Light and Third Programs—is now less than 3,500,000 nightly, whereas 10 years ago it was in the region of 10,000,000.

The BBC blames television for the shattering slump. They say tv now has an average audience—BBC-TV and commercial tv combined—of about 15,000,000, but admit there are an estimated 17,000,000 people in Britain who still depend solely on sound radio for their home entertainment. Radio Luxembourg, the only commercial radio outlet to serve Britain, recently reported that its listening figures were rising sharply.

First move by the BBC to woo back departing listeners is the introduction of daily news flashes every hour from 7:30 a.m. until midnight on the Light Program. This new service will commence Sept. 30. Altogether there will be 26 news bulletins and summaries, 16 of which will last for either one or two minutes.

Canada TV, Radio Nixes Censorship

Toronto, Sept. 3.

The Canadian Broadcasting Corp. has refused to act on the suggestion of trans-Canada police that a police board of censorship be established that will okay all radio and television scripts dealing with third-degree methods of obtaining evidence. Action came when the Canadian Assn. of Chiefs of Police, meeting in 52d annual convention, claimed that the CBC was "blackening the eyes" of all Canadian cops and that the latter were unable to defend themselves.

According to George Shea, secretary-treasurer for the police organization, he has written CBC officials on specific radio and television sequences in which police officers give the third degree, these including teenagers, in attempts to break narcotic cases, etc.; but the CBC has refused such censorship. Suggestion that Toronto and Montreal police officials—where such CBC programs mainly originate—form a small committee and be allowed to read the scripts of radio and television plays concerning police methods has been turned down by CBC heads.

Edgar Bergen to Preem Granada Vaudeo Series

London, Sept. 3.

Granada TV will launch a weekly 60-minute vaude show featuring top American and Continental artists on Sept. 17. Edgar Bergen will headline the first airing, which will come from the Granada owned Chelsea Palace.

Show will be screened in the North of England and the London commercial tv area in a 9 p.m. to 10 slot. Music Corp. of America will play a big part in supplying artists for the program. Tentatively lined up for the Oct. 1 show is Charles Laughton.

AT FIRST A WHISPER!

NOW A SHOUT!

"ZIV's GOT ANOTHER SMASH HIT!"

Yes, it's Ziv's HARBOR COMMAND! What a combination ...a commanding role...a commanding performer... fused in white hot action!

OVER 135 MARKETS ALREADY SOLD!

HAMM'S BEER
LION OIL
SEALY MATTRESS
CAPITOL BEDDING
COCA-COLA
ALKA-SELTZER
KROGER
FORD
CARNATION MILK
BLUE CROSS
WEST END DAIRY
SQUIRT
LEE MOTORS
DERST BAKING

NUCOA MARGARINE
ONE-A-DAY TABLETS
LA ROSA SPAGHETTI
ROCHESTER HOSPITAL SERVICE
MULLER-PINEHURST DAIRY
INDEPENDENT LUMBER CO.
ROCHESTER MILK PRODUCERS
S. A. MACH. & SUPPLY CO.
HOME RADIO & FURNITURE CO.
WLW-A — Atlanta
KBAK-TV — Bakersfield
WAFB-TV — Baton Rouge
KVOS — Bellingham
KBOI-TV — Boise

WNAC-TV — Boston
WTVN-TV — Columbus, Ohio
KYW-TV — Cleveland
WTVY-TV — Dothan
WANE-TV — Ft. Wayne
WDAM-TV — Hattiesburg
WFGA-TV — Jacksonville
WTVJ-TV — Miami
WKXP — Lexington, Ky.
WDSU-TV — New Orleans
WOR-TV — New York
WKY-TV — Oklahoma City
WEEK-TV — Peoria
WLW-I-TV — Indianapolis

KLRJ-TV — Las Vegas
WCAU-TV — Philadelphia
KOAM-TV — Pittsburg, Kan.
KPHO-TV — Phoenix
WIIC-TV — Pittsburgh, Pa.
KSL-TV — Salt Lake City
KRON-TV — San Francisco
WDAU-TV — Scranton-Wilkes Barre
KOVR-TV — Stockton
KOLD — Tuscon, Ariz.
KTNT-TV — Tacoma
WTVT — Tampa
KTVX-TV — Tulsa
KONA — Honolulu
...and others

Quality! Ratings! Success!
"HARBOR COMMAND"
Starring
WENDELL COREY
ZIV
Television

THE VERDCT IS YOURS
With Jim McKay, narrator; Spencer Pinkham, Abraham Harkavy, Arthur P. McNulty, Don Briggs, Florence Stanley, Lenka Peterson, Douglas Fletcher Rogers, Eugene Wood, Katherine Balfour, others
Producer: Eugene Burr
Directors Byron Paul
30 Mins.; Mon.-thru-Fri., 3:30 p.m.
Participating
CBS-TV, from New York

"The Verdict Is Yours" is a daytime remake of the early DuMont network courtroom series, "They Stand Accused," which had quite a run for itself out of Chicago around 1951. Frank Cooper agency acquired the rights to the old DuMont entry and sold CBS-TV on the idea of a daytime strip version, with the web bringing it in as the replacement for the Bob Crosby show.

Idea is a good one, for it has all the ingredients for a series of running stories that should find a loyal housewife audience, along with the added curiosity that following a court action always provides. And CBS was taking no chances with the preem case—a beaut in terms of soaper appeal, concerned with the kidnapping of a six-year-old by his natural mother from a devoted couple with whom the child had been left five years earlier. It's not only topical in light of the Ellis case and others of its kind, but a natural tearjerker.

There's also a plus value in terms of the show's production setup. Virtually all the action is set in a simulated courtroom, with the studio audience comprising spectators and jury (who afterwards vote a verdict). The attorneys in the telecast and the judge are real-life barristers, only the witnesses and plaintiffs and defendants are actors, and the entire show progresses along on an ad lib basis, with the cast groomed in the particulars of the case but without actual speaking lines.

Added element is the presence of Jim McKay, CBS newsman and sportscaster, as a sort of narrator, dressed in the role of a reporter, who "monitors" the trial from a "press room" and who cuts in the station break and commercials during "recesses" in the trial, as well as updating the story. McKay handles his assignment smoothly, but his part calls for him to cut in too often over the courtroom action, which holds interest even when it's a discussion between judge and attorneys.

Cast does a fine job, with the attorneys, Spencer Pinkham and Abraham Harkavy, turning in completely realistic and expert jobs, and ditto Arthur P. McNulty, the judge. Cast of witnesses were also topflight, particularly Florence Stanley as a housemaid for the foster parents, Eugene Wood as a doctor friend of the family and Lenka Peterson as the mother of the child. All Gene Burr's production credits, along with the direction by Byron Paul, were expertly handled. *Chan.*

GIRARD CASE
With Charles Shaw
Producer: Charles Vanda
30 mins., Sun. 3.30 p.m.
WCAU-TV, Philadelphia

"The Girard Case" was filmed in Japan as a special program by WCAU-TV's veepee in charge of production, Charles Vanda, during his tour of the island. Debut of the show here was hypoed by being slotted on the eve of the GI's trial. An extra shot in the arm was caliber of the panel. Station's news director Charles Shaw, who made the trip with Vanda, acted as moderator. Panelists included George Furness, U.S. attorney now practicing in Japan, and Tatuso Shibata, editor of the English edition of Mainichi, Tokyo newspaper. There was no hedging

Shaw gave a good briefing of the case at the outset. He stated that anything that jeopardized the good relations now existing between the two countries was a serious threat. Shibata explained that there had been previous incidents, which were to be expected with an army of occupation. This one, he said, was blown up and sensationalized by the U.S. press.

A language barrier was responsible for an unfortunate misunderstanding, Shibata continued. It arose when a U.S. newspaper said "the case was being thrown to the dogs." The Nipponese construed the term "dogs" as a noncomplimentary reflection on them.

Shibata and Furness appeared to have different ideas on the fundamentals of Japanese law. Furness stated it was influenced by German, French and American jurisprudence. Shibata claimed it stemmed from Napoleonic law. Both thought Girard stood a better chance in a Japanese court than before a U.S. court-martial.

Program was lensed in station JOKR, Tokyo. WCAU-TV received sock response in calls and wires. *Gagh.*

Foreign TV Reviews

THE BIRTHDAY SHOW
With Jack Benny, Gisele MacKenzie, Leslie Mitchell, Gilbert Harding, Jeanne Heal, Helen McKay, Jack Payne, Eamonn Andrews, McDonald Hobley, Sylvia Peters, Marpessa Dawn, George Mitchell Singers, Show Dancers, Eric Robinson's Orch, others.
Producer: Ernest Maxin
Designer: George Djurkovic
75 Mins., Wed. (Aug 28), 8 p.m.
BBC-TV from London

For 45 minutes "The Birthday Show," aired from the 1957 Radio Exhibition at Earle Court to mark the 21st anniversary of BBC-TV, wallowed listlessly along digging up memoirs of bygone days. Then Jack Benny came on. After his appearance the show warmed up into a zippy piece of entertainment. Together with Gisele MacKenzie, he supplied laugh after laugh for almost 30 minutes, capping his success with a hilarious violin duet with Miss MacKenzie on "Getting to Know You."

The show opened with a bevy of beauties lined up on a birthday cake type dais to the music of "A Pretty Girl Is Like a Melody." It looked like blossoming into a first rate tv offering, but the pace came right down to a halt when Leslie Mitchell, who was in at the start of BBC-TV, began reminiscing about the old days. It was nostalgia from the word go. He brought on Helen McKay to do a repeat performance of "Here's Looking At You," the song she sang back in 1936 to introduce the first program. Then Mitchell wasted some time showing an early tv camera, and demonstrating how prompters worked in the "old days." And so it went on—more names, places and people, until finally two tv announcers did a mediocre song and dance routine together.

Eamonn Andrews took over as emcee, and the dreary story unfolded some more, with one very bright spot when dusky Martessa Dawn raised the temperature several degrees with a sizzling song and dance on "That's Love." Miss MacKenzie, inspired by Benny's lead, gave out with some very pleasant vocalistics on "I'm So Lucky to Be Me," "Are You Havin' Any Fun?" "Cockeyed Optimist," and "Stay As Sweet As You Are." The orchestral accompaniments throughout were of the highest standards, but production lacked pace. *Bary.*

WABC-TV Cookin' With Oil Heat Sponsor Coin

Six oil-heat associations have joined together for a $50,000, 13-week multiple-participation buy on WABC-TV, N. Y., under which as "Your Local Oil Heat Dealer" they will sponsor the Janet Tyler weather strip three times a week, as well as participations on "The Falcon," "Hawkeye," "Midwest Hayride" and "The Night Show."

Campaign presumably was launched because of Con Edison's expanding use of television in its pitch for gas heating. Six associations are Better Heat With Oil Council, New York Oil Heat Assn., Oil Heat Institute of Long Island, Westchester Oil Trade Assn., Bronx Oil Trades Assn. and Fuel Oil Distributors of New Jersey. Agency is Goold & Tierney.

SUNDAY'S SCHEDULE
With Johnny Andrews, Les Hall, Ben Wendkos, Francey Lane, various guests
Producers: Patricia Farrar, Roone Arledge
Exec. producer: George Heinemann
Director: Marshall Stone
210 Mins.; Sun., 8 a.m.
WRCA-TV, N. Y.

More or less a general catch-all when it debuted last June, WRCA-TV's "Sunday's Schedule" is still a hodge-podge of children's cartoons, religious talks, interviews and occasional songs. It represents bizarre programming to say the least. Emcee Johnny Andrews is an affable guide for the three hours and a half Sabbath morning session but the wide range of subjects that pass before the cameras are beyond anyone's ability to pilot smoothly.

Particularly incongruous was the use of a piano-and-song bit directly following a religious talk. Seconds after Dr. Judah Washer, of the Teaneck, N. J., Jewish Center, concluded a serious discussion on the meaning of the preparatory month preceding the High Holy Days. Andrews and Francey Lane were whamming out the lyrics of "Side by Side." That was typical of the abrupt programming. For there was seldom a smooth bridge that led from one thing to another.

Another curious element was an interview with Thomas L. Hickey, a New York Teamsters Union official who plans to run against James R. Hoffa for the presidency of the International Brotherhood of Teamsters. Obviously, what Hickey had to say would be Page One news. And tossing Hickey into "Portrait," where Ben Wendkos sketches and interviews his guest simultaneously, was equivalent to burying him in the financial section. He would have been a much more appropriate subject for "Meet the Press," for example, with experienced labor reporters making with the queries.

Lee Hall reads the news on the hour and half-hour with no particular distinction. Among other guests on this morning marathon were author Robert Paul Smith who brought along his two sons, Danny, 11, and Joe, 9. This was an amusing bit that served to demonstrate what small boys carry in their pockets. It also added up to a nice plug for Smith's bestselling "Where Did You Go? Out. What Did You Do? Nothing." *Gilb.*

CRONIN NOVEL SET FOR DUPONT SERIES

First television adaptation of an A. J. Cronin novel is set for the duPont "Show of the Month" spec series on CBS-TV. Novel is "Beyond This Place" and is due for presentation Nov. 25 as the third in the duPont series and the second of six Talent Associates productions in the series.

"Beyond This Place," adapted for video by Vance Bourjaily, is the story of a young Irishman who fights to free his father from prison. Casting hasn't begun on the show yet, but Dave Susskind will produce, with Michael Abbott as associate producer. Talent Associates' first entry for duPont, on Oct. 28, will be Mark Twain's "The Prince and the Pauper." Opening duPont show Sept. 29 will be "Crescendo," with Paul Gregory producing and Rex Harrison, Ethel Merman and Louis Armstrong starred.

'Kukla's' Curtain

Burr Tillstrom refused to play it for a weepy departure. There was an uncommonly large studio audience for this chapter (30), and not one of them had a lump in his throat. Even Kuke and Ollie, who can get sentimental with the best of 'em, not only bore stiff upper lips but carried on with such buoyancy they made it seem downright festive.

KFO's finale to 10 years on tv epitomized the spiritedness and consistent good taste that has made this show a video masterpiece ever since television's diaper days. Maybe it would have been different if the Kuklapolitans hadn't had someplace else to go, but surely it wouldn't have been maudlin.

The little folks scurried about their television stage for the last time seeming to prepare for some new project, and it unfolded piecemeal that they're Broadwaybound in November. One could have guessed it from Ollie's entrance. He scanned the studio audience, as though counting the house, and piped, "At $6.50 a head—wow!"

Beulah Witch, Fletcher Rabbit, Madame Oglepuss and of course Fran Allison all were there, and those who couldn't make it asked to be remembered. Mostly, though, the three principals held the screen. Fran started it, and the other two joined in, on a charming version of "Our Love Is Here To Stay" with a singular, apt switch in the lyrics: ". . . the radio and the telephone and the tv that we know are only passing fancies and in time may go. . . ."

To close, the three chimed in again to sing a variation of their theme song, promising to be back. Fran smiled, Kukla waved his little hand and Ollie his magnificent tooth. It won't be like television anymore without them. *Les.*

Tele Follow-Up Comment

The Open Mind

"The Open Mind," NBC-TV's Sunday noon discussion program which has tackled any number of controversial subjects, trained its sights on video itself last weekend (1) and came up with one of the most stimulating stanzas on this series. The topic, "TV and Children," was in the hands of three panelists, Dr. Robert Goldenson, Hunter College Psychology Professor; Dr. Frederick Wertham, psychiatrist, and Harriet Van Horne, the N. Y. World-Telegram's video critic.

After a quiet opening by moderator Richard Heffner, the show developed into a hardhitting intellectual scrap with Wertham and Goldenson in opposite corners while Miss Van Horne tossed in a few sharp jabs in aid of Wertham. Latter tossed a series of bombs at tv, charging the industry with being "captive" of strictly commercial interests and without social responsibility. He tagged "Superman" the most "corrupting" of all kid shows and called the upcoming flock of westerns on tv as crime shows in cowboy costumes. Wertham is a firm believer that violence on tv is a malignant influence on children.

Goldenson acted as video's apologist. While deploring the heavy accent on violence, he contended that video opened all sides of life to children. He said that a network, at his suggestion, recently cut out a suicide episode from one of its nighttime dramas, pointing to that as a sample of the tv industry's sense of responsibility. Miss Van Horne, on the other hand, complained that there was too much gore on the tv afternoon schedules. The steady diet of blood and murder, she thought, had made the younger generation insensate to violence.

Heffner got in a plug for tv by spotlighting the fact that the industry permitted such a searching examination of itself on the "Open Mind" show. *Herm.*

Night Beat

For the second time, "Night Beat" on WABD-DuMont last week (28) had a chance to dig up some interesting, behind-the-scenes facts about the film biz and muffed it completely. The first time was when Mike Wallace (then still running the show) had the N.Y. Times' Bosley Crowther in the witness chair and—by his own admission—missed by a mile.

Second time came last week, when circuit operator Harry Brandt faced interrogator John Wingate. As far as Brandt was concerned, the show was okay. He's a glib talker who makes his point persuasively. Best of all, being a vet in the business, he knows what he's talking about, and sounds it, too.

Instead of going after the type of question uniquely within the scope of a theatre operator—questions which could be both interesting and embarrassing—Wingate got stuck on the Confidential scandal mag topic, and he clung to it with stubborn tenacity, determined to make a point which Brandt was unwilling to make. It appeared that Wingate wanted Brandt to say he wouldn't book a picture in which a player "featured" in Confidential was cast. Brandt insisted that he wasn't trying to play God, but was only selling the best entertainment available. He said he wasn't concerned with individual reputations, unless the performers were "flaunting" their at-home behavior.

Line of conversation was okay and interesting, but it quickly paled when Wingate kept harping on the subject, eliciting from Brandt essentially the same reply, over and over again. Considering the wealth of material available, it's amazing that "Night Beat" managed to keep the show in such narrow confines.

Brandt interview eventually got out of the Confidential rut and covered the Catholic National Legion of Decency (of which Brandt said he wasn't afraid), the purchase and showing of Soviet and other Commie-made films, "message"-pix and the public's attitude towards them (Brandt said Dore Schary had made a mistake by "practicing" his personal liberalism on the screen), etc. All in all, "Night Beat" wasted a potentially good and controversial guest, and the blame rests squarely on Wingate. It was an unnecessary letdown.

Show's other guest was Ved Mehta, a blind, 23-year-old Hindu student and author of "Face to Face." Handicap here was that Mehta had been away from home for seven years and appeared to be out-of-touch with thinking in India. Nevertheless, he gave intelligent answers under Wingate's gentle prodding. At least, in this stance, the interrogator varied his pitch to get a litle variety in the questions and answers.

There's nothing more intriguing, and frequently entertaining, then seeing a man on "the hot seat," particularly if he has something to say. On the other hand, "Night Beat" can be deadly and tiresome when it does nothing more than try to reach for sensationalism in someone else's gutter. *Hift.*

Ed Sullivan Show

Ed Sullivan's CBS-TV outing Sunday (1) was a medley of sports, music, illusion and femme pulchritude showcased by a mishmash of pros and non-pros. The non-pro regiment was recruited from the Air Force in its fourth annual show biz display for Sullivan.

The boys in blue (there was one distaffer who delivered an okay rendition of "Tammy") were spotted throughout in a variety of stints that ranged from a record act to tapping to crooning to a big band display. Best that can be said about 'em all is that they were energetic. Also from the non-pro ranks were the male and femme vocalist winners of a Chicago Tribune talent quest. The boy's "So In Love" and the gal's "My Hero" were par for the course. The main femme display came from a quickie lookee of 22 Miss America contestants. They raced passed the camera flashing bright teeth and attractive maps.

Best of the pros was Richiardi. In two separate stints he racked up the biggest score with his illusion trickery. It's a tponotch vaudeo turn. Danny Dillon came off neatly with his vocal carbons of cartoon characters and the rock 'n' roll combo, The Del-Vikings, hit the kind of beat that probably pleased the teenage viewers. Nipsey Russell, a lammister from Harlem's Baby Grand and Apollo Theatre, rehashed some old material for his first try on the show.

Sullivan's crush on the sports world continued with a briefie interview with heavyweight champ Floyd Patterson and intros of Washington Senators' belter Roy Sievers and Sal Maglie who had been shifted from the Brooklyn Dodgers to the New York Yankees earlier in the day. A q. and a. bull-session with Joe DiMaggio, Mickey Mantle and Willy Mays pitted against sports scribes Joe Trimble (Daily News), Frank Graham (Journal-American) and Jimmy Cannon (Post) rounded out the sports display. It wasn't very enlightening. *Gros.*

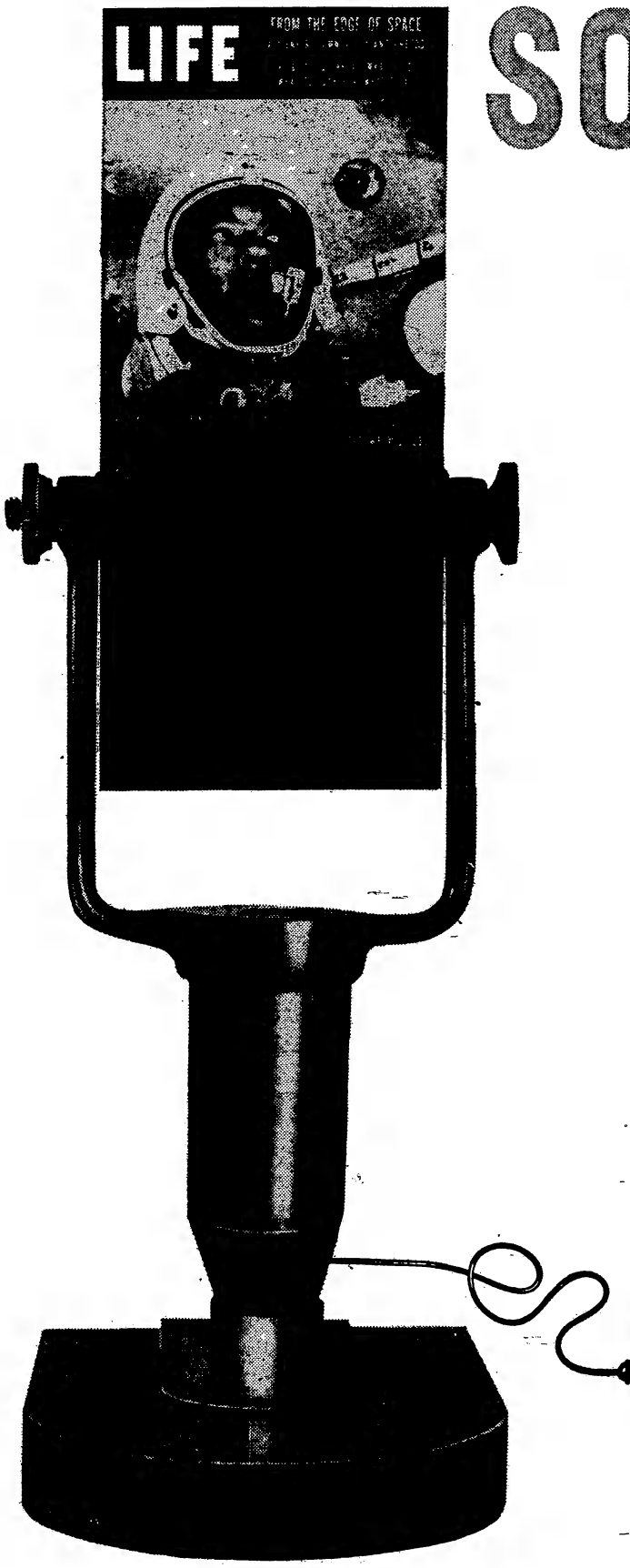
Sheldon At Noon

Herb Sheldon is a pleasant fellow, a bright one too, but he's not equipped to perform the type of aggressive interviewing done on "Night Beat," a popular feature on the same tv station. Nor is the time of day or the circumstances in which he appears on, WABD, New York, conducive to achieving "the moment of truth."

Sheldon's regular Friday feature on his daily strip, "Sidewalk Interviews," was given a new name and a slight and relatively insignificant variation last week (30) when the friend of the kid and hausfrau alike was asked to deviate from a format of interviewing ordinary passersby to concentrate on city officials. His principal guest on the new "Day Beat" was Sanitation Dept.-Deputy Commissioner Frank Doyle and the topic was a cleaner New York. Sheldon's questions were broad and not geared for controversy. It's as much the fault of the disconcerting street atmosphere as well, with people milling about but hardly paying attention to the visa-vis taking place in front of the station's 67th St. studios.

To call the new inclusion on "Sheldon at Noon," "Day Beat" seems only an effort on the station's part to capitalize on the "Night Beat" name. There is about as much similarity between what Sheldon is called to do on Friday afternoons and what Mike Wallace made famous after dark as there is between day and night. *Art.*

WIRED FOR SOUND



NBC Radio Presents An Outstanding New Opportunity For Advertisers— LIFE AND THE WORLD

Two great leaders in the news-gathering field, the National Broadcasting Company and LIFE Magazine, have combined forces to bring America an exciting new brand of journalism.

NBC Radio takes LIFE's superb news and picture stories, and adds the dimension of sound. LIFE may cover the stratosphere ascent; on LIFE AND THE WORLD you hear the man's experience from his very own lips. LIFE may picture a talkative parrot; on LIFE AND THE WORLD you hear the parrot being interviewed. Here are the actual voices of men who make news or react to it. Here are the captured sounds of hurricanes, of debates, of space rockets, and of momentous decisions—bringing listeners close to the very heart of our time.

Increasing numbers of LIFE readers are discovering this fascinating NBC Radio program. Millions more will be introduced to LIFE AND THE WORLD through extensive print and broadcast audience promotion.

NBC Radio has given LIFE AND THE WORLD a choice position, 7:45 to 8:00 nightly, right after NBC's 7:30 pm News of the World, radio's highest-rated news program.

Tune in tonight! And let your NBC Radio representative give you the interesting advertising details tomorrow.

NBC RADIO

Storz's WDGY Dressing Up Kids As Curb on Juve Delinquency

Minneapolis, Sept. 3.

Aimed at combatting juvenile delinquency problems, now so much in limelight here and elsewhere, Storz's WDGY radio campaign, just launched, is called "DRESS RIGHT, FEEL RIGHT AND ACT RIGHT."

In the belief that a properly dressed teenager will be more likely to conduct himself properly under all circumstances, the station is using over the air a series of top recording artists' recorded announcements emphasizing the importance of neat attire.

Among those who are cooperating in the campaign to the extent of contributing the announcements are Nat King Cole, Johnny Desmond, the Four Aces, the Crew Cuts, Andy Williams, Joni James and Robin Hood.

In various ways the announcements, addressed to young people, try to convince the listeners that if they "dress right and feel right" the chances are they'll "act right."

Station also is attracting attention with other drives. One such, called "Operation Flaglift," aims to place an American flag in every home and business establishment. Proceeds from flag kits' sales will be turned over to the Sister Kenny foundation. Bakery route men are delivering the kits free.

WDGY also is broadcasting gratis frequent spot announcement pleas for contributions to a fund to help finance the Twin Cities' new educational tv station.

Mind Your Homework

When "Eye on New York" host Bill Leonard did a recent show on child actors, he invited CBS-TV casting director Robert Dale Martin to appear on the show, along with moppets Tommy White and Patty Duke, latter pair giving the children's viewpoint. Martin, in discussing the responsibilities of the networks in hiring children, emphasized the necessity of having permission from the Society for the Prevention of Cruelty to Children and from the Mayor's office each individual time a child is hired.

So what happened? Next morning Martin got a call from the Society asking him why he hadn't secured permits for the appearance of moppets White and Duke.

BILL RYAN AXED AS WBBM-TV PGM. HEAD

Chicago, Sept. 3.

Bill Ryan, program director of WBBM-TV here ever since 1953 when CBS purchased the station from Balaban & Katz, was pink slipped last Friday (30), an eventuality which the trade had been anticipating for several months. It's been an open secret for some time that Ryan was not being considered in the longrange plans of H. Leslie Atlass, veep of the CBS o&o.

Replacing Ryan as program director and doubling as executive producer is the station's fast-rising Frank Atlass. Scott Young, a director, has been promoted to his assistant, and assistant director Bill Robbins was upped to director. George Ramsby, talent director, was given additional duties and status.

Lewis Sets Talent For Longterm Blurb Pacts

With the new season just about set to roll, series of longterm pacts for the commercial side of the business were set last week by agent Lester Lewis, involving Mary Margaret McBride, Bud Palmer, Jean Sullivan, Judy Johnson and Bill Malone.

Miss McBride will do Easy Glamur blurbs for the Grey agency, along with Bristol-Myers plugs for Theradan for Doherty, Clifford, Steers & Shenfield. Palmer is set to handle Florida Citrus commercials for Benton & Bowles and Vitalis commercials for Bristol-Myers on the NBC-TV-NCAA football games. He may also do the pre-game pro football show on CBS-TV for Carter Products if CBS will clear him (due to his NBC football lineup). Miss Sullivan was set for a one-year deal as Frigidaire spokeswoman, live and film, and also for the Rexall commercials on the Oct. 13 "Pinocchio" spec on NBC. Malone signed a one-year deal to handle Falstaff Beer commercials, while Miss Johnson is set to do Bon Ami blurbs.

Lewis also set up the deal between CBS-TV and Cypress Gardens for the two-day coverage of the World Water Ski Championships Sept. 14 and 15 at Winter Haven, Fla., with Palmer in to handle the commentary. Richard D. Pope signed for Cypress Gardens.

Markey's O'Seas Tour As Good-Will Ambassador

Cleveland, Sept. 3.

Sanford Markey, director of news and special events, KYW, KYW-TV, was named "special ambassador of good will" in a four-nation trip through Scandinavia by both Mayor Anthony J. Celebreeze and Curtis Lee Smith, president of the Cleveland Chamber of Commerce.

Markey, flying with Scandinavian Airlines, will highlight a "broadcasting first" in personally extending greetings to the mayors of Copenhagen, Oslo, Stockholm, and Helsinki from Cleveland's leaders in light of the city's extending port facilities

'Conquest' Kicking Off With Prized Footage On Simons' Balloon Ascent

CBS-TV will kick off its series of "Conquest" science specials Dec. 1 with exclusive footage of Air Force Major David Simons' record balloon ascent into outer space. Network quietly did extensive filming of the preparations for the ascent and the actual feat itself, and is currently editing the footage for the show.

Web has also set Eric Sevareid as narrator of the Monsanto Chemical Co.-sponsored series of one-hour specials. Sevareid will narrate all four shows this season, and probably the six scheduled for the following year. He'll be assisted by various CBS news correspondents in the field, since the show is all-film.

CBS got its exclusive footage of Major Simons' record climb (100,000 feet and 32 hours long) because "Odyssey" producer Michael Sklar saw a major story in the balloon ascent and secured Air Force permission in advance to bring a film crew out and shoot the operation. He's got footage of the preparations, and of the actual ascent, and also has gotten an Air Force okay to use stills taken within the capsule of Major Simons and the various controls. Simons footage won't be the only feature of the kickoff show, but it will be the major segment.

ABC-TV Plans Extending Daytime in 2:30 Kickoff

ABC-TV, which recently started utilizing the cable at 3 p.m. daily, is now eyeing a move back into the 2:30 period. The step would give the web programming from 2:30 through 6 every weekday afternoon. Last season, ABC didn't begin telecasting until 5 p.m.

Additional time maneuver depends on "Lucky Lady." Network plans to start the Walt Framer audience participationer sometime after "Do You Trust Your Wife" gets off the ground on Sept. 30 as the daily 4:30 to 5 entry. "Lady" will take the 4 to 4:30 time.

"Lady" placement would cut the new "American Bandstand" back to an hour instead of present hour-and-half a day, leaving it only the 3 to 4 time. But the web hopes it can start "Bandstand" coverage at 2:30 and have it segue into "Lady" at 4.

"Bandstand" emanates from WFIL-TV, Philly, and the network said that it would not be difficult to change the pickup hours because the show begins locally at 2:30.

Radio Reviews

HERB (OSCAR) ANDERSON SHOW
With Carole Bennett, Satisfiers (5), Don Rondo, Glenn Riggs, Ralph Hermann Orch
Producer: John A. Stearns
60 Mins.; Mon.-thru-Fri., 10 a.m.
Participating
ABC Radio, from New York

ABC Radio, in an attempt to pour some excitement into network radio, kicked off its first of a contemplated series of live musical shows on Labor Day (2), the "Herb (Oscar) Anderson Show," stripped Monday through Friday from 10 to 11 in the morning.

Over the 60-minute course, preem show had many engaging moments, offering tunes and banter with a spontaneity that can't be duplicated by records, as well as some real pro talent. But it fell down in two respects: The show in format, flavor and content lacked a distinctive flair. It duplicated what has been done so often before. And second, the show tended to become somewhat repetitive over the hour span.

Anderson, the emcee, kept things moving at a good clip. Some of his banter veered on the silly, over ingratiating side, but it was all intended to be breezy fun. The music was in the romantic, standard vein although rock 'n' roll and novelty country and western tunes also were represented.

Regular vocalists Carole Bennett and The Satisfiers quintet performed ably, with a good assist from the Ralph Hermann Orch. Also the guest vocalist for a week, Don Rondo, was a strong asset. Some of the numbers came off better than others, with "Bye, Bye, Love," sung by Carole Bennett and Don Rondo, a standout. Weaker were "Goody, Goody," sung by Miss Bennett and "Honeycomb" by The Satisfiers. But there was enough music, including the instrumental variety, to satisfy most popular tastes.

Additionally, there was some service information, weather, time signals and fashions, but that aspect on the preem was kept at a minimum. Done from New York's Ritz Theatre, the live aspect was underlined by emcee Anderson, who constantly referred to the show as "live, fun radio—the American Way," a tagline which doesn't seem like a good intro to the Martin Block "Make Believe Ballroom" record show which follows. (Don McNeill's "Breakfast Club" precedes).

Announcer Glenn Riggs was on hand for chitchat with Anderson, both moving fast to intro the heavy music schedule.

Perhaps with time, with each permanent cast member given a chance to develop a more distinctive air personality, aided by more imaginative scripting material, the show could move out of the past waxed groove. *Horo.*

STUART FOSTER SHOW
With Alfredo Antonini Orch; Edie Adams, guest
Producer-Director: Dick Teela
Writer: Marianna Norris
25 Mins.; Thurs., 10:05 p.m.
CBS Radio, from New York

Baritone Stuart Foster has a nice, easily paced 25-minute show going for him on CBS Radio Thursday nights. It's been on the web for about a year, but a few Saturdays ago, WCBS, network's New York flag cleared for a taped replay Saturdays at 6:30 p.m. When heard last session (Aug. 31) the singer acquitted himself smoothly, and was helped in no mean way by the Alfredo Antonini aggregation.

Scribe Marianna Norris gave the sponsorless singer the kind of dialog that rings of old time sustaining musical shows on radio, quiet, a little too formally informal, but nevertheless with a pleasant low key character. Foster, who sings well but speaks with less certainty, sang over half a dozen songs last week that were from the better Broadway stagings of the last decade, songs such as "I Have Dreamed" ("King and I") and "Accustomed to Her Face" ("My Fair Lady"). He has a perfectly natural voice that sometimes is reminiscent of Frank Sinatra. Guest bit with Edie Adams was inconsequential; one of her "Li'l Abner" tunes was heard on record. *Art.*

TV-Radio Production Centres

IN NEW YORK CITY . . .

Scenic designer **Howard Barker** back from Detroit after doing the art direction on a new group of film commercials announcing the new Mercury models for the Ed Sullivan show . . . Bulova inked **Bud Collyer** to handle commercials, film spots and general on-the-air promotion for the company . . . **Nick Vanoff,** associate producer of the Steve Allen show, has been holding down the production reins for the past four weeks while **Bill Harbach** vacationed. Vanoff will also produce the show's Sept. 22 Coast origination . . . **Dick Blodget,** son of **Cornelia Otis Skinner,** joined WCBS as a director, and will handle the "Jim Lowe's Hideaway" show . . . **Marion Marlowe** makes her first appearance since her recent illness on the Ed Sullivan show Sunday (8), fulfilling her Aug. 4 date on the show which was cancelled when she was hospitalized two days before the telecast . . . **Joe Meyers,** manager of NBC news, off for a month-long business-vacation trip through Europe . . . ABC news editor **Marty Luray** and his wife **Edith,** NBC newsroom coordinator, sail for Europe Sept. 13 for an extended freelancing tour . . . **Carol Reed,** WCBS-TV weathergirl, signed for a featured spot on "The Adventures of Terry Tell Time" stanza preeming Sept. 28 on WRCA-TV. Show features the Bunin puppets . . . WCBS broke in a new station theme song this week, "All Day, Every Day," with music by **David Hughes, Charlie Grean** arranged and conducted the disk, with the **Ray Charles** Singers featured.

Charles N. Hill, "Person to Person" director, goes "legit" again in October; he'll produce and direct a play for charity for his parish, the St. Andrews Episcopal Church of Hartsdale, N.Y., with the production to be staged at the Westchester Little Theatre in White Plains . . . **Phil Silvers** shooting location footage at Yankee Stadium for a baseball episode to be telecast World Series week and featuring a number of Yankee players . . . **Bill Leonard** returns as moderator of WCBS' "Let's Find Out" Sunday (8) . . . **Carl Ward,** national manager of CBS-TV station relations, to Europe Friday (6) for a four-week business-vacation trip . . . **Howard Felcher,** who's been producing Barry & Enright's daytime "Tic Tac Dough," steps up to the producer's spot on the new nighttime version, while **Stan Green,** associate producer, becomes producer on the daytimer in Felcher's place . . . **William W. Vickery,** former controller for Harcourt, Brace & Co., joined Benton & Bowles as v.p. in charge of finance and as controller . . . CBS director of music **James Fassett** back from his annual summer taping tour of Europe's music festivals . . . Agent **Blanche Gaines** set a trio of upcoming dramatic scripts, **Nelson Bond's** "The Night America Trembled" as the season's opener for "Studio One" Monday (9); "Night," an adaptation by **Bill Barrett** for "Alcoa Hour" Sept. 22 and **Joseph Cochran's** "Vengeance" for "Kraft Theatre" Sept. 25.

CBS Radio prez **Arthur Hull Hayes** back from his six-week European jaunt . . . **Norton Bloom,** former production manager and director on CBS-TV's "The Twentieth Century," assigned as a director on the Monsanto "Conquest" specials for the web . . . **Fred Lyons** moved from central division manager to eastern manager of NBC Radio Spot Sales, and **Richard Arbuckle** leaves his sales spot in N.Y. to become central division sales manager . . . **Ann Thomas** back from a three-week European tour and resumes her roles on "Our Gal Sunday" and the Robert Q. Lewis show . . . **Don Kellerman** switches from producing "The Seeking Years" to "Lamp Unto My Feet" on CBS-TV . . . **Phyllis Seifer** exits CBS public affairs to join WPIX as assistant to advertising-research-sales promotion director **Frank Tuoti** . . . **Charles Collingwood** received the English Speaking Union's annual Better Understanding Award for 1957 . . . **Ed Bleier,** for five years an ABC-TV and WABC-TV salesman is switching fields to become a vicepresident with the Tex McCrary public relations firm; since leaving ABC-TV last year Bleier was prexy of Commercials Performances Index, research company . . . **Jim Sondheim** becomes national sales manager at WAAT, Newark . . . **Jan Bart's** Yiddish WATV afternoon show returns to the air Tuesday (10) . . . **Tony Randall** was quizzed on WABD's "Entertainment Press Conference" last night (Tues.) . . . **Dean Hunter,** WMGM jock, vacationing for two weeks at the Jersey shore . . . **Peter Tripp,** same job, same station, just returned from his respite . . . **James T. Ownby,** Mutual's newly-appointed field director of station relations, as of Labor Day visited 20 cities in 22 days, talking to MBS affiliate owners, attending three regional broadcasters' meetings . . . **Miriam (Mickey) Brookman,** administrative assistant to MBS' publicity director **Hal Gold,** has been upped to publicity promotion writer.

John Wingate of WABD's "Night Beat" added to the permanent cast of the station's upcoming "Art Ford's Greenwich Village Party." His role will be that of interviewer and assistant emcee . . . Mutual is using its original network system cue again "This is Mutual—the world's largest network" . . . WLIB is carrying a 15 minute broadcast every night this week from the National Urban League annual conference, convened from Monday (2) to Friday (5), in Detroit. **Edward S. Lewis,** exec director of the League of Greater N.Y., is emceeing the program broadcast at 7:30 p.m. . . . Mutual will kick off its second year of broadcasting the Notre Dame games on Sept. 28 with Pontiac division of General Motors picking up the tab.

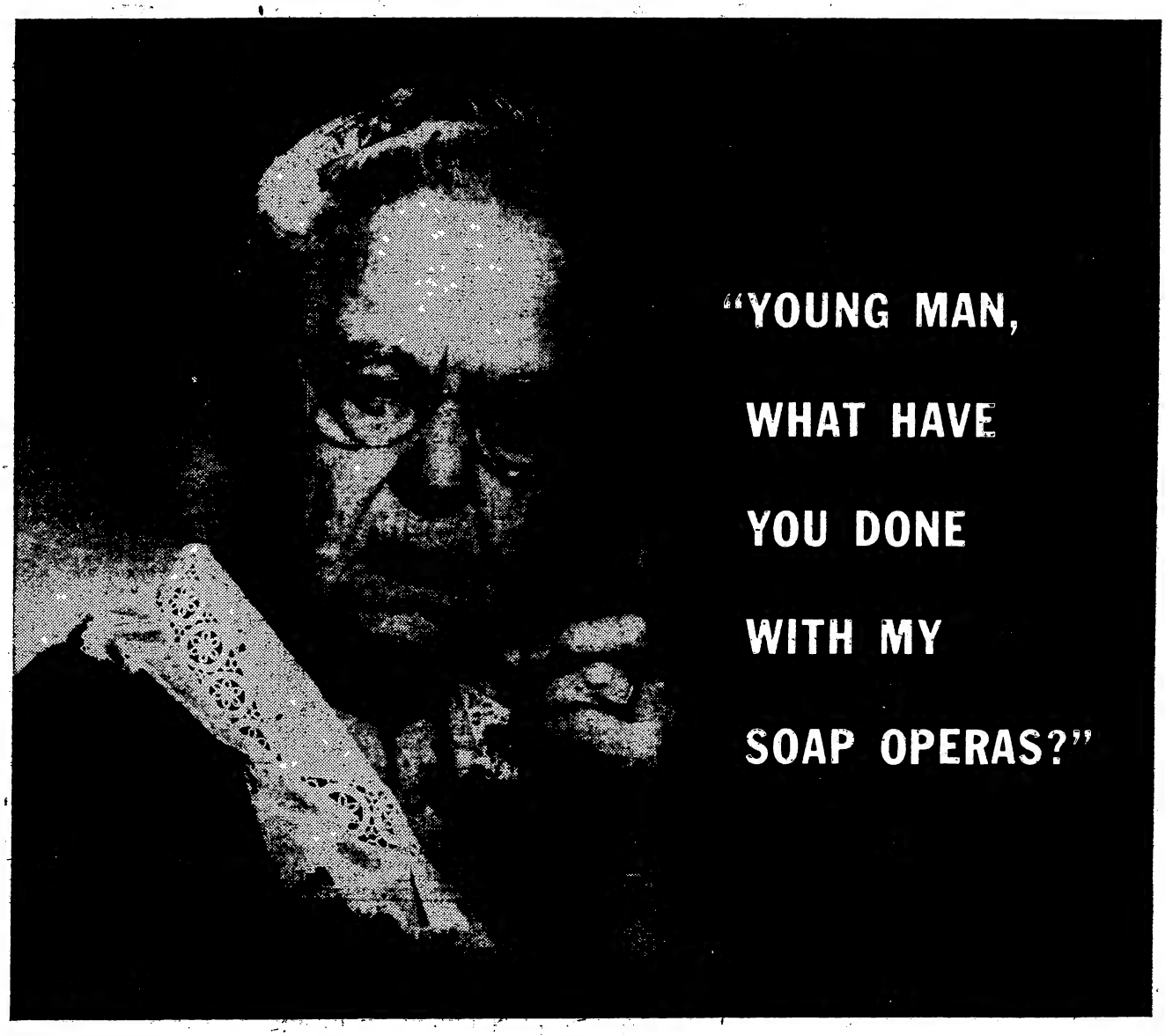
IN HOLLYWOOD . . .

Cy Howard is bounding back into tv as writer-producer of the four or six shows **Dean Martin** will do for Chesterfield on NBC-TV this season. He has been luxuriating in Paris the past two years . . . **Lou Edelman,** who'll have four shows going on three networks this fall, doesn't believe the comics can "ride" the cowboys off the air. He is perhaps more responsible than any other packager-producer for the rash of westerns due to the success of his "Wyatt Earp" series . . . **Claude Dauphin,** the French stage and tv star, is cooling on telefilms. "Paris Precinct," in which he is starred and is part-owner with **Matty Fox** and **Louis Jourdan,** has returned him not a sou in residuals although the series ahs been around for the sixth time in some markets. Shrugs Dauphin, "residuals, what are they?" . . . The writers are getting their lumps these days. **Erle Stanley Gardner** is said to have nixed more than a dozen scripts for "Perry Mason" before he found one he liked, and an adventure series producer tossed out scripts that cost him $22,000 in writer fees . . . **Jerry Lewis** denies heatedly he'll guest on the General Motors Jubilee spec Nov. 17. **Dean Martin** is a definite booking . . . Studio Film Service and the tv commercial subsidiary of Filmasters were merged into Filmercial Productions for the filming of commercials for tv . . . NBC-TV press head **Casey Shawhan** having trouble keeping up with the Jones's on his staff, three of them

IN CHICAGO . . .

Hal Stein has added WGN-TV's "Bandstand Matinee" to his freelance producing chores . . . **Jim Conway** and WBBM-TV exec producer **Frank Atlass** leaves Sunday (8) for the Mediterranean to make a film for the Naval Air Reserve . . . **Don Marcotte,** musical director of WMAQ-WNBQ, recovering from surgery in Mother Cabrini Hospital . . . **Marvin H. Astrin,** ex-Tatham-Laird, joined national division of WGN's radio sales staff . . . FM station WFMT has added 30 hours a week to its schedule, signing on at 6:30 a.m. and off at 1 a.m. Same policy of no pops or semi-classical music . . . **Bob Grant** now a regular member of WBBM's "Gold Coast Show" . . . WNBQ's garden editor, **John Ott,** to address Second World Orchid Conference in Honolulu, Sept. 22 . . . **Richard Arbuckle** named central division sales manager of NBC radio vice **Fred Lyons** who moved to New York for the post

(Continued on page 50)



We're sorry, ma'am. You've been a faithful listener for years. But there just wasn't any room for them in our plans for the future. At American Radio we're programing for today's new audience — the on-the-go housewife who's busier than ever, and who has formed new listening habits. So out go soap operas.

"What's taking their place?" you ask. **Live** music, that's what — and here's why:

1. Soap operas have dropped 37% in share of radio audience.*
2. 60.8% of today's housewives listen to music, while only 34.8% listen to soap operas.**
3. Night TV satisfies the demand for drama.***

That's why American is sold on the new **live** Herb Oscar Anderson Show, 10-11 every weekday. It's **live**, top-tune music . . . **live** singers . . . **live** orchestra. It's fun radio, and it's what today's young housewife wants.

*A.C. Nielsen
**RAB Survey of Radio and Housewives, March 1957
***Pure logic

the live one is AMERICAN BROADCASTING NETWORK

WBBM-TV's Pix Buy

Continued from page 33

rival, WGN-TV, via NTA's film network stanza, "Premiere Performance," last season.

The buy is being made apparently to counter auto dealer Jim Moran's recent rearmament with $500,000 worth of potent Warner Bros. titles for the hot Sunday night skirmishes. Moran's "Courtesy Theatre" on WGN-TV had held dominion of the period for several years and began slipping only last January when WBBM-TV's pix started making inroads. Since then its been a dogfight every week.

Surprising aspect to the purchase is that the CBS station, on the face of it, is the least hard up for old Hollywood product. Only last November, WBBM-TV stocked itself with the MGM arsenal of 723 pictures at a total cost of about $2,500,000. Presumably these were to have provided seven solid years of firstruns (at the rate of two a week), with a three-year supply of dynamite attractions.

The "Rocket 50" deal tips off to the station's disenchantment with the alleged highpoweredness of the MGM big guns. Although 39 of the NTA 50 have already been shown here, feeling appears to be that there's still plenty of potency in titles like "Guadalcanal Diary," "Forever Amber," "Grapes of Wrath," "Leave Her to Heaven," and "Gentlemen's Agreement." The film buy is to be a multi-run deal for three years, and NTA's Jonnie Graff, who's instrumenting it here, claims the package is bringing a higher price than the previous "Rocket 86" bundle of firstruns.

The NTA features, in among some of the MGM powerhouse titles, will be slotted against such "Courtesy Theatre" offerings as "Casablanca," "Johnny Belinda," "Key Largo," and "Sergeant York." The other two Windy City stations, NBC's WNBQ and ABC's WBKB, are also pitting feature films in the Sunday night battle but neither has so far come in with the heavy shelling.

The NBC station, which has the leanest feature film larder of all, being the last of the stations here to join the trend, went after the "Rocket 50" package too but lost out in the bargaining.

'Odyssey'

Continued from page 32

this type of prestige entry. Belief is that the local sponsors most able to afford "big" shows are the strictly-local variety of "prestige" sponsors who have to be most careful in their syndicated buying. The local banks and utilities, it's felt, would hop at the chance to sponsor this type of prestige show.

Additionally, the network has been encouraged by the local station response to spot-news one-shots like its Khrushchev and Tito interviews, as well as indie one-shots like "Camera Inside Russia," the 60-minute filmed tour of Russia by Los Angeles businessman Myron Zobel which picked up several sales last year.

Web doesn't expect to recoup all its costs with the syndicated reruns, but even getting back part of the original outlay will serve to encourage bigger and better entries in the future, it believes.

'Double Bills'

Continued from page 32

can be advantageous. But when selling is keyed to local and regional adertisers—such as the Ziv and Television Programs of America operations—concentrating on more than one show has its pitfalls. The local or regional advertiser in most instances can only select one show, and agency and sponsors, for another reason, expect the show being pitched to be the best offered by the particular syndication house.

Of course shows of a completely dissimilar nature do not run into the "best" problem, but most syndicated properties are in the action-adventure vein broadly aimed at the same mass audience.

Aussie TV

Continued from page 39

is about $400, plus $10 for a license, which goes into the government's coffers. Retail stores are presently securing trade via the hire purchase route, putting a set into a client's home on a low deposit and a weekly payoff of around $5 which naturally puts tv within the reach of the average Aussie householder. The Admiral set, manufactured on license here from the U.S. pattern, is currently among the top sellers.

New Line of Command At Erwin Wasey, R&R In Formalizing Merger

Merger of Erwin, Wasey and Ruthrauff & Ryan ad agencies into the new Erwin Wasey, Ruthrauff & Ryan operation (that's the formal title), with their estimated combined billings of $80,000,000, was formalized over the weekend. Erwin, Wasey prexy Dave Williams takes on the presidency of the new company, with R&R board chairman Robert M. Watson becoming chairman of the board of the new agency.

F. Kenneth Beirn, R&R president, becomes EWR&R senior v.p., while Wasey board chairman Howard Williams becomes chairman of the new finance committee and former R&R exec v.p. Roswell Metzger becomes chairman of the executive committee. Merger was consummated via an exchange of stock of both companies for the new EWR&R stock.

New agency will sport four exec v.p.'s, James B. Briggs and Jere Patterson in N.Y., Haakon Groseth and Larry Northrop in Chicago and Emmett McGaughey in Los Angeles. New agency will have nine other domestic offices plus overseas branches

Inside Stuff—Radio-TV

Chicago Sun-Times, in borrowing from Peter to pay Paul, has dropped its daily radio listings to avail space for Paul Molloy's new daily tv column, "It's the Molloy." With John Crosby's syndicated column discontinued except for the Sunday edition, the Marshall Field paper has expanded Molloy's chore from thrice weekly to a six-day full double-column. Radio is now represented in the sheet only in a three-inch listing of highlights.

New column will carry reviews, personality profiles, and inside coverage of the business with about one-third per day devoted to local tv. Molloy, who took over the Sun-Times desk from Lucia Carter last January, is being given a king-size buildup by the paper in the trade. He has recently returned from visits to both coasts and is being sent to the origination centres again in November. Molloy came to the Sun-Times from the Scripps-Howard Commercial-Appeal in Memphis, where he wrote a tv column for three years, and prior to that he was a Time-Life staffer.

NBC-TV is staging a closed-circuit "preview" of its fall season today (Wed.) for affiliates and the press, with originations in New York and the Coast. It's a one-hour show, scripted by Arnie Rosen & Coleman Jacoby, with Ton Naud producing the colorcast.

Participating will be Steve Allen, Alfred Hitchcock, Perry Como, Dinah Shore, Eddie Fisher, George Gobel, Tennessee Ernie Ford, Robert Young and William Bendix. NBC prexy Bob Sarnoff and exec v.p. Bob Kintner will also do on-camera stints.

CBS-TV has lost its rights to the "Nancy Drew" books after having done a pilot on the teenage series and gone into additional expenditures on scripts, etc. Web filmed the pilot last spring, but wasn't satisfied and called in Carol Irwin, former producer of "Mama," to take over the project.

Miss Irwin and a scripting staff set up shop and turned out three new scripts, but by that time rights to the property had elapsed and couldn't be renewed. So for the time being, the "Nancy Drew" series is out as a possibility for 1958.

First American broadcast of the performance of the Philharmonia Hungarica, composed of musicians who escaped from Hungary during that country's uprising last year, will be presented on CBS Radio's "World Music Festivals" Sept. 15.

Broadcast will consist of excerpts from the orchestra's recent Freedom Concert in Vienna, its first performance since its oranization. CBS music director James Fassett, who tapes the "Festivals" shows, will also interview Peter Scobady, the orchestra's manager. Fassett will also make an appeal for assistance for the orchestra, which needs financial help and a permanent home.

Arthur Hanna, in charge of the American Theatre Wing's radio-tv division, has set a lineup of guest directors for the Wing's "Commercials for Radio and Television" workshop course. List includes Lucille Mason of Compton; Rex Coston of Ogilvy, Benson & Mather; Russ Armbruster of Doherty, Clifford Steers & Shenfield; Chet Gierlach of McCann-Erickson; Al Cantwell of BBD&O; Russ Ford of Dancer-Fitzgerald-Sample; Chuck Kebbe of Ted Bates and Roland Howe of Ruthrauff & Ryan.

NBC's TONIGHT

ED SULLIVAN . . . DAILY NEWS
"If he can continue to lick that murderous nine-hour-per-week schedule, Jack Paar will emerge as the TV sensation of the year. So far, his 'Tonight' program has been conspicuously fine, distinguished by his good taste, and his 'pro' quality. Paar registers exactly as he is, thoroughly nice."

BILLBOARD
"NBC-TV's new 'Tonight' stanza should give late night viewers a new interest. Its star, Jack Paar, has always been an extremely personable gent, and on his new showcase, his charm and talent are even more in evidence. Paar has a real chance to put 'Tonight' back into the bigtime."

JANET KERN . . . CHICAGO AMERICAN
"This business of having a great, side-splitting 'Tonight' has got to stop or 'Tonight' will be the death of me before NBC has a chance to snatch up Paar's profitable option."

BEN GROSS . . . DAILY NEWS
"Jack, one of the keenest and wittiest entertainment personalities of our day."
"For years, critics and discriminating viewers have hailed Paar as one of the cleverest and most literate of comedians."

DICK KLEINER . . . NEA STAFF CORRESPONDENT
"Knowing Paar's record of success—success as far as the public goes—it's a good bet he'll be the next big star."

STURGIS HEDRICK . . . BUFFALO
"Jack Paar's version of the NBC 'Tonight' frolic showed possibilities in its premiere of making the After Dark fans forget all about his predecessors. His ready wit and natural charm fit nicely into the relaxed format."

BOB WILLIAMS . . . NEW YORK POST
"The more you look at Paar, the more you like him."

JACK O'BRIAN . . . JOURNAL-AMERICAN
"The Jack Paar Show last night hit its pleasantest, brightest, warmest, nicest party-mood stride . . . Now a Dandy."

JOHN FINK . . . CHICAGO TRIBUNE
"A thoughtful, perplexed and amused observer from the mad and whirling world. But Paar is Paar, a lonely man, a great comedian, and, I think, a good bet to pull 'Tonight' back into the ranks of the top-flight shows."

TIME MAGAZINE
"Paar's low-toned impudence and highhanded wit often came off engagingly."
"—it looks as if Paar might be able to realize NBC's hopes of keeping TV 'live' after 11, when many U.S. homes are surfeited with aged Hollywood movies."

ROLAND E. LINDBLOOM . . . NEWARK EVENING NEWS
"Jack Paar got off to a happy start as the boss of the newly revised 'Tonight' on NBC."
"The major burden of entertainment fell on Jack—and his style of humor was refreshing."

SHOW BUSINESS
"Paar radiates a charm and a basic intelligence (latter a rare commodity on TV) that is completely refreshing. At times his humor resembles that of a New Yorker Magazine cartoon, a condition that will rebound to his credit and increase his viewers as time goes on."

HARRY HARRIS . . . THE PHILADELPHIA INQUIRER
"Jack Paar's 'Tonight' is shaping up as a consistently amusing—and dangerously subversive—105 minutes. Subversive of sleep, that is. If you get the habit, it's like nibbling peanuts."

NICK KENNY . . . DAILY MIRROR
"I like Jack Paar's tongue-in-cheek interviews on his new 'Tonight' show on NBC-TV and if he keeps up that pace, he'll soon be the hottest thing in town."

SID SHALIT . . . DAILY NEWS
"Jack Paar's low-pressure satire is the comedy highspot of TV these nights, a refreshing switch from others' hamminess and ho-humminess."

DIRECTION—MCA

GRANADA'S

TELEVISION PRODUCTION

OF

WILLIAM SAROYAN'S PLAY

"MY HEART'S IN THE HIGHLANDS"

★

TOP OF BRITAIN'S TOP TEN

WEEK ENDING AUGUST 18th

NIELSEN 63% ★ TAM 60%

GRANADA TV NETWORK

36 GOLDEN SQUARE, LONDON W1

West Germany TV

Continued from page 39

man television—a seven-year-old electronic baby—is a publicly-supported biz. There are advertisers, it's true, but they are few and limit their "sell" to six minutes in a half-hour period each evening. But most certainly also in this respect an upbeat may be registered soon. Other "chartered citizens" of U. S. television absent from the German screens are comics, crooners and or dramatists who make regular weekly appearances. The all but rosy financial status of West Germany's tv is to blame for that.

Television began in this country about a quarter of a century ago and was supported in the early days of the Hitler regime. But it wasn't until after World War II that steps were taken to bring tv to the people. Since 1953, the six West German tv stations (North and West German, Bavarian, Hesse, South German, Southwest and Berlin) have aired each others' programs.

For the time being, the West Berlin video (SFB-TV) provides only 14 hours a month to the network. Remainder of the telecasts come in over the longest no-relay hookup in Europe, 250 kilometers from Nikolskoe in Berlin to Luebeck in Northern Germany; 70% of the viewing is live television. Also this is quite in contrast to the American tv which often includes endless hours of full-length movies. In Germany, special emphasis is also placed on drama, news and cultural shows. Further comparison between Stateside tv and the German shows that the differences are almost infinite. That also applies to the advertising rates. For one of those six minutes dedicated daily to the praises of certain national products, the sponsor pays only 3,900 D-Marks (slightly more than $900), which is also a long haul from the network rates in the U. S. Unusual is the fact that in Germany the politician really has a break. His messages can be sent into the German homes without any charge.

A big problem for the German tv is of course how to support itself. The most immediate financial problems are overcome by taxes. So every domestic tv set owner has to pay five D-Marks (about $1.20) per month. In West Berlin, the slightly more than 2,000,000 D-Marks collected in a year isn't enough to operate the local SFB-TV station. Therefore, the tax revenue from radio licensing is also tapped. Via that the SFB-TV can meet its annual budget of some 3,400,000 D-Marks. One way the W-German tv keeps its costs down is that no big stars are hired for a long term. For example, SFB-TV has in its employment a technical staff of 60 but not one actor, actress or singer. For the various programs, the talent is merely paid on a one-shot basis.

Most local film producers see in video a menace and are against the policy of selling pix to tv. Still they know that they can't beat that competition and, consequently, various steps towards cooperation have been taken. The UFA's intention to shoot vidpix may also give evidence of the fact that both media will have to live together. In West Berlin, there is the Europaeische Television Gesellschaft (ETG), headed by Paul Gordon, which has remained its status of this country's top vidpix producing outfit. Gordon has also many stateside films on his roster. Apparently, it's not too easy for him to sell programs to domestic stations due to latter's financially not too healthy situations. Gordon, however, says that he's making excellent bargains with other foreign countries. He, incidentally, also keeps selling old German feature films to both domestic and foreign stations. His outfit (ETG) claims to have the world's largest catalog (about 4,000 different programs of just every type) at its disposal.

Technically, German tv programs have considerably improved during the past months and it seems as though this trend continues.

Whether German television will ever flood the land the way it has Stateside is something many doubt. Many feel that Germans are reluctant to accept a movie show in their own living room. They argue that the cultural habits of the Germans differ considerably from the Americans and believe that it will be many years before German tv has either the money or the interest of the public to place it high on the list of mass media. Despite all this, however, the German tv people seem to be fully satisfied with the whole development. They know that they have to struggle with financial difficulties and that they have no big names to offer, but they know that nevertheless their electronic baby is very much alive and is kicking quite nicely. By all means, it has become a commonplace in West Germany's cultural world.

NIGHTTIME
WSAZ-TV
DELIVERS 1000 HOMES BETWEEN 7:30 and 10:30 P. M. FOR $1.30
The second station's cost per thousand homes is $2.39
84 Higher
The third station's cost per thousand homes is $5.42
317 Higher
AND ANYTIME WSAZ-TV delivers ONE THIRD more total homes than both other Huntington-Charleston Stations COMBINED
WSAZ-TV
CHANNEL 3
N.B.C. NETWORK

Argentina TV

Continued from page 39

private networks are reorganized and able to take cover.

Coaxial cables will soon be in use between B.A. and important cities like Mar del Plata, Rosario, Santa Fe and Canada de Gomez, which will greatly extend the scope of the telecasts. Standard Electric is also experimenting to set up a microwave connection with Montevideo, Uruguay. The power shortage plaguing Argentina at the present time is a detriment to tv progress, as power cuts in most residential districts often make tv viewing practically impossible.

The medium is making such headway in public consciousness that one of the daily tabloid newspapers with widest circulation has taken up the cause of tv wholeheartedly, and on July 6 started a weekly Saturday two-page spread on national and international tv, listing the week's programs and publishing notes on tv personalities.

Most assiduous sponsors of tv programs are the set manufacturers, Gilette continues sponsoring the 100,000 peso quiz programs on Wednesdays, which are hotly contested by Odol's similar 200,000 peso quiz.

AAP

Continued from page 33

a different angle, resulting in diverse methods of reaching the AAP agreement on payment for television use of the features. Interestingly, details of the deals were released in a joint statement by SDG and WGA.

Directors, who based their demands on a percentage of their original compensation for the films involved, will receive a total of $87,500 for the 10 pix. Writers, however, wanted a guarantee as an advance against an interest in the proceeds from all forms of tv exhibition — significantly including pay-tv—agreed to a flat $6,000 against the first $100,000 tv gross on each film and 8½ of all subsequent earnings.

WGA's inclusion of a pay-tv clause marks the first such recognition of the home boxoffice systems by any guild in Hollywood.

Payments will be made to each of the unions in 36 monthly installments, beginning Oct. 1—indicating AAP expects to have other contractual obligations cleared and the films ready for tv release in the near future. Writers' percentages of the gross after the $100,000 mark is reached will be paid on a quarterly basis with all of AAP's books open for inspection on due notice.

Ten films involved are "The Lady Takes a Sailor," "Always Leave Them Laughing," "Story of Seabiscuit," "Beyond the Forest," "Task Force," "The House Across the Street," "White Heat," "It's a Great Feeling," "Colorado Territory," and 'Flamingo Road."

Pubaffairs

Continued from page 35

has laid down a directive that "Press" henceforth will utilize NBC's own news correspondents to the fullest extent possible, ending a long-standing ban on NBC newsmen by the show.

Kintner's aim is to get more and more exposure for the web's key newsmen in an effort to heighten their prestige and popularity in the same manner with which CBS-TV has made its key correspondents household names. The "Press" manifesto is another step in Kintner's efforts to upbeat the NBC news operation, starting last June when he split off the news department into an independent operating unit and simultaneously spurred the public affairs effort by establishing the Henry (Pete) Salomon creative operation in that area.

'Last Word'

Continued from page 35

Hence the hiatus until the Sunday afternoon schedule reopens with the end of the football season.

Though "Word" has been a sustainer and been aired in fringe time periods, the panel entry (out of the web's public affairs department) has developed into one of the network's most prolific publicity-getters and one of the network's top prestige packages. Dr. Evans, incidentally, has just had published his "Dictionary of American Usage" (coauthored with his sister, Cornelia Evans), a natural promotional tiein with the show.

Brokenshire to WKIT

Vet announcer Norman Brokenshire returns to radio this week as a staffer on WKIT, 250-watt suburban outlet in Garden City, Long Island. Brokenshire will do a Monday-through-Friday disk show in the 12:15 to 2 p.m. strip.

Vidpix Chatter

Continued from page 32

McFarland, congratulating distrib outfit and producer **Russell Hayden** "for recreating this page of Arizona history of which all of us are justly proud." . . . Actor Stan Jones starred in National Telefilm Associates-Desilu's "Sheriff of Cochise" also sings and writes popular tunes, latest effort being released by Disneyland, called "Creakin' Leather." . . . As part of its merchandising campaign on "26 Men," ABC Film Syndication is offering a cardboard set of "Clicker Spurs."

Monroe Mendelsohn, Metro TV publicity director, in Cincinnati . . . **George Shupert**, ABC-Film Syndication prez, vacationing . . . Trans-Lux's Encyclopedia Britannica Film library has been sold to KHOZ-TV, Arkansas . . . RKO Teleradio has renewed MCA-TV's "State Trooper" for a second year on its o&o's KHJ, Los Angeles, and WNAC-TV, Boston, the latter station also renewing "Dr. Hudson's Secret Journal" and purchasing "Soldiers of Fortune" first-run for 52 weeks . . . WPIX, N.Y., an affiliate of the NTA Film Network, has scheduled the four Shirley Temple starrers on Sundays from 3 to 4:30 p.m., starting Oct. 20 . . . **Robert Brahm**, Gross-Krasne veep, and Mrs. Brahm (actress **Connie Carroll**) leave Friday (6) for two week cruise to South America aboard liner Coronia . . . **Bill Thourlby** back after three weeks in London, Paris and Copenhagen, where he filmed "All About Love" . . . **Rosemary Ashton**, fashion stylist, joins Transfilm's fulltime commercial making staff . . . **Guild Films** got contracts from Sweets Co. of America to do a series of teleblurbs for Tootsie Roll; **Nox Lempert** will supervise production.

Hub Strike

Continued from page 35

vertisers, who might never have tackled the two mediums.

Radio-tv execs were glad the strike was over. Plunged into a situation in which it had no previous experience, no measuring stick or guide, the stations were swamped with phone calls, complaints and all sorts of minor hassles. Several theatre exhibs complained disk jocks were too flip with their spot announcements of current attractions. Others reported they found unless saturation was used on both tv and radio, effect was miniscule. All hands were in agreement on one thing: It is impossible for radio tv to take the place of the daily newspaper. On the bonus side for radio, tv however, was the addition of many advertisers, many of whom will continue to use the mediums; a new awareness of public service, which it could again be called on to perform in case of emergency; and a new awakening and deeper respect for the tremendous service daily newspapers give the public.

During the strike, radio and tv picked up an estimated $50,000 from theatre advertising alone.

'That Extra Push'

Continued from page 32

equal access to the disks. It's how they showcase, personalize, promote and exploit, the disk shows which gives one particular station the edge over its competition. The same principle, they say, will hold true this season in the feature field.

Recognition of this factor is one reason for the popularity of the horror pix package put out by Screen Gems, a natural for promotion and exploitation. It's also evident in some of the promotion campaigns across the country. KFSD-TV, an NBC affiliate in San Diego, tieing up the upcoming "Thin Man" series with its unreeling of the Metro library, in New York, where WOR-TV, is running a contest with its fall premiere of the "Million Dollar Movie" showcase, the contest tied to the Fred Astaire dance studios and keyed to the premiere pic "The Story of Vernon and Irene Castle," starring Fred Astaire and Ginger Rogers. Westinghouse Broadcasting stations, NTA Film Network affiliates and other outlets, such as KTTV and KLTA in Los Angeles, have similar stunts for feature promotion.

Television Congress To Hear Chas. Wilson

London, Sept. 3.

In his capacity as president of the People-to-People Foundation, Charles E. Wilson, former General Electric prez and wartime Director of the Office of Defense Mobilization, will address an international assembly of tv interests during the World Television Congress to be held this month in London.

At a special Claridges luncheon on Sept. 18, which will highlight day-long seminars on world commercial television, Wilson will speak on tv as a medium of world communication, discussing the role it can play in establishing better understanding.

In addition to world representation from commercial tv interests, the congress will be attended by some 70 American tv writers, as well as a big contingent of British and foreign newsmen.

Chillers

Continued from page 33

to play the pix off for amortization purposes in early evening or afternoon time. One Screen Gems exec states he wouldn't be surprised to see the pix show up in daytime and early evening a couple of years hence, but so far no station has expressed any such intention.

As an indication of the way the pendulum has swung, the same exec points out that a year back, stations used to scratch certain pix in a given package because of the horror angles. In buying the "Shock" package, a couple of station buyers have gone down the list and pointed to a straight mystery type and said, "What's that doing here? There aren't enough horror scenes in this one."

MAURICE SEYMOUR
BROADWAY at 54th St.
NEW YORK

Mgt.: William Morris Agency

Interested in
THUNDERBIRD
FORD
Call or write SAM ANGER
TED ROWLAND Inc.
Lynbrook, Long Island, N.Y.
Delivery Anywhere in the U.S.

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES

SHE WAS MY FIRST LOVE

It seems silly to say it now. She was only eight years old. And I was not much older, really. But she was my first love, as she was the first love of millions of Americans.

Fact of the matter is that even as an eight-year-old, Shirley Temple had that certain magic. The magic of a great personality. The magic of being able to take you out of yourself. The magic of providing release from a less magical world.

In a word, she had *talent*. It seems incredible that such a tiny creature could sing the way she could. Could dance the way she could. Could capture the heart of America the way she did.

But she did all these things so well that she was the greatest motion picture personality of her time—causing a stampede of admirers that probably only a little child could lead.

I'd like to see her again as she was at her peak — and so, I'll wager, would my children, who are about the same age now that Shirley Temple was then. Together, we'd experience the magnetism that comes from the pleasure of truly great entertainment.

As it happens, my children and I will have that opportunity shortly, when four of Shirley Temple's greatest motion picture triumphs will be seen on television from coast to coast on America's dynamic new NTA Film Network.

Along with millions of other Americans, I will re-discover my first love — and my children will discover that certain magic for the first time. But this time, we'll experience that pleasure *together!*

Ben F. Michtom, chairman of the board of the Ideal Toy Company, agrees: "Shirley Temple is our first love, too. That's why we've just purchased one-third sponsorship of this outstanding program series."

America's dynamic new NTA FILM NETWORK

60 WEST 55TH STREET, NEW YORK 19, N.Y. • PLAZA 7-2100

ADVERTISERS, PLEASE NOTE:

The NTA Film Network proudly presents four great Shirley Temple masterpieces, produced by 20th Century-Fox . . .

including such all-time triumphs as: "Rebecca of Sunnybrook Farm" • "Heidi" • "Wee Willie Winkie" • "Captain January"

These outstanding feature films will receive national television coverage . . .

on four Sunday afternoons, between October 20th and December 8th . . .

They will be shown on television stations reaching 83.1% of U.S. TV homes . . .

at the most active buying period of the year —the Holiday Season!

Phone, wire or write today for screenings and complete details . . .

whether you manufacture shoe-laces or soap, cameras or camisoles, candy or china . . . whether you have a modest or a multi-million dollar budget.

These outstanding Shirley Temple films will give you the maximum exposure for your commercials . . . at a low cost per thousand . . . in a *package price* that will be attractive even to the advertiser who has yet to enjoy the selling power of television.

Circling the Kilocycles

Columbia, S.C. Television station WIS here will soon dismantle its midtown antenna tower to use a higher one mile from the city. Station, owned by Broadcasting Co. of the South, will put up a 1,522-foot tower, which will be the highest man-made construction east of the Mississippi, and topped in the U. S. only by television towers in Oklahoma (1,572 feet) and in Texas (1,571).

Omaha—Bob Froemming last week was named assistant tv program director at WOW-TV here, succeeding Ken James. Latter resigned to become program director at San Antonio, Tex. Froemming was formerly production manager at WOW-TV.

Houston—Radio broadcasts of all 1957 U. of Houston football games will be sponsored by the Continental Oil Co., and will be aired here on KTRH. Dan Rather will describe the action for Conoco throughout the season which gets under way on Sept. 21.

Columbus, Ga.—Jim Petit, former Georgia Tech football star and now publicity director for a Columbus trucking firm, will join Thad Horton this fall in broadcasting Georgia Tech's football games. Horton will do the play-by-play and Petit doing the color on the games, which are heard on a network of Georgia stations each annum.

Des Moines—Ray Stewart, director of public relations for the Iowa State Medical Society for two years, has resigned to become director of public affairs at WHTN-TV, a Cowles Broadcasting Co. station at Huntington, W. Va. Stewart was formerly associated with commercial television stations and won three national awards for program excellence.

Dallas—The Texas Showman's Club, statewide organization, will honor Lawrence Welk with the group's first "Outstanding Showman's Award," with the plaque proclaiming this to be presented to the bandleader on his Sept. 7 telecast which will originate from the new Dallas Memorial Auditorium. Welk will pay a visit here on Sept. 6 and 7.

Cleveland—WGAR has sold six agencies in football involving Cleveland Browns pro games. Carling's Brewery, via Lang, Fisher & Stashower sponsor the games with Sohio, through McCann-Erickson, Inc. Pre-game sponsors include Harold Hand & Associates and Howard Guider. Post-game sales were made to Griswold Eshleman and Howard Marks.

Montpelier, Vt.—A group headed by Ellis Erdman, general manager of radio station WTKO in Ithaca, N. Y., has purchased radio station KSKI in this city for an undisclosed price and will operate the outlet under the firm name of the Green Mountain Broadcasting Co. The transaction is subject to the approval of the FCC.

Amarillo, Tex.—With the erection of KVII-TV, Amarillo will have its third tv station, headed by Murry Woroner, former KAMQ exec. It expects to be doing business on Jan. 1, 1958. Reports indicate it will be an ABC affiliate.

Miami—Sidney Meyer, co-owner of WTVJ here and Wometco Theatres, is convalescing from minor surgery at St. Mary's Hospital at the Mayo Clinic in Rochester, Minn. He's expected to fly back to Miami soon.

Schenectady—Herb Koster, WGY announcer since June, 1955, has been named to succeed Bob Bender who left to join a station in Bradenton, Fla. Donn Chown, program manager for the 50,000-watter, said that Koster will do a 15-minute "Sports Spotlight" Monday through Friday and will handle other sports features.

Boxers' Cap Gains

Continued from page 1

Prompter tried to move in on the Robinson-Basillo fisticuffs with its own concept of guarantees—and which forced Nathan L. Halpern's TNT to make additional concessions—also points up that IBC's control of possible future deals with NBC or any of the neworks—and also for the United Artists filmization of the fight—had been watered-down. Despite the NBC-N.Y. State Athletic Commission understanding on negotiating for any of the by-product rights, it was not until considerable publicity and much bad language, including threats of litigation against Kahn's outfit that Halpern's organization succeeded in getting the show once again on the road.

This "shifting sands" stage could create a problem, for example, in baseball, where diamond stars of the calibre of Mickey Mantle could then insist on certain special tv privileges. Baseball is already so beset with and scared of antitrust violations that, unless the problem of tv rights, closed-circuit, pay-see or conventional, is not firmer than was Norris and Halpern's problem, that too could create a new headache. It is a certainty, therefore, that there will be considerable new firming-up of video rights in future sports' events.

Sees 500,000 Seats at $3 Average; Big Costs

Here's how a TNT pickup of a championship fight figures commercially:

Halpern envisions about 500,000 seats, at an average of $3 a head.

The Rocky Marciano-Archie Moore fight was the last previous high, with 350,000 seats, also figured at $3 average.

There's no such thing as 100% saturation—a 75% gross on the estimated number of seats is considered very good.

Taking the figurative but not realistic $1,500,000 gross potential of those 500,000 seats times $3, the deal is 50-50. The theatre takes 50% off the top. (Its own method of admissions is detailed below.)

Out of TNT's 50% there are some staggering costs such as:

1—That $365,000 guarantee to Robinson and Basilio;

2—A cut to IBC which can run $1-$1.50 per each $3 or $4 admission ticket at the theatres.

3—Some $150,000 in telephone wire charges.

4—Between $30,000 and $40,000 for transportation of mobile units—about 100 of the 165 theatres and drive-ins telecasting the fight will need this portable equipment. (In this, however, the exhibitors share part of the costs).

5—Costs of the basic production charges at Yankee Stadium: camera, cables, platform, announcer, director, producer, organizational costs, etc.

Some 122 cities in the U.S. and Canada will pick up the Robinson-Basilio fight. For the first time it will be on network in Canada; heretofore Toronto alone picked up a major bout but so far there are six towns in the Dominion booked: Montreal, London (Ont.), Hamilton, Champaign and two theatres in Toronto. Halpern is still trying for Quebec and Vancouver.

50-Mile Radius Blackout

The fight is blacked out within 50 miles of New York City. Joe Seiders' two drive-in Bayshore and Commack, Long Island; Walter Reade Jr.'s Trenton and Atlantic City Drive-Ins; the St. James, Asbury Park, are typical houses in the near-metropolitan sector. NBC has the radio rights.

Seider's pattern of $12 per car (minimum of four, or under) and $3 a head for any extras, is the average standard. With tax it's $13.20.

While the N.Y. State Athletic Commission had ruled that IBC had the exclusive right to peddle any tv, pix and radio rights, Halpern's TNT was in a spot because it had already sold closed-circuit franchises, and exhibitors had gone into the hole promoting and trailerizing it. It was for that reason that IBC declared its threat to "sue for (allegedly) inducing Robinson to breach his contract," etc.

FCC's Ford

Continued from page 31

since Ford left the Commission staff to join the Department of Justice, he is by no means unfamiliar with subscription tv. He was with the Commission when it authorized a test of Phonevision in Chicago and as chief of the Hearing Division he directed the agency's case in the proceedings on the merger of ABC and United Paramount Theatres and the license qualifications of Paramount Pictures. Paramount's interest in Telemeter and its former interest in Scophony, Ltd., of which Skiatron is an outgrowth, were extensively explored at these hearings.

Despite implied threats of legislation to prohibit subscription over the free channels, Congress adjourned Friday (30) without action. A week before adjournment, Sen. Charles B. Potter (R-Mich.), a member of the Interstate Commerce Committee, declared in a speech on the Senate floor that he would push for Committee hearings in January on a bill by Sen. Strom Thurmond (D-S.C.) to ban pay tv. Sen. Potter failed to mention that his Committee has already held hearings on subscription and that a staff report on the subject has been prepared.

One of the largest crowds ever to witness the swearing in of a member of the Commission was present last Thursday (29) when Ford was administered the oath by Federal Judge John J. Sirica (at one time counsel for the Cox investigation of the FCC) in the Commission meeting room. Immediately after the ceremony, Ford took off for a vacation—his first in two years—in his native state of West Virginia.

'Omnibus'

Continued from page 31

under way for S. J. Perelman to write the show); and likelihood of Laurence Olivier doing a series of one-man performances. As one of its major efforts, "Omnibus" will also do an in-depth treatment of the traffic problem in New York, with a collaborative assist from Police Commissioner Kennedy.

"Omni" has been bought as an outside package by NBC with Saudek & Co. delivering the two built-in sponsors, which allows for a break-even status insofar as the network is concerned. A third sponsor availability is still open, that representing the profit margin on the showcase.

Saudek's "& Co." represents the key administrative-production elements of previous semesters, including Cooke's continuance as host, with Kerr as drama consultant, Mary Ahern as feature editor, George Benson handling the commercial side, Henry May as art director, Richard Dunlap as staff director and Dick Thomas as production manager.

Radio-TV Production Centers

Continued from page 44

of Eastern radio spot sales topper for the net . . . WGN radio increasing its emphasis on farm programming by expanding **Norm Kraeft's** "Country Fair" to 50 minutes across the board . . . Publicist **Herb Grayson** repping CBS on an eight-day junket on the St. Lawrence Seaway which started yesterday (Tues.) . . . WMAQ-WNBQ director of operations, **John Whalley**, on monthlong vacation in Europe with his wife . . . **Ward Quaal**, WGN, Inc. veep, returned from conferences at WPIX, New York, and was off again to Minneapolis this week to meet with clients . . . **Ken Stratton** has joined WBBM sales staff . . . Fred Niles Productions filming the **Oral Roberts** religious crusades for tv for third straight year.

IN BOSTON . . .

Phys Doherty, p. r. and adv. director, WNAC-TV, arranged for **Ed Sullivan** to emcee benefit show for Boston newspapermen at Boston Garden Sept. 12 . . . **Ray Dorey**, WHDH, named member of Nat. Disk Jockey Committee for 1958 Heart Fund . . . **Dick Allen**, former Emerson College student, joined WHDH music dept. staff as a record librarian this week . . . WBZ-TV inked to carry all Nat. pro football games this season . . . WEEI broadcasting its "Beantown Varieties" show from Topsfield Fair daily through Saturday (7) . . . **Bill St. Claire**, WEEI vocalist, nabbed second place on the Arthur Godfrey talent show . . . WBZ using plugs and disk jock contests promoting their "world's largest clambake," in conjunction with Fred Snow, prexy F. H. Snow Canning Co., at Plymouth Sept. 15. **Paul E. Mills**, gen. mgr., WBZ and Snow will co-host the clambake

IN LONDON . . .

A film profile of **Charles Chaplin** will be aired by BBC-TV on Sept. 11—the night before the London preem of his latest picture "A King In New York." The 45-minute program will be introduced by **Peter Haigh** and will include excerpts from "The Gold Rush," "City Lights," "Modern Times," "Monsieur Verdoux" and "Limelight" . . . **Shirley Bassey** and **Dickie Valentine** headed the bill of Associated TeleVision's "Meet The Stars In Sunday Night At Blackpool," (1) . . . **James Rushing** to be featured in BBC-TV's "Six-Five Special" on Sept. 14 . . . **Billy Eckstine** in for a 10-hour quickie from Paris to discuss his appearance on ATV's "Saturday Spectacular" on Sept. 14.

IN SAN FRANCISCO . . .

Henry Untermeyer, KCBS general manager, is modernizing his favorite sport, polo. He'll be astride his usual horse next Sunday (8), refereeing a match at Golden Gate Park, but he'll be using a short-wave telephone to inform the spectators of what's going on . . . KRON and the California Academy of Science jointly received a second-place silver medal for tv excellence at the State Fair in Sacramento. Award was for "Science in Action," and KRON was the only Northern California metropolitan station to rate—KSWB, Salinas, took second in the non-metropolitan division for its "Salute to Baseball" . . . KPIX's Captain Fortune (Pete Abenheim) was named to the faculty of ad design at the California School of Fine Arts . . . Lotsa shifting in all three Frisco tv stations' news departments, with Shell News ditching KPIX for KRON and a new format—**Tom Franklin** moves right over to KRON, too. KRON's also starting a late-news show with **George Martin** and KPIX, minus Shell News, will use the time for its own news show on an expanded basis. KGO's moving **John Daly** to a 7:15 p.m. slot and will use the vacated 11 p.m. time for a local news show.

IN PHILADELPHIA . . .

Joseph H. Lang, former WIBG exec veepee, elected president of the Drake Hotel Corp. Lang was once pres. of WHOM, N.Y. . . . Evening Bulletin columnists **Earl** and **Anne Selby** teed off a daily five-minute late-night session (3) . . . **Margaret Mary Kearney**, educational director of the WCAU stations, received the 1957 "Woman of Achievement Award" of the Business and Professional Women's Club of Phila. . . . **Dick McCutchen**, ex-Channel 3 newscaster now on NBC's "Today" staff, did the commentary for three live pickups of WRCV-TV's "Safety Carnival" (1) . . . **Max E. Solomon**, WFIL-TV salesman, named publicity director of the 32-Carat Club, Shrine origination . . . Channel 12, now WVUE, to give cocktail party at the Barclay to introduce top brass (5).

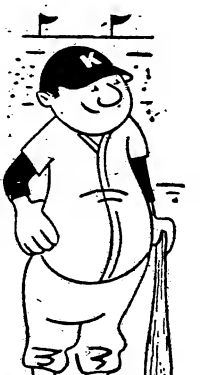
IN MINNEAPOLIS . . .

Twin Cities Reid H. Ray Films completed its eighth U. of Iowa football color film, featuring the Rose Bowl trip and a victory over Oregon State and it's being booked into Iowa theatre . . . **W. D. Donaldson** resigned as Iowa State U. tv station's program director to become senior director of the Twin Cities' new educational video station which starts televising Sept. 16. He'll produce live programs here . . . Time's local station, WTCN-TV, now goes on air daily at noon, instead of 8 a.m. . . . KSTP-TV televised Lutheran World Assembly pageant live. Event included a chorus of 52,000 voices and a procession of 800 delegates from all over the world . . . **Mell Jass**, longtime WCCO-TV commercials spieler, quit to join WTCN-TV-AM as top tv newscaster and to do nightly one-hour radio show. His five-year contract is claimed by **Phil Hoffman**, WTCN general manager, to be "one of the largest money-wise ever signed here.

THEY LOVE ME IN
ATLANTA

20.4
WSB-TV, ARB
Sunday, July 7
1:30 P.M.
MGM-TV

Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
701 7th Ave., New York 36, N. Y. • JUdson 2-2000

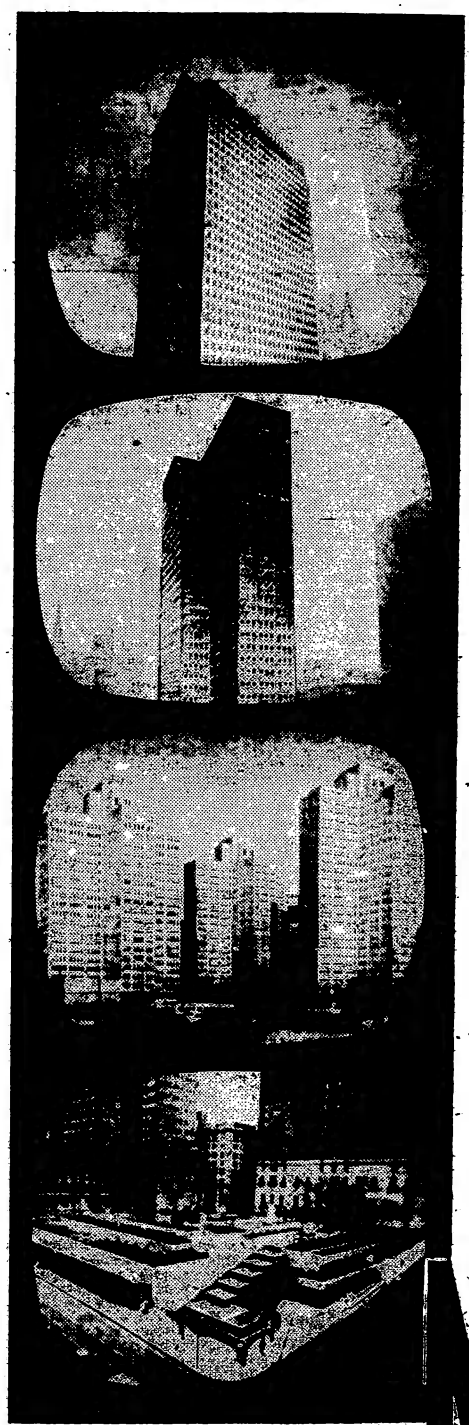


WANT TO PLAY IN THE BIG LEAGUE?

The Northwest area is *really* big league . . . 615,000 TV homes and nearly $4 BILLION in spendable income.

Why not sign up with the first place club—KSTP-TV. The Northwest's *first* TV station, KSTP-TV serves and *sells* this vital market most effectively, most economically.

KSTP-TV CHANNEL 5
MINNEAPOLIS-ST. PAUL Basic NBC Affiliate
"The Northwest's Leading Station"
EDWARD PETRY & COMPANY INC. NATIONAL REPRESENTATIVES



newest
of the
NEW
in
Pittsburgh

WIIC
CHANNEL 11

BASIC NBC-TV AFFILIATE

REPRESENTED BY BLAIR TV

Now on the Air

Jocks, Jukes and Disks

By MIKE GROSS

Don Rondo (Jubilee): "THERE'S ONLY YOU" (Broadcast Music†) looks like another clicko for Don Rondo. It's a big ballad that excellently suits his powerhouse style. "FORSAKING ALL OTHERS" (Kahl†) is another ballad with a stepout potential because of Rondo's top-drawer songselling.

The Everly Bros. (Cadence): "WAKE UP LITTLE SUSIE" (Acuff-Rose†) takes off in a hot rhythmic spurt and never lets up. It can't miss. "MAYBE TOMORROW" (Acuff-Rose†) puts the boys in a ballad mood that makes for only fair shellac.

The Ames Bros. (RCA Victor): "MELODIE D'AMOUR" (Rayven†) is a slick rhythm item set in a calypso groove which the Ames Bros. build for a big score. "SO LITTLE TIME" (Winneton†) is slick ballad material which should hit a strong spinning stride.

Bobby Helms (Decca): "MY SPECIAL ANGEL" (Merge†) is a country styled ballad that's headed for a big rackup in the pop field and is sure to build Bobby Helms into a marquee lure. "STANDING AT THE END OF THE WORLD" (Copar†) is another country ballad but with limited appeal.

Mitch Miller Orch (Columbia): "THE BOWERY GRENADIERS" (Hollis†) is an adaptation of a popular p.d. theme that could make a run similar to Miller's previous "YELLOW ROSE OF TEXAS." "WHISTLE STOP" (Cromwell*) has a bright melodic quality which the jocks and jukes will find attractive.

The Cleftones (Gee): "HEY BABE" (Rayven†) is a swinging entry headed for a big impact in the rock 'n' roll field. "WHAT DID I DO THAT WAS WRONG" (Planetary*) is a slow ballad effectively rendered in the Ink Spots' styling.

Teddy Randazzo (Vik): "KIDDIO" (Eden-Brookville†) is a rocking item with a forceful beat out of the Paramount pic, "MISTER ROCK AND ROLL." "I WAS THE LAST ONE TO KNOW" (Eden†) sets Randazzo in a quiet and meaningful ballad mood.

The Platters (Mercury): "ONLY BECAUSE" (Argo†) is a pretty ballad piece which The Platters pull along for a good spinning count. "THE MYSTERY OF YOU" (Argo†) is a fair ballad that gets a tasty treatment in the rock 'n' roll vein.

Jimmy Dean (Columbia): "DEEP BLUE SEA" (Dominion†) has a bright country-flavored beat which Jimmy Dean could push into a strong spinning item. "LOVE ME SO I'LL KNOW" (Famous*) hits a pleasant country-grooved beat for okay results.

Jess DuBois & The Hitch-Hikers (ABC-Paramount): "BEAUTIFUL LOVE" (Cromwell*) is a good debut showcasing giving the group a rocking beat and a lyric that makes some sense. "ANGELS DON'T LIVE ON EARTH" (Ampco*) is just an average ballad attempt.

Tony Martin (RCA Victor): "AT LAST" (Feist*) is an oldie that'll nab new spins because of Tony Martin's vibrant and vivid handling. "SCUSAMI" (Southern*) is a romantic item that Martin does so well.

The Skylarks (Verve): "THERE'S A BOAT DAT'S LEAVIN' SOON FOR NEW YORK" (Chappell*) gets a spinning chance via the Skylarks' jazz interpretation. "OL' MAN RIVER" (T. B. Harms*) takes on a new and interesting flavor in the Skylarks' uptempo version.

Bernie Nee (Columbia): "WHAT WOULD YOU DO" (Frank*) gives Bernie Nee a chance to work over a ballad that has a takeoff potential. "SLEEPY SUNDAY" (Dartmouth*) is a catchy item grooved in the calypso manner.

The Tracey Twins (Epic): "BECAUSE WE ARE YOUNG" (Golden West†) is the "TOO YOUNG" theme done up in rock 'n' roll wrappings. "KISSIN' DIPLOMA" (Wemar†) is a banal teen-pegged rocker.

Lonnie Donegan * (Mercury): "PUTTIN' ON THE STYLE" (Melody Trails†) is worked over with lots of topical insertions that'll get it some spinning time. "GAMBLIN' MAN" (Ludlow†) has enough folk-song drive to show off Donegan's free-wheeling style.

Les Brown Orch (Brunswick: "SWINGIN' AT THE MET" (Crystal*) swings up some operatic themes for a little instrumental fun. "DON'T YIELD TO TEMPTATION" (Atlantic*) is a so-so novelty with a vocal by Butch Stone.

Windy Hill (RCA Victor): "LIGHTHOUSE" (Empress*) is a stormy blues item that gets a solid reading to help promote spins. "HOW COME" (Empress*) is an okay entry in the rocking-blues field.

The Gallahads (Vik): "ONE LOVE ALONE" (Moon Mist†) is a pretty ballad fashioned with a western flavor which the Gallahads bring in for good spinning results. "TAKE BACK MY RING" (Moon Mist†) puts the group back in the rocking groove with average material.

Buddy Greco (Kapp). "YOU ARE MINE" (Debmar*) is a big ballad with a small lyric idea but Greco builds it with a neat vocal manner. "LEONA" (Garland*) is a wildly-paced entry which Greco blast across effectively.

Melachrino Orch (RCA Victor): "WHATEVER LOLA WANTS" is a lush instrumental workover of a tune that made some noise a few years ago. "MY HEART REMINDS ME" (Symphony House*) is another rich interpretation of the "AUTUMN CONCERTO" theme.

Frankie Avalon (Chancellor: "SHY GUY" (Debmar*) is a good rhythm number which will win some teenage approval. "TEACHER'S PET" (Magnificent†) is a bouncing rocker out of the "JAMBOREE" pic which should help the tune move on jock and juke levels.

The Poni-Tails (ABC - Paramount): "IT'S JUST MY LUCK TO BE FIFTEEN" (BMI Canada†) is a teenagers' plaintive wail which will attract some attention to this new femme combo. "WILD EYES & TENDER LIPS" (Meridian†) gives the girls a chance to show some vocal spirit but it doesn't get to mean much here.

Big Bob Kornegy (Herald): "HUMDINGER" (Angel†) rolls along at a brisk gait which Big Bob Kornegy knows how to handle. "STAY WITH ME BABY" (Shalimar†) is a shouting blues entry cut from familiar rock 'n' roll material.

* ASCAP. † BMI.

Best Bets

DON RONDO ..... **THERE'S ONLY YOU**
(*Jubilee*) ..... *Foresaking All Others*

EVERLY BROS. ..... **WAKE UP LITTLE SUSIE**
(*Cadence*) ..... *Maybe Tomorrow*

AMES BROS. ..... **MELODIE D'AMOUR**
(*RCA Victor*) ..... *So Little Time*

BOBBY HELMS ..... **MY SPECIAL ANGEL**
(*Decca*) ..... *Standing at the End of the World*

MITCH MILLER ORCH ..... **THE BOWERY GRENADIERS**
(*Columbia*) ..... *Whistle Stop*

LAWRENCE WELK
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

Haley Nixes Return Bid To Britain; P.A.s Hurt Disk Sales, Manager Sez

Philadelphia, Sept. 3.

Jim Ferguson, manager of Bill Haley's Comets, who recently returned from a tour of the Brtfish Isles with the bandsman, explained why Haley had nixed a return bid to Great Britain and the Continent at $15,000 a week for six weeks. The rock 'n' roller also refused the same money to play South America.

"The history of these overseas tours show they hurt an artist's record sales," Ferguson said. "Take Bill's recent British tour. For years we've had a half dozen numbers up in the charts. After playing Great Britain we dropped out of the top 20. We made $60,000 on the tour. But last year we sold 7,000,000 disks in England. The revenue from the platters alone amounted to $152,000. Is it worth while to travel all that distance just to endanger that kind of money?"

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	**Around World 80 Days**	**Sound track**	Decca
2.	**Frank Sinatra**	**A Swingin' Affair**	Capitol
3.	**Mantovani**	**Film Encores**	London
4.	**The Weavers**	**At Carnegie Hall**	Vanguard
5.	**My Fair Lady**	**Original Cast**	Columbia
6.	**Harry Belafonte**	**Calypso**	RCA Victor
7.	**Lena Horne**	**At The Waldorf**	RCA Victor
8.	**Nat Cole**	**This Is Nat King Cole**	Capitol
9.	**Ella Fitzgerald**	**Sings Rodgers & Hart**	Verve
10.	**New Girl In Town**	**Original Cast**	RCA Victor
11.	**Erroll Garner**	**Concert By The Sea**	Columbia
12.	**Three Penny Opera**	**Original Cast**	MGM
13.	**Fitzgerald-Armstrong**	**Ella & Louis**	Verve
14.	**Nat King Cole**	**Love Is The Thing**	Capitol
15.	**Edmundo Ros**	**Rhythms of the South**	London
16.	**Johnny Mathis**	**Wonderful, Wonderful**	Columbia
17.	**Shelly Manne**	**My Fair Lady**	Contemporary
18.	**Mantovani**	**Great Operatic Arias**	London
19.	**Harry Belafonte**	**Evening With Belafonte**	RCA Victor
20.	**Eydie Gorme**	**Swings The Blues**	ABC-Paramount

Album Reviews

Bing Crosby: "Ali Baba and the 40 Thieves 40"; "A Christmas Story (An Axe, An Apple and a Buckskin Jacket)" (Golden). Simon & Schuster's wax offspring, Golden Records, has taken a major step in the package goods field with the release of these two Crosby packages. On both sets label has blended story and a song into a waxed theatrical production that has so much taste and charm that the moppets, for whom the albums are pegged, will have to fight against the oldsters taking 'em over. The treatment of the material is the important thing here. In addition to Crosby, who is in exceptional vocal form as narrator and songster, the composers and lyricists rate equal billing. For "Ali Baba" Mary Rodgers (daughter of Richard Rodgers) supplied the music to Sammy Cahn's words. It is a happy blending. Score uses rhythm and ballad to good effect with "I Love You Whoever You Are" shaping as a pop stepout. "A Christmas Story," book and lyrics by Arnold Sundgaard to Alec Wilder's music, has all the qualities to become a Yule classic. The story of a young boy's dream in the Kentucky frontier 100 years ago will appeal to the young 'uns and undoubtedly touch a lot of oldsters. And "How Lovely Is Christmas" will grab an important spot when 1957's Yule-tune sweepstakes begin.

"Run of the Arrow"-"Man of A Thousand Faces" (Decca). With the disk companies in a continuous scramble for film soundtrack music, Decca continues to ride herd. On the cover of "Run of the Arrow," an RKO-U release, the late Victor Young is given top billing which is as it should be since Young's soundtrack of "Around The World In 80 Days" is a Decca click. However, it doesn't show Young off in a too original light. The motif is western and predictable and the success of the album will be in direct proportion to how the pic does at the b.o. Same goes for Frank Skinner's score for "Man of a Thousand Faces." It's strictly pegged for screen coordination and doesn't get to mean much on its own.

Sonny James: "Sonny" (Capitol). Since Capitol's release of "Young Love," Sonny James' popularity has spread from its southern originations to the urban areas north of the Mason-Dixon line. This new package strengthens his grip. His twangy style is constantly appealing and he really takes over when he tackles such familiars as "Secret Love," "Near You," "Heartaches" and "Because Of You."

The Four Sergeants: "World War I Songs in Hi-Fi" (ABC-Paramount). There's enough nostalgia packaged in this set to drum up sales and plays. The musical roundup of tunes popularized in the World War I era are standup items even in the rock 'n' roll era of the mid-50's. The Four Sergeants (Frank Raye, Jimmy Arnold, Harry E. Clarke, Nelson E. Starr) show a lot of style as they vary pace from a zippy "Good Morning Mr. Zip, Zip, Zip" to a schmaltzy "Till We Meet Again." The song fest is unnecessarily interrupted by a reading of "Flanders Field" by David Rose.

Stanley Melba Orch: "Steppin' in Society" (Grand Award). The mass record buying crowd is developing a crush on the society bandleaders (evidenced by the click Epic album by Lester Lanin) so Stanley Melba, who has been drawing the chic crowd to the dance floor of the Cotillion Room of New York's Hotel Pierre, should have no trouble spreading his style. And his style is pegged strictly for dancing. In this package, he gives the Melba beat to 17 numbers in a way that makes it difficult to sit out any number.

Jazz Releases

Bing Crosby-Bob Scobey: "Bing With a Beat" (RCA Victor). Bob Scobey's Frisco Jazz Band has put Bing Crosby in one of his happiest and swingiest vocal frames. The evergreens are ever-bright when Crosby and Scobey match wits.

Art Blakey's Jazz Messengers: "Play Lerner and Loewe" (Vik). Blakey's too far out to come to any common meeting ground with composer Frederick Loewe. The tunes are culled from "My Fair Lady," "Brigadoon" and "Paint Your Wagon."

Ray Charles: "The Great Ray Charles" (Atlantic). None of Ray Charles' pipes here but plenty of his piano. It's a standout entry in the field.

Tony Scott Orch: "The Complete Tony Scott" (RCA Victor). This is probably one of the best of clarinetist Tony Scott's showcasings. His big band treatment of the standards in the set display a hip inventive quality that everyone can appreciate. The band's personnel, by the way, reads like a Who's Who In Jazz.

Joe Castro: "Mood Jazz" (Atlantic). This is an excursion into the mood music field via the jazz route and Joe Castro makes it a highly interesting trip. His 88-ing is deft and sharp with a standout jazz mood prevailing throughout. *Gros.*

The Coasters, Five Satins, Sunny Thompson's orch and other rock 'n' roll units have been booked for a musical revue to be staged at the Municipal Auditorium, San Antonio, Sept. 20.

VARIETY 10 Best Sellers on Coin Machines

1.	**TAMMY** (5)	*Debbie Reynolds*—*Coral*; *Ames Bros.*—*Victor*
2.	**GONNA SIT RIGHT DOWN** (7)	*Billy Williams*—*Coral*
3.	**IT'S NOT FOR ME TO SAY** (6)	*Johnny Mathis*—*Columbia*
4.	**DIANA** (4)	*Paul Anka*—*ABC-Par.*
5.	**TEDDY BEAR** (8)	*Elvis Presley*—*Victor*
6.	**IN THE MIDDLE OF THE ISLAND**	*Tony Bennett*—*Columbia*; *Tennessee Ernie*—*Capitol*
7.	**GOLD MINE IN THE SKY** (1)	*Pat Boone*—*Dot*
8.	**WHITE SILVER SANDS** (7)	*Don Rondo*—*Jubilee*; *Dave Gardner*—*OJay*
9.	**AROUND THE WORLD** (10)	*Victor Young*—*Decca*
10.	**RAINBOW** (6)	*Russ Hamilton*—*Kapp*

Second Group

	SHANGRI-LA	*Four Coins*—*Epic*
	FASCINATION	*Jane Morgan*—*Kapp*
	HONEY COMB	*Jimmy Rodgers*—*Roulette*
	BYE, BYE, LOVE	*Everly Bros.*—*Cadence*
	SEND FOR ME	*Nat King Cole*—*Capitol*
	THAT'LL BE THE DAY	*Crickets*—*Brunswick*
	LOVE LETTERS IN THE SAND	*Pat Boone*—*Dot*
	STARDUST	*Billy Ward*—*Liberty*
	BON VOYAGE	*Janice Harper*—*Prep*
	I OVE ME TO PIECES	*Jill Corey*—*Columbia*

Numbers in parentheses indicate number of weeks song has been in the Top 10.

LONG-PULL BALLADS PAY OFF

Joe Carlton Sets Up Own Diskery; Raising Capital From Pubs, Talent

Joe Carlton, who settled his contract with RCA Victor last week after a four-year stand as the company's pop artists & repertoire chief, is setting up his own disk company, to be known as the Carlton Record Corp. Carlton, who is investing $20,000 of his own money in the company, expects the company to be capitalized at $250,000 with the coin to be raised by investments of a minimum of $2,500 from about 100 performers and publishers who have shown interest in the project. Carlton said that he had 37 investors already lined up.

The new company is expected to launch its first releases in about four or five months. The disk label will have a name different from the corporate title. Carlton is arranging for office space on West 57th St. and will then proceed to set up his organization. Since several publishers are joining the venture as investors, Carlton is accenting the point that he does not intend to enter the publishing business as an adjunct to the diskery.

Dave Kapp, who was Carlton's predecessor in the Victor pop a&r slot, also set up his own diskery, Kapp Records, after his exit from that company and shaped it into a successful indie operation both in the single and album markets.

Col Reshuffles LP Club Echelon

Columbia LP Record Club reshuffled its exec setup last week with four new appointments.

Richard Brun has been set as new director of fulfillment (care of subscriber orders); John R. Farmer has been promoted to post of director of electronic data processing; John W. Hurley has been named assistant to Farmer, and A. C. Kindler has been promoted to director of warehousing, inserting and shipping.

In addition to directing the fulfillment operations of the club, Brun will serve on the exec planning staff for processing methods. Farmer will direct the electronic data processing and will preside over a planning staff which will determine future electronic data programs. Hurley is being transferred to the New York h.q. from Terre Haute, Ind., where he had been data processing supervisor, Kindler had been associated with Montgomery-Ward for 16 years before joining the Col operation last March.

Johnny O'Connor Back In Pub Biz Via Andy Quinn, Decca Songsmith-Singer

Johnny O'Connor is going to reactivate his Woodward Music Co., chiefly primed by a 24-year-old Buffalo songsmith-singer Andy Quinn, who whipped up seven tunes and was signed pronto by Decca. Five of the seven tunes will go into the Woodward catalog; two will be published by Decca's Northern Music affiliate.

The first couplet, "Back to School Again Blues" and "Rock-a-Boogie," is being rushed by Decca as a special release to the deejays this week, at which time Quinn will do the disk jockey swing through Buffalo, Cleveland, Detroit, Pittsburgh, Philadelphia, Boston and New York. Thereafter, O'Connor figures that Quinn is good for personals, which General Amus. Corp. will agent.

Quinn's background is athletic director of a Buffalo youth council where O'Connor discovered him. While his metier is in the r&b metier, he also writes and sings ballads.

Basie, Joe Williams Join Roulette Roster

Count Basie and vocalist Joe Williams are the latest to fall in on Roulette's pacting spree. For the past few years, both Basie and Williams had been recording for Norman Granz's Verve label.

Diskery's plans are to record Basie and Williams together and as individual acts. Within the past few weeks, Roulette has set deals with Pearl Bailey, Milton Berle and Keefe Brasselle.

S&S Label Exits RIAA in Row Over Fed. Excise Tax

First defection in the Record Industry Assn. of America has come from Simon & Schuster's disk operation, Golden Records. According to Arthur Shimkin, who heads up the Golden unit, diskery is bowing out of the RIAA at the end of current term.

Golden's exiting stems from its dissatisfaction with the RIAA's inability to obtain Federal excise tax relief. The Government now taps the diskeries for 10% of its original billing price.

Excise tax relief is of particular importance to Golden because it feels that it's paying much more of proportionate share of production costs since the bulk of its line is marketed at 25c. For the past year, Golden has been working on its own to get an excise tax exemption on 25c disks.

The RIAA was launched in 1951 and one of its main objectives since then has been to obtain excise tax relief legislation. According to John Griffin, org's exec secretary, it's still foremost on the agenda.

MGM Hikes 78 Prices

MGM Records is the latest company to drive a nail into the 78 rpm coffin. Following the lead taken by other diskeries in the past few months, MGM is hiking its tab on the 78s to $1.15.

New price schedule on the 78s go into effect Oct. 1.

TAKES TIME TO CRACK 'TOP 40'

Record companies and music publishers are learning that patience pays off.

In the past few months the music boys have been sticking with their tunes and/or disks longer than ever before and supplying every promotional and plugging chance to help get them off the ground.

This has been particularly noticeable in the ballad field.

Ballads usually are slow-breakers but according to publishers and disk men, it has become increasingly difficult to get 'em exposed because of the deejay penchant for "Top 40" programming. This virtually limits exposure to the fast-breaking rhythm or rock 'n' roll items and has put a big block in the way of the ballad material.

One diskery exec figured that before the spread of "Top 40" programming, a good ballad could begin to take hold in an eight-to-10 week period after release. Now with constant work and no plugging letup, the takeoff time has been extended to between four and six months.

This long wait has, heretofore, discouraged the publishers and diskers. Their thinking had been that the effort wasn't in proportion to the payoff. In recent weeks, though, many of them have revised their thinking.

The switch stems from the action of such tunes as "Wonderful, Wonderful," "It's Not For Me To Say" and "Till." Despite the "Top 40" block, the tunes held on for months getting sporadic play and then broke through for a payoff. And the payoff for publishers and diskers on breakthrough ballad material is substantial. For the diskers it has plus sales value be-

(Continued on page 59)

BREGMAN OUT, KESSEL INTO VERVE A&R SLOT

Hollywood, Sept. 3.

Barney Kessel take over artists & repertoire supervision of all singles and all country & western and rhythm & blues albums for Verve following the departure over the weekend of Buddy Bregman as a&r director, Bossman Norman Granz henceforth will supervise all pop and jazz albums, tightening his control over the operation.

Bregman was released from his pact by Granz last Friday (30). It's known that there has been a widening rift in the organization for some months.

ASCAP Tunesmith Battle Vs. BMI Due To Spread Over Entire Show Biz Map

The ASCAP tunesmiths' battle against Broadcast Music Inc. and the major broadcast networks is due to spread all over the show biz map this fall. When pre-trial examinations resume this month after a summer hiatus, an increasing number of names, not directly related to the suit, are due to be subpoenaed by one side or the other to give testimony.

Prominent among the show biz personalities who will be asked to testify will be Bing Crosby. Crosby came into the case when he blasted BMI in a letter to the U. S. Senate committee investigating the broadcast operation. BMI at that time said that Crosby would be called to testify about his allegations that "pressure" is being exerted in favor of BMI songs.

The calling of Crosby in the pre-trial exams is expected to touch off a whole flock of depositions by other names. Frank Sinatra, for instance, has also been prominently identified with the ASCAPers' cause and may also get the subpoena call to testify under oath.

On the other hand, the ASCAP songsmith's attorney, John Schulman, may call a couple of dozen performers who issued statements recently to the effect that they have not been subject to any pressure in the selection of their material. In this roster are such names as Dinah Shore, Benny Goodman, Sammy Kaye, Rudy Vallee and Nat King Cole.

Now four years old, the ASCAP tunesmiths' suit against BMI and the broadcast webs is still due to run for a considerable time before it comes to trial, especially if a round-robin of subpoenas to sundry show biz names is made. The legal costs of the suit, which have been immense for both sides to date, will rise proportionately as the pretrial testimony mounts up.

Roosevelt Inks Chase, Blackwell as Cleffers

Roosevelt Music is continuing to wrap up BMI cleffers. Last week the publishing firm added Otis Blackwell and Lincoln Chase to its writing staff.

The duo supplements Roosevelt's current writing staff which includes Charlie Singleton, Jesse Stone, Winfield Scott, Larry Coleman and Alicia Evelyn. Firm is run by Hal Fein.

RCA, Kleenex In Co-op Drive For Como Packages

RCA Victor, which has been riding recently with a flock of promotional tie-ins with non-show business outfits, has now wrapped up a cooperative deal with Kimberly-Clark, makers of Kleenex tissues and sponsors of the Perry Como NBC-TV show. Campaign, which will run from Sept. 23 through Nov. 1, is pegged onto Como's Victor album releases.

In this tie-in, some 40,000,000 boxes of Kleenex tissues will include a coupon offering a special EP platter premium titled the "Perry Como Highlighter Album," a collection of six tunes culled from Como's albums. The EP will be offered for 50c. as against the usual $1.29 EP price. The album will only be available as a Kleenex premium.

The promotion is due to get heavy impetus when Como opens his fall series under the Kimberley-Clark banner Sept. 14 on 180 stations.

A special plug of the premium EP will be made on the Oct. 12 show. RCA Victor, meantime, is readying a promotional contest involving some 3,800 disk jockeys, with the first prize to be a sports car. Extensive point-of-sale promotional material is also being supplied to Kleenex dealers.

Victor had previously set into motion promotion deals with such companies as Heinz Soups, Pabst's Beer, Montgomery-Ward, Schrank pajamas and others.

Sen. Juke Bill 'Not Forgotten'

Washington, Sept. 3.

Legislative efforts to amend the 1909 Copyright Act so as to make jukebox performances subject to licensing will continue later this year via hearings by the Senate Judiciary Committee's Subcommittee on Patents, Trademarks and Copyrights, Sen. Joseph O'Mahoney, chairman of the subcommittee, said the bill to amend the Copyright Act has "not been forgotten."

Sen. O'Mahoney promised new hearings sometime this year, although he could not set the exact date. The bill, No. 1870, has been getting strong support from the American Society of Composers, Authors & Publishers, Broadcast Music Inc., the Songwriters Protective Assn. and other music biz organizations. The Music Operators of America, representing the jukebox industry, is just as strongly opposing efforts to amend the Copyright Act.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	Cleveland—(Grossman)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Tammy (Northern)	1	2	2	1	2	2	1	1	1	1	1	1	116
2	2	*Around the World (Young)	2	1	1	2	1	1	2	2	6	2	2	3	107
3	7	†Fascination (Southern)	3	3	3	9	3	3	3	..	..	..	3	..	58
4	3	*Love Letters Sands (Bourne)	6	10	10	4	5	..	5	3	2	4	4	5	56
5	4	*Gonna Sit Down (Chappell)	..	9	..	3	7	5	6	..	5	3	6	2	53
6	6	†White Silver Sands (Southern)	4	7	7	5	..	..	4	..	4	..	5	..	41
7	9	†Middle of Island (Morris)	5	..	6	..	4	..	..	10	..	7	7	4	34
8	5	*Old Cape Cod (Pincus)	8	4	..	6	..	..	7	7	8	8	..	..	29
9	12	*Teddy Bear (Gladys)	..	..	..	7	..	..	..	4	3	6	..	..	24
10	8	*Not For Me to Say (Korwin)	..	..	8	..	..	4	8	..	..	9	8	8	21
11	10	*Rainbow (Robbins)	9	..	4	10	..	6	..	..	10	..	9	..	18
12	13	†Bye, Bye, Love (Acuff-R.)	..	..	..	8	..	..	..	6	7	10	..	..	13
13	..	†Bon Voyage (Ardmore)	..	6	..	..	6	..	..	..	..	..	..	..	10
14A	..	†Diana (Mellin)	..	..	..	..	..	..	10	..	9	..	..	6	8
14B	..	†Soft Sands (Weiss & B.)	..	5	9	..	..	..	..	..	..	..	..	..	8

Golden Records Banks On Bing Crosby Packages For Its Fall Album Drive

Simon & Schuster's Golden Records label is banking on Bing Crosby for its fall package push. Golden is issuing two Crosby sets, his first for the label, to be peddled at $2.98. The packages are "Ali Baba and the 40 Thieves 40" by Mary Rodgers (music) and Sammy Cahn (lyrics), and "A Christmas Story" by Arnold Sundgaard (book and lyrics) and Alec Wilder (music).

In an unprecedented move, another company, Kapp Records, is joining Golden's Crosby kick with single releases of tunes from the albums. Dave Kapp, who heads up the Kapp label, has picked up four tune from the sets and re-

(Continued on page 59)

Disk Arrangers Want Billing

Vic Schoen Hits Deejays For Not Giving Credit To Men Who Create 'Sounds'

The disk jockeys in the east and midwest are not being responsible to the industry. That's the opinion of Coast-man Vic Schoen who has setup quarters in the east for his chores as musical conductor and arranger for CBS-TV's "The Big Record," which tees off Sept. 18.

Schoen's beef against the deejays is that they're not giving credits to the disk's arranger. Schoen, who arranged Patti Page's "Old Cape Cod" (Mercury) and Billy Ward's "Star Dust" (Liberty), feels that the jocks are unnecessarily remiss in this respect. "The way a record sounds is the arranger's conception," he says, "and it's information the record buffs want along with whose singing the song." He points out that, on their own, the Coast deejays have steadily been giving this info with the intro patter that goes along with the disk. "And furthermore," he said, "credits are the arrangers' bread and butter."

The value of an arranger to a recording has been gaining recognition steadily at the disk companies. Many diskeries now include an arranger credit on the label copy feeling that this is the kind of information the consumer as well as the disk jockey wants.

The arrangement's importance to a disk, Schoen claims, can be pointed up by the recent deluge of disk artists on tv who are asked to supply the original arrangement for the studio orch's "live" workover. Such key arrangers as Nelson Riddle and Gordon Jenkins, Schoen states, are getting due credit from the platter spinners on the Coast and the jocks on the eastern and midwestern stations should follow suit.

Schoen has been arranging for the past 25 years, 18 of which as a Decca pactee where he did all of the work for the Andrews Sisters. He's now freelancing as an arranger-conductor.

Ted Heath Set for 1st Coast Date by Norman In Jazz Concert Series

Hollywood, Sept. 3.

Gene Norman has set the first Coast appearance of England's Ted Heath and the reunion of the original Bob Crosby Dixieland Band as the highlights of his forthcoming fall jazz concert. Norman who is celebrating his tenth year of promoting such one-night bashes here has set the following dates for the coming season.

Stan Kenton orch kicks off Norman's jazz concerts along with the Hi-Lo's Sept. 27 at the Shrine. Annual Dixieland Jubilee, to be co-produced with Frank Bull, will reassemble the Crosby band at Shrine Oct. 11. Fats Domino, LaVern Baker, Clyde McPhatter, Latopline a rhythm & blues show Oct. 15, and on Nov. 2 the Heath band along with Carmen McRae, one-nite at the Pasadena Civic Aud.

Big ASCAPer Accent In 'Hospital Night' Lineup

"Hospital Star Night," benefit show for the Long Island hospitals at Roosevelt Raceways in Westbury, L.I., next Tuesday night (8), will have a wide representation of ASCAPers in the cast. Paul Cunningham, ASCAP prexy, is musical director of the show and such composers as Irving Caesar, Arthur Schwartz and Ferde Grofe will baton their own works. Paul Whiteman is also due to play George Gershwin's "Rhapsody in Blue."

Produced this year by Mike Todd and Elliott Murphy, show's lineup will also include some of the top names in show biz. Jinx and Tex McCrary are chairman of the benefit show's committee.

David Rose, MGM pactee, booked for four Pasadena Pops Concerts at the Santa Anita track, Calif., Sept. 6-13-20-27. Concerts are sponsored by the Pasadena Junior Chamber of Commerce.

Esoteric Changes Name To Counterpoint Label

The Esoteric label has changed its handle to Counterpoint Records. Diskery, headed up by Bill Fox, is heading out on a stepped up program of pop, jazz and longhair releases.

First single dates set up by Rudy De Saxe, pop artists & repertoire chief, are with thrush Serena Shaw. Counterpoint also plans a fall release of 10 stereo tapes which will include classical as well as folk and jazz music.

ITALY SLAPS TAX ON JUKE INDUSTRY

Rome, Aug. 27.

A jukebox tax has been slapped on the many record-players which have recently invaded this country's cafes and bars. Tax was agreed upon by reps of the interests involved, during meetings with SIAE, the Italian Society of Authors and Editors (Italy's equivalent of ASCAP in the U.S.).

Basically, though exact levies are not disclosed, these will be of two kinds, divided into two categories according to price of the service (tokens are still being used until metal coins are standardized in this country).

LESTER LANIN

Southampton, New York, Sept 1.

One of the season's most gala events was the HENRY FORD II, birthday party. As usual Mr. Ford marched the Lester Lanin Society Orchestra throughout his estate at 6 a.m., to the tune of "The Saints Go Marching In."

EPIC ALBUMS (LN-3340-3240).

V.I.P.'s 3 Vivienne Sets

V.I.P. Records is going on an all-out push on singer Vivienne, scheduling three albums for release within the next three months. Vivian Della Chiesa, label's artist Vivian Della Chiese, label's artist & repertoire chief.

The first two albums are already set. The kickoff package is tagged "Remember Me," a pop compilation, and the followup will be a package of Christmas carols.

Small Combo Reviews

VIRGIL GONSALVES SEXTET
Fack's I, San Francisco

This spot is trying to reactivate itself as a jazz joint with a modest weekends-only policy. Current attraction is a Frisco group which has some record time and extends itself artfully in the modern jazz idiom.

Nattily attired in tan Bermuda shorts and blue jackets, Gonsalves' band whips through a collection of modern jazz standards including "Well You Needn't" and "Bags Groove," as well as a number of originals by various members of the group. Chief feature of the group is the nifty trumpet playing of Mike Downs and the tenor sax of Danny Pateris. Leader Gonsalves handles the baritone sax chores and announcements in a competent manner.

With good promotion this club will resume it's career as a jazz joint. The Gonsalves Sextet attracts a good following of crew-cuts and could build a substantial draw. *Rafe.*

CAL TJADER QUINTET
Black Hank, San Francisco

A veteran jazz joint, the Black Hawk is currently scoring with Cal Tjader's group, in a fashion which is surprising everyone. Tjader, former George Sfearing sideman, has been leading his own group out of here for several years mixing Latin numbers with jazz tunes. Recently, however, he has jumped forward as a major draw and is currently packing this club even on the usually light nights.

Chief factors in the booming Tjader draw are the success of his Fantasy records—currently the top-selling sides on that indie label—and the topnotch manner in which the group performs. Tjader, a youthful, scholarly looking lad, doubles from vibes to bongos; Vince Guaraldi, handles piano chores; Gene Smith, bassist, is a particularly strong asset with an engaging manner audiences dig; and Al Torres, is a drummer.

Tjader's program mixes Cole Porter ballads medleys of "Porgy and Bess" tunes, jazz standards like "Bernie's Tune" and a special Latin set in which the jazz group is joined by Luis Kant, conga drummer, to belt out "Ritmo Caliente." Both Tjader and Guaraldi sell ballads well and Wright doubles with Guaraldi for some effective blues specialities.

Tjader bows out of the Hawk at the end of September and begins an eastern swing. *Rafe.*

BOB McGREW ORCH (8)
Broadmoor Hotel, Colorado Springs

Summer tourist season finds the Broadmoor in full swing and the Bob McGrew orch holding for an 8-week session extending into early September, playing daily for dinner in the main dining hall and moving to the lakeside terrace for dancing three nights per week.

McGrew has fronted the Broadmoor music for several seasons now, and previously had long engagements in the Drake, Chi, and the Kansas City Club in K.C. Music is in the society groove appropriate for the crowd which loafs the summer here in the shadow of the Rockies.

Instrumentation, in addition to

(Continued on page 59)

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York (R. H. Macy Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Boston—(Jordon Marsh Co.)	Philadelphia—(Record Mart)	Chicago—(Lyon-Healy)	Kansas City—(Katz Record Center)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Memphis—(Trentwood Records)	Atlanta—(Rich's Dept. Store)	Minneapolis—(Dayton's Dept. Store	Cleveland—(Highbee's Store)	Portland—(6th Ave. Records)	San Francisco—(Sherman Clay Co.)	Denver (Denver Dry Goods)	Hollywood—(Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**AROUND THE WORLD** (Decca) Soundtrack (DL 9046)	2	4	1	2	1	2	2	1	2	1	1	2	1	1	1	2	1	1	1	170
2	3	**ELVIS PRESLEY** (Victor) Loving You (LPM 1515)	1	1	..	6	..	1	1	..	..	3	6	4	2	..	2	..	7	2	3	104
3	4	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)	5	2	2	8	..	7	..	2	..	5	..	6	8	8	8	1	2	6	4	91
4	5	**FRANK SINATRA** (Capitol) Swinging Affair (W 803)	4	..	3	7	4	5	6	4	3	4	5	..	..	..	6	3	5	8	..	87
5	3	**NAT KING COLE** (Capitol) Love Is the Thing (W 824)	3	5	4	5	..	4	3	7	1	2	..	5	..	10	3	9	9	..	..	84
6	6	**MANTOVANI** (London) Film Encores (LL 1700)	..	6	..	3	7	..	4	..	..	9	2	10	3	2	5	..	4	..	..	66
7	7	**KING & I** (Capitol) Sound Track (T 740)	7	9	9	..	2	..	8	..	5	7	..	..	..	6	4	..	..	..	10	43
8	11	**LESTER LANIN ORCH.** (Epic) Dance to Music of (LW 334C)	..	..	8	1	3	..	5	..	..	6	..	..	..	..	..	..	..	..	5	38
9	8	**ROGER WILLIAMS** (Kapp) Fabulous '50s (KXL 5000)	..	3	..	..	..	..	..	3	..	8	..	3	..	4	..	..	10	..	..	35
10	9	**OKLAHOMA** (Capitol) Soundtrack (SAO 595)	8	..	..	..	9	..	..	..	4	..	..	..	10	3	..	..	..	..	2	30
11	12	**JOHNNY MATHIS** (Columbia) Wonderful, Wonderful (CL 1028)	..	..	..	4	..	3	9	..	..	..	..	..	..	..	..	..	..	4	..	24
12	14	**EDDY DUCHIN STORY** (Decca) Soundtrack (DL 8269)	6	..	..	..	5	..	..	..	..	..	..	..	9	7	..	..	..	9	7	19
13	19	**TENNESSEE ERNIE** (Capitol) Spirituals (T 818)	..	..	..	..	..	..	..	..	8	10	..	9	4	..	..	..	..	..	6	18
14A	18	**PERRY COMO** (Victor) We Get Letters (LPM 1463)	..	7	..	..	..	..	..	6	..	..	3	..	..	..	..	..	..	..	..	17
14B	..	**FRED WARING** (Capitol) Waring in Hi Fi (W 845)	..	..	..	..	..	..	..	..	..	..	..	..	5	5	..	10	..	..	7	17
16	13	**POLLY BERGEN** (Columbia) Bergen Sings Morgan (CL 994)	..	..	..	9	..	..	..	..	..	..	..	..	..	..	7	..	6	..	8	14
17A	16	**LENA HORNE** (Victor) Lena at the Waldorf (LOC 1028)	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	12
17B	20	**JACKIE GLEASON** (Capitol) Velvet Brass (W 859)	..	..	..	..	8	..	10	..	6	..	8	..	..	..	..	..	..	..	..	12
17C	15	**AFFAIR TO REMEMBER** (Columbia) Sound Track (CL 1013)	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	3	..	..	12
20A	17	**HARRY BELAFONTE** (Victor) Calypso (LPM 1248)	9	..	..	..	..	..	8	..	..	..	..	..	7	..	..	..	..	..	..	9
20B	..	**HARRY BELAFONTE** (Victor) Evening Belafonte (LPM 1047)	..	10	6	..	..	..	..	..	..	..	..	..	..	9	10	..	..	..	..	9
22	..	**JULIE LONDON** (Liberty) About the Blue (LPM 3043)	..	..	..	..	..	8	..	..	10	..	7	..	..	..	..	..	..	..	..	8
23	24	**TENNESSEE ERNIE** (Capitol) Hymns (T 756)	..	..	..	10	..	..	7	..	..	..	..	..	..	..	..	9	..	..	..	6
24	..	**EYDIE GORME** (ABC-Par) Eydie (150)	..	8	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	4
25	..	**JACKIE GLEASON** (Capitol) For the Love Hours (W 816)	10	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	2

Juke Ops Want 'Free Speech' Vs. Sundry Tax Raps

Boston, Sept. 3.

Does playing a record on a jukebox involve the principle of free speech?

The Music Operators' Assn. of Mass., jukebox org, contends it should have the same guarantees. Through their attorneys, Brown, Rudnick & Freed, they're filing a bill in equity this week charging that an attempt to license a jukebox by exacting a fee is a prior restraint on free speech.

The whole thing started last Jan. 1, when juke ops found they were tabbed license fees of $160 per machine per year in Boston under new licensing fees set by the city. The tab breaks down this way: state charges $50 for a Sunday license, city charges $50 for weekday license and $50 for Sunday, and there is a Federal tax of $10, total $160. Ops hollered loud charging the fees were excessive and cutting into their profit margins, but to no avail.

The juke attorneys say they will challenge the license fees on the aspect of free speech as guaranteed by the Commonwealth of Massachussetts and the Federal Constitution. They will also attack the fees as an excessive charge for services (policing of the machines, which the city says is mandatory). Playing of a record is a form of entertainment which does not deprive it from the protection of the free speech guaranteed by the U.S. and state courts.

Film Scores Considered Independent Art Form Aside From Plug Value

Toronto.

Editor, VARIETY:

So the trade is "puzzled" over the release of film scores on records? What about the public? There are many hundreds of film and music enthusiasts who buy these records because they appreciate the music and recognize it as a skillful and valid form of composition. Is this so strange?

For years, composers such as Steiner, Korngold and Alfred Newman were inundated with requests for recordings of their scores. But the studios, the publishers and the record companies turned a deaf ear.

Regrettably, far too many mediocre scores are being recorded and not enough of the good ones. The type of film the music was written for determines the choice, not the quality of the music. If the picture is "big" in budget, screen size and star values, the score will probably be recorded. Should it be the work of a good composer, such as Antheil's "The Pride and the Passion," well and good. But this is seldom so. It will probably have been written by a hack, who will be described on the sleeve as "a master" together with so much drivel about composing for films that intelligent people are put off by it. A good score for a film of modest values and a small ad-publicity campaign stands little chance of being recorded.

There is an unfortunate tendency on the part of many people to refuse to give to film music a life of its own. It was written for a film, so let it stay with the film, seems a general attitude. It is described as formless, and is compared unfavorably with symphonies and concertos. Those of us who enjoy listening to film scores do so with the knowledge that they were written for a special purpose, and in the belief that film music is a form of composition as is opera, ballet and chamber music. The film is responsible for more new music being composed today than any other source—far more than the concert hall, and the work of men like Rozsa, Steiner, Newman, Waxman, North, Leonard Bernstein, Dunning, Smith, Wallace and many others frequently contains a craftsmanship and expression of new ideas that are not recognized when their music is confined to film. So why should it not be heard apart.

Gerald Pratley
CBS Film Commentator

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**DEBBIE REYNOLDS** (Coral)	Tammy*
2	7	**PAUL ANKA** (ABC-Par.)	Diana†
3	3	**JOHNNY MATHIS** (Columbia)	It's Not for Me to Say* Wonderful, Wonderful†
4	2	**BILLY WILLIAMS** (Coral)	Gonna Sit Right Down*
5	..	**JIMMY RODGERS** (Roulette)	Honeycomb†
6	5	**PAT BOONE** (Dot)	Love Letters in The Sand* Goldmine In The Sky*
7	4	**ELVIS PRESLEY** (Victor)	Teddy Bear*
8	10	**RUSS HAMILTON** (Kapp)	Rainbow†
9	9	**CRICKETS** (Brunswick)	That'll Be The Day†
10	6	**JERRY LEE LEWIS** (Sun)	Whole Lot Of Shaking†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*TAMMY—"Tammy & Bachelor"-F	Northern
2	4	*AROUND THE WORLD—"Around World In 80 Days"-F	Young
3	..	†DIANA	Mellin
4	2	*GONNA SIT RIGHT DOWN	Chappell
5	5	*IT'S NOT FOR ME TO SAY—"Lizzie"-F	Korwin
6	..	†FASCINATION—"Love In The Afternoon"-F	Southern
7	7	†WHITE SILVER SANDS	Southern
8	3	*LOVE LETTERS IN THE SAND—"Bernardine"-F	Bourne
9	10	*RAINBOW	Robbins
10	6	*TEDDY BEAR—"Loving You"-F	Gladys

(*ASCAP †BMI F-Films)

JAPAN STEPPING UP HOME-GROWN JAZZ

Tokyo, Aug. 27.

Jazz interest in this city, which was at its peak three years ago, is having a flurry of revival indications topped by a jazz lineup booked into Shinjuko's Komo Stadium from Sept. 25 to Oct. 6. Show will then move to the Umeda Koma in Osaka for 10 days.

The three-hour two-a-day sets will be split between jazz concert presentation and musical comedy staging.

Lineup includes female vocalists Izumi Yukimura, Peggy Hayama, Kiyoko Murayama and Miyoko Kuroiura with Nancy Umeki a possible added starter if she returns from the U. S. in time. Male jazz dispensers include Bimbo Danao, Jimmy Shigeta, Manolo Valdes and Teruo Hata. Vocal groups are the Dark Ducks and Lilio Rhythmaires. Big bands booked are the Sharps and Flats and George Kawaguchi and his All Stars. Jazz combos will be the Rhythm Aces, the Six Joes and the Crazy Cats.

Rudy Taylor to R-G-R

Rudy Taylor has joined the artists & repertoire staff of the Rama-Gee-Roulette disk combine. He replaces Joe Guercio who resigned to go with Eydie Gorme as musical director.

The diskery's a&r operation is topped by Hugo Peretti and Luigi Creatore.

Boston Jazz Fete Pulls 47G Despite Weather

Boston, Sept. 3

Harold Leverant, producer of the North Shore Jazz Festival in 30,000-seat Manning Bowl in nearby Lynn, which had to be pulled inside to 7,000-seat Boston Arena for the last night (25), because of rain, reported the jazz bash grossed $47,000 and played to 15,000 persons.

With a newspaper strike on, jazz show had to use radio, tv, carcards, posters and billboards. The exploitation netted a 6,500 aud for the Arena bash, which featured Sarah Vaughan, George Shearing, Count Basie.

Leverant said he would try another North Shore jazz bash next year.

Can.'s Collier Quintet Set Upstate N.Y. Trek

Toronto, Sept. 3.

Ron Collier Quintet, Canadian jazz quintet, is making its bow in the U.S. in a series of concerts in upstate New York starting Oct. 29. A library of original pieces is being written by Collier, Norm Symonds, a Toronto composer, and others. The Collier combo was the only Canadian crew represented at the recent Stratford, Ont., festival.

Phil and Miriam Peters, of Schenectady, N. Y., are promoting the Collier concerts in that city, Albany and Troy.

MORE LECTURERS FOR HAL LEVY'S USC COURSE

Coast ASCAP tunesmith Hal Levy is teeing off another semester in songwriting at the U. of California in Los Angeles Sept. 17 with a series of guest lecturers, including Alan Jay Lerner, Richard Adler, Dinah Shore and Mitch Miller.

Course is on popular lyric writing and covers such topics as copyrights, manuscript preparation, publication and song sharks.

4 Showmen to V.I.P.

V.I.P. Records has added the Four Showmen to its talent roster.

Vocal quartet, currently appearing at the Horizon Room, Pittsburgh, will come to New York shortly for recording sessions under Vivian Della Chiesa, label's a&r topper.

Col's Phono Line Booms

Orders on Col's phonograph line at its recent annual sales convention jumped almost four times ahead of orders at the 1956 conclave. The sales orders were pulled in at Col's sales meet in Miami July 26-29.

The Col phono line runs from $29.95 models to machines that are tabbed at $1,995. All the machines in the line showed an increase with the consoles and consolettes pacing the field. The portables also held up on the sales end.

Bing, Satchmo In Freelancing Diskery Spree

Disk fans will soon be needing a scorecard to keep track of the recording stars if the freelancing bug spreads.

The artist-label confusion was spotlighted this week with the release of Bing Crosby on Simon & Schuster's Golden Records and the Kapp label. This brings Crosby's disk affiliations up to six companies. A Decca pactee for more than 20 years, Crosby recently went non-exclusive and has been recording for Capitol, Verve, RCA Victor as well as Decca.

Louis Armstrong is another freelancer who's been making the diskery rounds. Also a longtime Decca pactee who went non-exclusive, Armstrong has been waxing for Columbia, Verve and the Decca labels. Latter diskery, incidentally, recently issued a deluxe musical biography of Armstrong.

Dorati, Mpls. Symph Hit Mid-East Trail for ANTA Int'l Cultural Program

Maestro Antal Dorati and the Minneapolis Symphony Orchestra kick off their one-month tour of the mid-East next Saturday (7) in Greece with the premiere of the modern American work, Henry Cowell's "Music for Orchestra, 1957." Dorati and the Minneapolis Symphony are making the first swing of an American symph through such places as Baghdad, Teheran, Karachi, Lahore, Beirut, Ankara, Istanbul, Zagreb and Belgrade.

Cost of the tour is being underwritten by the ANTA-administered President's Special International Program for Cultural Presentations. Orch was originally set to stop over to Syria but recent political developments cued cancellation of that date.

Dorati, who commissioned the Cowell work to be preemed in Athens, has also scheduled another Cowell composition, "Persian Set," as a goodwill gesture for the concerts in Teheran in Iran, Sept. 16-17. Following the final concert in Belgrade, the Minneapolis Symphony will plane home, but Dorati is staying overseas to conduct two additional concerts with Seventh Army Symphony in Stuttgart, Oct. 13, and the Concertgebouw in Amsterdam, Oct. 22.

STUDS TERKEL'S BOOK ON 'GIANTS OF JAZZ'

"Giants of Jazz" by Studs Terkel (Crowell; $3) traces the history of jazz from King Oliver to Dizzy Gillespie via slightly fictionalized portraits of a dozen of jazzdom's most significant contributions. While the book is intended to feed a teenager's interest in jazz, or to stimulate it, it's also worth an adult's time if he's looking for a primer on jazz appreciation.

Author is a Chicago actor-writer-disk jockey who, in the latter role, is noted for his genuine enthusiasm for jazz and folk music. Same enthusiasm is projected in "Giants," his first book-size penning effort. Each of the bios start at about teenage and trace career development thenceforth. In each case, Terkel makes it clear in the narrative fabric what the distinctive musical qualities are that a newcomer to jazz might look for.

Book contains an ample discography on each of the 12 artists and makes a fine shelf item in any high school library. Also has possibilities, if paired with a companion LP, of being sold in music stores as a jazz appreciation package for teeners.

Les.

Nola Consolidates

V. J. Nola Recording Studios has completed its expansion program with the consolidation of all its facilities at Steinway Hall, N.Y., where it now occupies four floors.

New setup has 30 studios for tape and disk recording, film shooting and video rehearsals. Formerly, Nola had been operating with two branch offices.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

**ASCAP †BMI*

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Jack Lacy—WINS—New York	Jerry Strong—WMAL—Washington	Ken Garland—WPOR—Portland, Me.	Stan Richards—WORL—Boston	Perry J. Brown—WTAO—Cambridge	Jack McDermott—WHIL—Medford	Leo La Brache—WMOO—Milford	Len Libman—WFEA—Manchester	Alan Fredericks—WGBB—Freeport	Larry Brownell—WKBW—Buffalo	Nick Nickson—WBBF—Rochester	Lou Baril—WIBX—Utica-Rome	Jack Bennett—WHWB—Rutland	SOUTH: Bob N. Perry—WCKR—Miami	Bob Lyons—WQAM—Miami	Bob Elliott—KENT—Shreveport	John Wrisley—WIS—Columbia	Tommy Reynolds—WDXB—Chattanooga	Jim Lowe—WRR—Dallas	Chuck Blore—KELP—El Paso	Don Keyes—KILT—Houston	Roger Clark—WNOR—Norfolk	MIDWEST: Don Bell—KIOA—Des Moines	Phil Rose—KFBI—Wichita	Ron Dunn—WBRB—Mt. Clemens-Detroit	Bill Bennett—WDGY—Minn-St. Paul	Will Lemay—WSAI—Cincinnati	Johnny Bell—KYW—Cleveland	Joe Angello—WOHO—Toledo	Gene Plati—KELO—Sioux Falls	John Michaels—WOKY—Milwaukee	FAR WEST: Frank Kalil—KYKT—Tucson	Mike Day—KDAY—Hollywood	Ira Cook—KMPC—Los Angeles	Andy Wilson—KPAL—Palm Springs	Bob Holmes—KSJO—San Jose	Lyn Ross—KDB—Santa Barbara	Tony Larson—KUDY—Denver-Littleton	Bruce Vanderhoof—KGW—Portland, Ore.	Claude Brimm—KOL—Seattle	TOTAL POINTS
1	1	8	**Debbie Reynolds**	Coral	*Tammy	3	1	1	5	3	..	2	..	..	..	1	2	..	..	..	1	1	8	3	1	..	5	1	..	1	5	1	..	1	..	4	..	2	1	1	..	1	1	..	2	228
2	4	9	**Paul Anka**	ABC-Par	†Diana	4	..	..	1	1	1	..	1	2	..	..	..	..	..	..	7	..	2	..	3	1	..	3	..	2	..	1	..	..	1	..	2	5	..	..	..	9	..	5	147
3	7	11	**Elvis Presley**	Victor	*Teddy Bear	9	..	..	6	6	8	..	6	9	2	..	..	..	..	..	9	6	2	..	5	..	..	..	..	..	..	..	3	..	..	7	1	5	4	..	..	4	..	9	97
4	2	13	**Billy Williams**	Coral	*Gonna Sit Right Down	..	2	..	..	..	..	..	5	..	..	..	..	..	8	..	2	2	10	..	2	..	..	..	..	5	..	7	..	2	..	..	3	..	2	2	..	6	..	..	..	95
5	6	5	**Jimmie Rodgers**	Roulette	†Honeycomb	2	..	..	..	..	..	..	..	5	1	..	1	9	..	2	..	..	..	5	..	..	..	..	..	..	3	..	..	..	..	..	7	..	..	..	6	..	..	8	72
6	8	2	**Crickets**	Brunswick	†That'll Be the Day	..	..	8	..	..	3	..	..	1	9	8	3	..	..	..	..	..	4	..	..	2	..	..	..	1	..	7	..	..	..	..	..	8	3	5	1	91
7	5	11	**Don Rondo**	Jubilee	†White Silver Sands	..	3	..	..	..	..	7	..	..	..	..	..	..	4	7	..	4	..	..	7	9	..	..	..	..	..	..	5	..	8	4	..	..	9	..	..	3	..	62
8A	19	7	**Tony Bennett**	Columbia	*Middle of the Island	..	6	6	..	..	..	1	..	..	2	10	7	1	..	10	..	..	..	..	..	..	..	..	..	..	..	9	..	10	..	..	..	5	..	..	..	..	8	72
8B	17	7	**Jerry Lee Lewis**	Sun	†Whole Lot of Shaking	..	..	..	..	..	..	..	10	..	..	..	..	..	..	1	..	..	..	..	..	5	..	8	1	..	4	..	2	..	..	..	..	..	..	6	..	59
10	9	11	**Nat King Cole**	Capitol	†Send for Me	..	5	3	8	..	..	..	9	..	..	..	..	..	1	..	10	..	..	..	..	..	..	..	8	..	..	..	..	4	..	..	5	..	7	..	..	3	..	..	59
11	18	6	**Dick Jacobs**	Coral	*Fascination	..	..	..	..	..	..	..	..	..	7	9	4	4	..	..	..	3	..	6	..	..	..	..	..	..	..	..	..	..	3	9	..	..	..	6	..	..	2	..	58
12	3	18	**Johnny Mathis**	Columbia	*It's Not for Me to Say	..	8	..	9	8	..	..	..	..	..	..	..	..	5	5	..	..	..	..	..	..	..	9	..	6	..	10	..	..	..	6	..	6	..	..	2	..	..	57
13	12	16	**Everly Bros.**	Cadence	†Bye, Bye, Love	..	..	..	..	..	..	9	3	..	..	..	..	..	..	9	..	5	..	..	..	..	..	..	..	..	..	..	..	..	10	1	3	..	..	..	7	..	6	47
14A	26	4	**Jane Morgan**	Kapp	*Fascination	7	4	..	2	2	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	46
14B	13	16	**Patti Page**	Mercury	*Old Cape Cod	..	..	..	..	5	..	..	7	..	..	..	..	..	6	..	..	8	..	..	..	..	..	3	..	3	..	..	..	10	..	..	..	..	..	..	..	..	..	..	41
16A	11	17	**Pat Boone**	Dot	*Love Letters in the Sand	..	9	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	3	..	6	..	..	..	..	2	..	..	..	..	..	..	..	..	..	8	..	..	..	..	41
16B	15	6	**Jill Corey**	Columbia	†Love Me to Pieces	..	10	..	..	..	..	4	..	..	6	9	..	..	..	..	..	9	..	..	..	..	..	7	..	..	..	5	..	7	..	..	..	..	3	..	..	7	10	..	..	39
18A	29	4	**Pat Boone**	Dot	†Remember You're Mine	..	..	..	..	..	..	5	..	..	3	5	6	..	..	..	..	..	..	..	..	10	..	..	4	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	39
18B	16	6	**Jimmy Dorsey**	Fraternity	*June Night	..	..	..	..	..	..	..	..	..	..	10	..	3	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	33
20A	41	3	**Della Reese**	Jubilee	*And That Reminds Me	1	..	..	4	4	..	10	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	4	..	3	..	8	6	..	..	..	10	..	..	..	..	..	33
20B	..	8	**Larry Williams**	Specialty	†Short Fat Fanny	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	6	..	..	..	..	10	2	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	32
22	24	2	**Gene Vincent**	Capitol	†Lotta Loving	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	4	9	..	9	..	4	..	..	..	..	..	..	2	..	..	32
23A	..	1	**Micki Marlo**	ABC-Par	†What You've Done to Me	..	..	..	3	7	5	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	28
23B	28	3	**Kay Starr**	Victor	*My Heart Reminds Me	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	27
25	20	13	**Victor Young**	Decca	*Around the World	..	7	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	4	..	27
26A	10	8	**Russ Hamilton**	Kapp	†Rainbow	..	..	4	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	10	..	4	..	..	..	..	..	..	26
26B	..	3	**Chordettes**	Cadence	†Just Between You & Me	8	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	10	..	..	..	..	..	..	..	6	..	9	..	..	..	9	..	..	..	..	..	..	25
28	..	3	**Bobettes**	Atlantic	†Mr. Lee	6	..	9	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	8	..	..	2	..	..	..	..	5	..	..	..	..	..	25
29	23	4	**Ron Goodwin**	Capitol	†Swinging Sweethearts	..	..	..	..	..	..	..	..	..	4	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	21
30A	..	8	**Vaughn & Eckstine**	Mercury	†Passing Strangers	10	..	7	7	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	8	..	18
30B	..	1	**Elvis Presley**	Victor	†Mean Woman Blues	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
32A	25	10	**Dell Vikings**	Dot	†Whispering Bells	..	..	5	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	17
32B	21	13	**Billy Ward**	Liberty	*Stardust	..	..	..	..	..	6	..	..	..	..	..	..	..	..	8	..	..	7	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
32C	40	4	**Dorothy Collins**	Coral	†Soft Sands	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
32D	..	1	**Ricky Nelson**	Verve	†My One & Only Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	8	..	..	..	8	..	..	1	..	..	..	16
36A	27	4	**Pat Boone**	Dot	*Goldmine in the Sky	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	16
36B	..	6	**Elvis Presley**	Victor	†Loving You	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	15
38A	..	1	**Faron Young**	Capitol	†Love Has Come My Way	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
38B	..	3	**Dick Hyman**	MGM	†Band of Angels	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	14
38C	..	12	**Dave Gardner**	OJay	†White Silver Sands	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	1	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	14
41A	..	6	**Satin**	Ember	†To the Aisle	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	8	..	..	9	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
41B	..	1	**Rover Boys**	Vik	†Soft Sands	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
43A	..	8	**Ferlin Huskey**	Capitol	†Fallen Star	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	9	..	..	6	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	13
43B	..	1	**Rosemary Clooney**	Columbia	†Can't Lose Blues	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
45	45	23	**Jimmy Dorsey**	Fraternity	*So Rare	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	10	..	..	..	14

(Copyright Variety, Inc. All Rights Reserved)

three to GO!
teddi king
I WAS A CHILD TILL TONIGHT
c/w THEN IT STARTS AGAIN
with Hugo Winterhalter's Orchestra and Chorus
47-20-7026
bonnie scott
SUGAR CORSAGE
c/w I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
47/20-7025
perez prado
LEYENDA MEXICANA
(Legend of Mexico)
c/w BEAUTIFUL MARGARET
47/20-6990
America's favorite speed... 45 RPM
RCA VICTOR
RADIO CORPORATION OF AMERICA

Roseland, N.Y., Sets 350G Band Roster

The touring name bands will be making a New York stop if Lou Brecker has anything to do about it. Brecker, owner of Roseland Dance City, has set a budget of close to $350,000 for the coming season to get the top names into his ballroom.

Brecker feels that the reason the Gotham hotels have cut down, or eliminated entirely, their dance-band policy is that most of them have been spoiled by the old days when a name orch would come in for $2,500 a week. The prices have gone up since then, but the hotel managements aren't willing to go along with them.

Brecker, who's celebrating the 40th anni of Roseland's Gotham bow, believes the dancers will come out for the bands and that they're worth the price. On tap for the coming Roseland season are Les Brown, Richard Maltby, Ted Lewis, Xavier Cugat and Chuck Cabot, who has been whipping up a storm in the midwest.

SIAE, Italo's ASCAP, Gets Hot Potato of Deciding What Songs to Be Tv'd

Rome, Aug. 27.

Popular songs to be transmitted by RAI-TV, the Italo radio and television network, will henceforth be selected by a special commission named by the SIAE, ASCAP. Drastic policy change was announced here, thus ending the long controversy over song selections by Italy's government-subsidized network, stemming from the fact that only songs selected by RAI get a proper play under the local monopolistic setup, the major Italo outlet for music.

Previously, methods of selection had been repeatedly criticized by songwriters and music editors, while charges of irregularities were also commonplace. RAI feels that putting matter squarely into hands of authors and editors' organization would appease them.

First work facing the new commission will be the selection of the first 100 songs to be broadcast during the next season by RAI-TV. So far over 3,000 songs have been entered in the competition, making selection task a difficult one. Expected it will take some months before a decision is reached.

VALENTINE TO U. S.

Glasgow, Sept. 3.

Dickie Valentine, English vaude and tv singer, will plane to the U.S. Sept. 21 for tv and nitery dates.

He is currently headlining at the Empire vaudery here.

Styne and Cahn
"THE THINGS WE DID LAST SUMMER"
THE PERFECT After-Vacation SONG
Styne and Cahn Music Co. Inc

RETAIL DISK BEST SELLERS

VARIETY — Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Records)	Cleveland—(Record Rendezvous)	San Francisco—(Columbia Music)	Hollywood—(Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**DEBBIE REYNOLDS** (Coral) **Tammy**	1	1	3	1	4	2	1	2	..	1	4	4	9	5	..	1	1	1	1	145
2	8	**PAUL ANKA** (ABC-Par) **Diana**	2	5	4	3	5	..	4	..	1	8	1	6	8	6	4	3	..	..	7	98
3	4	**JIMMY RODGERS** (Roulette) **Honeycomb**	..	9	..	7	8	..	3	1	2	..	..	7	..	2	..	10	..	2	2	67
4	7	**CRICKETS** (Brunswick) **That'll Be the Day**	5	6	5	6	1	7	7	..	..	9	..	1	6	7	..	..	..	..	6	64
5	2	**JOHNNY MATHIS** (Columbia) **It's Not For Me to Say**	..	..	..	8	2	8	2	..	..	5	5	3	..	..	..	..	3	8	..	55
6	10	**JERRY LEE LEWIS** (Sun) **Whole Lot of Shakin**	..	4	..	..	3	..	5	..	..	..	..	..	4	1	..	2	9	..	..	49
7	17	**RUSS HAMILTON** (Kapp) **Rainbow**	7	..	2	..	..	4	10	..	..	..	..	..	1	..	7	..	..	10	3	45
8	3	**BILLY WILLIAMS** (Coral) **Gonna Sit Right Down**	..	..	..	..	6	5	..	..	..	4	..	..	..	..	..	4	2	..	5	40
9	..	**ELVIS PRESLEY** (Victor) **Loving You**	..	..	..	..	..	..	..	..	4	..	..	..	2	..	2	..	5	5	..	37
10	9	**NAT KING COLE** (Capitol) **Send For Me**	6	..	..	5	10	..	..	..	..	6	..	9	..	..	3	..	..	..	..	27
11A	21	**MANTOVANI** (London) **Around the World**	..	10	..	2	..	..	..	3	..	..	..	..	..	..	..	..	..	4	..	25
11B	15	**EVERLY BROS.** (Cadence) **Bye, Bye, Love**	..	..	..	..	..	..	4	6	7	..	..	..	..	..	..	6	..	7	..	25
13	..	**PAT BOONE** (Dot) **Remember You're Mine**	..	..	..	..	..	..	..	..	..	..	..	..	7	3	6	..	..	4	..	24
14A	23	**BILLY WARD** (Liberty) **Stardust**	..	2	..	..	..	10	..	..	..	..	10	..	3	..	..	..	..	..	9	22
14B	..	**BOBETTES** (Atlantic) **Mr. Lee**	..	8	9	..	..	..	..	8	..	..	3	..	..	..	5	..	..	..	..	22
14C	11	**DON RONDO** (Jubilee) **White Silver Sand**	..	..	..	9	..	3	6	..	..	..	8	..	..	..	..	..	..	9	..	22
17	13	**VICTOR YOUNG** (Decca) **Around the World**	..	..	10	..	9	1	..	10	..	..	..	..	..	..	..	..	..	..	..	21
18	16	**LARRY WILLIAMS** (Specialty) **Short, Fat Fanny**	..	..	..	..	..	..	..	..	10	10	..	..	5	4	..	..	..	6	..	20
19	..	**JANE MORGAN** (Kapp) **Fascination**	..	7	1	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	19
20A	6	**ELVIS PRESLEY** (Victor) **Teddy Bear**	3	..	..	10	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	18
20B	5	**PAT BOONE** (Dot) **Love Letters in the Sand**	8	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	4	..	..	18
22	..	**SATINS** (Ember) **To the Aisle**	..	..	..	..	..	..	4	5	..	..	..	..	..	..	..	..	..	..	..	13
23A	20	**AMES BROS.** (Victor) **Tammy**	..	..	..	..	..	..	..	9	3	..	..	..	..	..	..	..	..	..	..	10
23B	14	**JOHNNY MATHIS** (Columbia) **Wonderful, Wonderful**	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	10	..	..	10
23C	..	**DAVID CARROLL** (Mercury) **Fascination**	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	5	..	..	10

Air Force PX's Booming U.S. Platters Overseas; Sales Up 400% Over 1956

By HAZEL GUILD

Wiesbaden, August 27.

AFEX, the Air Force Exchange System for stores throughout the Air Force installations in Europe, is booming the U. S. record business here—and at the same time is building up a new group of thousands of record buyers with its huge expansion of its record departments.

"We jumped from a permanent stock of 200 records to a permanent stock of 1,300 titles throughout all our major installations," said Anthony DeCarlo, himself a professional musician as well as chief record buyer for the massive AFEX chain of outlets. "The increase same about this spring, and to date our record business shows a 400% increase this year over last."

Generally, DeCarlo finds, airmen in Europe like to buy European-made record players, and Stateside records. Siemens, Grundug, Telefunken, Braun, Philips record players and radio sets are stocked at the AFEX stores, with customers insisting on hi-fi and the best in equipment.

"Platters sell more here by artist than by tune," commented DeCarlo. "Top light classic sellers are Kostalanetz, Mantovani, and Melachrino Strings, in that order. We've moved 33,000 titles by these three in the last three months, and are selling 56 titles on Kostalanetz alone.

"When we first stepped up our record departments several months ago, we had lots of scare buying, servicemen grabbing up 10 or 12 platters at a time, but now that they know the larger record departments are here to stay in AFEX stores, buying has slowed down to the normal." Using an IBM system to keep quick track of what records are moving, the AFEX exchanges sell records in nine countries and three continents, including Turkey, Spain, France, Germany, England.

"Elvis Presley and Harry Belafonte were way ahead on the popular platters," aodded DeCarlo. "Presley sold a minimum of 6,000 platters of every one of his big numbers." LP's account for 66% of the exchange business, 45's make up the other third, and the only 78's in stock are children's records.

DeCarlo said: "We're building up permanent record buyers among the airmen, many of whom will ultimately be record buyers back in the States."

Col Adds District Mgrs. To Handle Phono Line

Columbia has added four new district managers to handle its phonograph line. They are Frank J. Richter, Jean J. White, Len J. Molenda and John E. Sadewhite.

Richter will manage an area including West Va., Virginia, North Carolina and Tennessee. White's territory includes northern Ohio, western Pennsylvania and western New York. Molenda will handle the Michigan, southern Ohio and Kentucky. Sadewhite's bailiwick will be Missouri, Arkansas, Oklahoma and Colorado. They'll all report to James White, national sales director.

Les-Larry Elgart Orch

Larry Elgart has tired of his role as "inside man" and is joining his brother, Les, in the operation of the band which will be billed as the Les & Larry Elgart orch. Larry has devoted the past two years to office work and recording sessions.

The Elgarts' orch is working the Chicago territory this month and will tour New England in September. They're also set for a two-month run at New York's Hotel Statler beginning Dec. 6. Columbia Records has them lined up for single and album releases.

Shapiro Heading Back With Continental Tuners

Joe Shapiro, co-writer with Lou Stallman of recent clicks such as "Round and Round" and "Treasure of Love," is heading back for the U. S. after a two-month tour of the Continent where he picked up tunes for which he intends to write the English lyrics.

Shapiro is a Brooklyn highschool teacher.

RAINBOW

BILLY WARD
And His DOMINOS
Currently—MICHIGAN STATE FAIR
Sept. 15—ED SULLIVAN SHOW; Sept. 16 (Week) TOWN HILL REST., Brooklyn, New York; Sept. 18—PATTI PAGE SHOW; Starting Sept. 23—PEP'S MUSICAL LOUNGE, Phila.
Current: LIBERTY Records
DEEP PURPLE b/w DO IT AGAIN
STARDUST b/w LUCINDA
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
745 Fifth Ave. New York 22, N.Y. Phone: PLaza 9-4600
203 N. Wabash Ave. Chicago, Ill. Phone: CEntral 6-9451
407 Lincoln Rd. Miami Beach, Fla. Phone: JEfferson 8-0383
8619 Sunset Blvd. H'wood 46, Calif. Phone: OLympia 2-9940

LEROY ANDERSON
Another Big Hit
FORGOTTEN DREAMS
Recorded by:
• LEROY ANDERSON (Decca)
• CYRIL STAPLETON (London)
• FREDERICK FENNELL (Mercury)
MILLS MUSIC, INC.

On The Upbeat

New York

Merv Griffin, Decca pactee, launches a new ABC-Radio show Oct. 7. He'll be backed by **The Spellbinders** and **Jerry Bresler's** orch. Bresler also will produce . . . **Jackie Lee** at the Stagecoach Lounge, Merchantville, N. J., until Sept. 28 . . . **Sal Mayo** of **The Four Voices** to marry **Marilyn Goltry,** Copa gal, Dec. 14 . . . In a promotion stunt for their new ABC-Paramount release, "Angels Don't Live on Earth" and "Beautiful Love," **Jess DuBoy and The Hitchhikers** are heading out on a national hitchhiking tour.

Grand Award Records has whipped a merchandising booklet for salesmen which contains full color reproductions of the diskery's album catalog, along with descriptive material, a complete listing of song titles and a cross reference of available LP's and EP's . . . More than 200 golfers participated in the qualifying round of the first annual Disk Industry golf tourney. Final rounds will be played at **Fred Waring's** Shawnee-on-Delaware . . . **Kay Lawrence's** trio opened at the Left Bank last night (Tues.).

Turk Murphy's dixieland crew held over at Bourbon Street until Oct. 8 . . . **The Jive Bombers,** Savoy diskers, into the French Quarter, Union City (N. J.) for four weeks . . . **Mel Turoff,** national promotion manager for Rama, Gee, Roulette labels, out on a three-week disk jockey tour . . . S&S Distributors, Detroit outfit, has been named exclusive distributors for Urania Records in Michigan and Toledo, O. Org also will handle Urania's stereo tape line . . . Trumpeter **Leon Merian** inked to a five-year deal by Decca Records. First album for Decca will be "The Magic Horn."

London

Kenny Baker's radio show "Let's Settle for Music," resumes on Oct. 14 . . . **Miguelita** and her orch wound up a four-and-a-half-week stint at the Edmundo Ros Club . . . Drummer **Phil Seamen** joined the **Don Rendell** Sextet . . . **Alyn Ainsworth,** director of the BBC Northern Orchestra, inked by the Parlophone label . . . The first jazz concert to be held at London's Lyceum Ballroom will be presented Sept. 23. The show will run for four hours and will feature six outfits plus singers.

Chicago

Jimmy Giuffre trio into Modern Jazz Room here for two weeks starting Sept. 11 . . . **George Rico Quartet** opens four weeks at Cafe Picardi (Muehlebach Hotel), Kansas City, Sept. 30 . . . **Ken Nordine** cutting eight sides of "Word Jazz" for Dot with the first sides (accompanied by **Chico Hamilton Quintet**) due out this month.

Hollywood

Marlene Willis, 15-year-old singer in the 20th-Fox release, "Rockabilly Baby," inked by Verve Records . . . Liberty Records has signed **Myrna Fox** . . . **Ted Dechter,** ex-trombonist with name bands, has joined Hollywood Film Co., as flack . . . **Vicki Benet** signed by Liberty Records . . . Dot inked jazz reed man **Paul Horn,** now with the **Chico Hamilton Quintet,** to cut a solo album featuring his work on alto sax, clarinet and flute . . . **Hugo Friedhofer** assigned to score 20th-Fox's "The Young Lions," marking his fourth stint at the Westwood lot this year. Previously he scored "Boy On a Dolphin," "An Affair to Remember" and "The Sun Also Rises" . . . Cameo Productions signed **Michael Colicchio** to score "Run Across the River," recently completed in Gotham.

Philadelphia

Norman Granz' Jazz at the Philharmonic booked into the Academy of Music (21) . . . . **Duke Ellington** plays the Club Los Hernanos' Ball (20) . . . **The Four Aces** relight Sciolla's (9-13) with **Steve Gibson & the Red Caps** slated for the following two weeks . . . Local vocalist **Eddie Dano** signed as Celebrity Room opener (4).

San Francisco

Fats Domino, Billy Williams, Chuck Berry, Frankie Lymon, Buddy Knox, Crickets, Drifters, Teen-Agers and a number of other acts booked into Frisco Civic Auditorium Oct. 19. Show will play Oakland Oct. 18 during Northern California tour . . . **Woody Herman** into Dave Glickman's Jazz Showcase Friday (6) for three nights . . . **Al Wallace** and his Bimbo's 365 band doing double-duty starting Friday (6) playing afternoon cocktail dancing at the Canterbury Hotel . . . **Bob Mielke's** Bearcats at Pioneer Village, Lafayette, for weekends.

Combo Reviews

Continued from page 54

McGrew's fiddle, includes a trio of reeds, trumpet, drums, string bass and piano. Sidemen can come up with a flock of doubles, giving the McGrew crew great versatility. It is thus enabled to handle more standard works, such as "Tales of the Vienna Woods," a luncheon favorite, and veer to the livelier hit parade faves of the day for the evening dancing. The Broadmoor is regarded as perhaps the plushiest of Colorado spots, and McGrew has an outfit in keeping with this situation.

Broadmoor also offers dancing nightly in its downstairs Tavern where the Don Roth trio holds forth, also coming in for a luncheon spell daily in this pot that is an area favorite. *Quin.*

Ballads

Continued from page 53

cause the disks stay around much longer than the quickie hits. For the publishers the added revenue comes from strong sheet sales which go hand in hand with ballad clicks.

On the publishing end, Lou Levy is one of the staunchest spokesman for the long pull. He feels that it's worth the wait to get the disked ballad unscrambled from the heap of wax releases. Levy's current push is on "Through The Eyes of Love."

There are still some jocks around who aren't trapped by "Top 40" and it's this group whom the publishers and diskers are counting on to stir up some movement on the ballads.

British Disk Bestsellers

London, Sept. 3.

Diana .....Anka (Columbia)
Love Letters Sand ....Boone (London)
All Shook Up .....Presley (HMV)
Island In Sun .....Belafonte (RCA)
Bye-Bye Love Everly Bros. (London)
Train San Fernando Duncan (Columbia)
Teddy Bear .....Presley (RCA)
Water, Water .....Steele (Decca)
With All My Heart ....Clark (Pye-Nixa)
Will Make Love ....Hamilton (Oriole)

Johnny Long Gets 12 College Dates in Fall; See 'Em Dancing Again

John O'Connor, personal manager for the Johnny Long band, The Mariners, and others, has the dansapators booked into 12 college dates, also the annual FBI dinner-dance in November, in Washington.

Vet music man is of the opinion "they're gonna start dancing again this winter," taking his cue from the marked interest among campus, fraternal and other organizations in putting more accent on the dance bands than on the spot-booked vocalists who have taken the play away of late.

MGM Record distributors in Boston, is staging a special golf tournament next Sunday (9).

Golden Records Pkge. Push

Continued from page 53

recorded them for pop single size. Although the Kapp singles and the Golden packages will be on the market simultaneously, the diskeries will operate independently of each other in promotion and exploitation. Golden gave Kapp the okay for the single plan because it isn't equipped to operate in the regular pop singles market.

Also in Golden's fall pitch is a de-luxer ($4.98) package tagged "Bible Songs and Stories" composed by Terry Gilkyson with Mitch Miller conducting the orch. Package includes 15 songs and a 24-page storybook relating to the tune material. The Golden program is rounded out by the addition of a low price line ($1.98) of 10 new 12-inch LPs.

Golden plans to apply book-biz techniques to promote the fall line. A kickoff ad is set for the N. Y. Times which will include a mail-order coupon for the packages. Coupon will state that the items can be had at local retailers or by writing in directly to Simon & Schuster. If the mail pull is big, diskery plans to expand the mail-order ad campaign into national mag outlets.

The Golden series will be pitched through toy departments and book stores as well as through the regular outlets of rack jobbers, syndicate stores and record shops.

Magnificent Singer of Ballads
LENA HORNE
SINGS A GREAT NEW SONG
SWEET THING
From Meet Me In St. Louis

COMING
A great score composed by Dimitri Tiomkin for the new cinerama production
"SEARCH FOR PARADISE"
M. WITMARK & SONS

M-G-M Records
TOP HITS OF THE WEEK

JONI JAMES
DAY DREAMING
— and —
CRYING in the SHADOWS
K 12531

MARVIN RAINWATER
MY LOVE IS REAL
— and —
MY BRAND OF BLUES
K 12511

MURRAY ARNOLD QUARTET
Hit Single From Album
MOONLIGHT
PICKED BY BILLBOARD — CASH BOX VARIETY
K 12530

CHUCK ALAIMO QUARTET
HOW I LOVE YOU
— and —
LOCAL 66
K 12508

JERRY WAYNE
HONKY TONKIN
— and —
MIDNIGHT SPECIAL
K 12532

SAM (THE MAN) TAYLOR
TANGANYIKA
— and —
A TOUCH OF THE BLUES
K 12529

M-G-M RECORDS

Union City Burlesque So Sedate Customers Even Mitt the Singers

By MIKE WEAR

Union City, N.J., Sept. 3.

Reopening of the Hudson Theatre burlesque here last Saturday (31), with a citizen committee acting as censoring body, drew heavy patronage, and the type of burley on view does not seem likely to stir up any official ire. It appeared to be a case of the weather being torrid but the "exotics" working under wraps.

After Newark shuttered both burlesque operations about six months ago, Union City whipped up a stiff ordinance which stifled the old-type burley as had been purveyed at the Hudson for 15 to 20 years. This caused patrons to stay away in droves, and the house soon shuttered. It was reopened last spring under a so-called citizen censor committee or reviewing group. By that time, the ship had sailed and the resumed operation staggered to an early closing in the spring.

The present policy, if it continues to draw steadily, looks to be a happy solution — since obviously meeting with the approval of this citizenry group and still retaining the better facets of burlesque. First show in, headed by Georgia Sothern and principals from her touring company, offers a well-picked lineup of femmes; a couple of above-average singers and several so-called exotic dancers who some place along the line have learned how to dance. Even Miss Sothern has an above-par routine despite the familiar "have a cigarette" songology. The eight chorines who go through accepted dance routines are the best lookers to grace the Hudson stage in years, while five showgirls helped decorate said stage though given no chance to even slightly disrobe.

Jill Huntley, the only darkhaired stripper in the roadshow group (all the others are redheads), is a familiar figure to burley patrons, and running neck-'n-neck with Gee Gee Joy for top exotic laurels. With the bars down, both could be slightly sensational. Even so, Miss Joy's gyrations amazed for their energy and novel twists. She starts out as a tap dancer and winds up as an acrobatic terpster; which gives us an idea.

Most unusual part of this new Hudson lineup is the comedy. It seldom gets under the four-letter class of humor and gags. Many of the routines are familiar, but with the vet Frank Silk leading the way in most of the blackouts and skits even these go over solidly. Tony Gail, first exotic to appear, makes an excellent straight femme to the comics. Walt Lukas is billed as the second comic, and one of better, newer burley funsters. Lad does a takeoff of a stripper that's actually comical whereas most of these are extremely dull. Both comedians assiduously avoid stepping off the curb and getting into the gutter.

Theatre has a better pit orch, with George Ponzoni, pianist-leader, obviously making it click.

While it is startling to hear a Hudson Theatre audence applaud a singer, even if she is comely, this actually happens with this show. Maybe patrons can get along without so much stripping and grinds. Only the turnstile click will tell. In the meantime, it looks like a cool fall—there are plenty of wraps in evidence.

'Ice Capades' Hitting 50G Pace in Troy Date, Opener of 29-City Tour

Troy, N.Y., Sept. 3.

Last year's (17th) edition of John H. Harris' "Ice Capades," which opened a 29-city tour at Rensselaer Polytechnic Institute Field House Friday night (30), did not skate at quite the expected boxoffice speed for the first three performances, but moved into high Sunday (1), with two large audiences on hand. Indications were that the eight-show stand, ending Wednesday (4), might gross $48,000 to $50,000—at $1.50 to $3. The Saturday matinee was at half price, for children.

The Field House, which normally seats 6,200-tiered seats, at the entrance end, partially took the place of the chairs that are set on a movable floor over ice had about 4,900 attendees Sunday night.

Featured performers include Johnny Lettengarver, Aja Zanova, Alan Konrad, Sandy Culbertson, The Bill Henrys, Sylvia & Michel (European pair champions), Arthur Clark & Tony Swift (English comedy turn), Terry Hall, Don Bearson and June Norrie.

Show, which goes from here to Pittsburgh, with Kansas City and Houston following has good advance sales in all three cities. It will tour the west and southwest until May 9.

AGVA Bond Snafus Coast Theatre Vaudeo

Hollywood, Sept. 3.

The new weekend vaudevile policy which was to have gone into effect last Saturday (31) at the Lyric Theatre in Huntington Park has fallen through. Snag came up the last moment when George Munton, prexy of the J & S Circuit, which operates the Lyric, wouldn't post the necessary cash bond with both AGVA and AFM.

According to Bernard Goodman who was to produce the stage shows at the 1,000-seater, Munton had already signed contracts with the talent but still couldn't see his way clear to putting up the union loot. Bernard had lined up local deejays to handle emcee chores for the vaude package which was to have kicked off with a three day bill toplining Johnny Desmond, the Super Sonics, Nillsson Twins, and Margie Duncan with Mischa Novy handle orch chores.

Desmond's pact called for the singer to draw $750 guarantee for the three-day stint with a 50-50 split on all coin over $7,500.

BOSTON SMASH HIT.
THE GLAMOROUS NEW HOTEL
AVERY
Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath and television. Many Air Conditioned.
AVERY & WASHINGTON STS.

VARIETY ACTS WANTED
FOR TOURS . . . 5 to 20 WEEKS
Need 60 Acts to Complete 1957-58 Schedules
Send photos, salary wanted, and full details to Box V1611, c o VARIETY, 154 W. 46th St., New York 36, N. Y.

VING MERLIN
and
LYNDA
CURRENTLY
DEAUVILLE CASINO
Deauville, France
Mgt.: Jerry Levy - Fred Amsel Dir.: WILLIAM MORRIS AGENCY

Vaude, Cafe Dates

New York

Ann Mace debuts as an exotic at the El Morocco in Providence this week . . . Comic Jack Durant signed for three shots on the Ed Sullivan tv show . . . Marge Camerson opens at the New Nixon, Pitt, Sept. 20 for two weeks . . . Eva Iaci, Continental pianist-songstress, opens at the Hotel Manger-Vanderbilt Sept. 9 . . . Kirby Stone Four set for a four-weeker at the Latin Quarter Oct. 30 . . . Tina Robin at the Fontainebleau, Miami Beach, week of Sept. 17 . . . Comic Tony Milo signed with GAC . . . Allen & DeWood signed for three engagements at the American Hotel, Miami Beach, first starting Oct. 8.

Hollywood

Singer Johnny Mathis signed by Gene Norman to open a two-week engagement at the Crescendo Jan. 19 . . . Betsy Duncan making a two-week stand at the Safari in Scottsdale, Arizona . . . Dennis Day's date at the Shamrock, Houston, has been moved back one week to Sept. 12 One-weeker will be followed by a stand at Blinstrub's, Boston, and a month at the Fairmont, San Francisco, opening Nov. 7 . . . Charlie Henderson penning new material for Mamie Van Doren's opening at the Riviera, Las Vegas, for four weeks beginning Oct. 3.

Chicago

Ella Fitzgerald pacted for Mr. Kelly's here for four frames, Nov. 4 . . . Ford & Hines set for Stardust, Wichita for three weeks, Nov. 5 . . . Lenny Colyer set for Brown Hotel, Louisville for three frames, Fri. (6), and then for Zephyr Room, Cleveland, Sept. 30, for one session . . . Shecky Greene into Chez Paree, Montreal, Canada, Sept. 17, for two weeks.

Dallas

Local producer J. David Nichols has switched his revue on Sept. 10 from Wichita Falls to Fort Worth's Will Rogers Auditorium, with two shows Sept. 11 in State Fair Auditorium Russ Morgan's orch, Max Cooper, Charlie Applewhite, Burns Twins & Evelyn and the Amazing Tashays (2) are set. Nichols is after Gene Austin or—Rudy Vallee as headliner . . . Rusty Draper in tomorrow (Thurs.) at the Statler-Hilton for two weeks, to be followed by June Valli, Sept. 19; Roberta Sherwood, Oct. 3 and Lilo, Oct. 17 . . . Adolphus Hotel inked Robert McDonald for an Oct. 3 opening, with Joe Reichman's orch, and has Tina Robin for Oct. 24. Charlie Applewhite is set for Dec. 19 . . . Johnny Bach, held a fifth week at the Colony Club, gives way Sept. 9 to the Four Scholars and Reta Ray comes in Sept. 30. Bach returns to the Mocambo, Hollywood, Sept. 15 . . . Chuck-a-Lucks, local vocal trio, open at the T-Bone Club, Wichita, Kans., Sept. 9 for two frames . . . Scat Eastland's dixielanders into the midtown Orleans Room . . . Robert Bush, singer just out of State Fair Musicals' "Rose Marie," debuts this week in the nitery field at the new Tree Club, with pianist Don Neeley . . . Denise Foster and Bob Rogers combo into the private Cipango Club.

Saranac Lake

By Happy Benway

Saranac Lake, Sept. 3.

Ray (IATSE) Van Buren shot in from Gotham for his annual checkup. He is a graduate from here class of 1954.

Bernard Rubinstein, film inspector for Paramount Pictures, in from Gotham for the general o.o. and rest observation period. Ditto for Albert (IATSE) Brown, stagehand from Papermill Playhouse, in Milburn, N.J. He is also president of Local 21, IATSE. Both need rest and this Adirondack air.

Edith Gurba, cashier for Stanley-Warner Lane Theatre in Philly, in for a week's vacation with her husband, John, whose progress is away above par.

Audrey Lumpkin, daughter of James Brennan, v.p. IATSE, took time off to stop in to say hello to the oldtimers with whom she regained her health while here.

Joseph (RKO) Erwin, whose progress is of special mention and who is on a three week furlough in Gotham, writes us: "It's a boy. I will stogie the gang when I get back."

Write to those who are ill.

Vegas Scout Inks Japanese Talent For Desert Inn, 'Geisha Revue' This Fall

Tokyo, Sept. 3.

Tom Ball, show packager repping Frank Sennes' interests, contracted some local talent for an all-Japanese booking to open at Vegas' Desert Inn Nov. 12 for six weeks.

After a week of giving the o.o. to performers in Tokyo, the veteran theatrical brushbeater penned a 16-girl chorus line, a specialty dance team, a male vocalist and an acrobatic duo.

The show will be dubbed "Geisha Girls Revue" and will be staged by Donn Arden. If it proves successful, it will be booked into other clubs. Eight of the line girls make up the Kabuki Modern Ballet Team and eight others were culled from assorted lines. The specialty team does a lion dance act based on a kabuki number. The vocalist is youngster Tony Toyoda and the acrobats are the Wong Bros.

Ball made out better than he thought he would, but did not wrap up enough talent for a complete one-hour show. Before leaving here for Europe where he will scout European acts to be booked into Frank Sennes Moulin Rouge in Hollywood, Ball said he expects to round out the Japanese show with Oriental talent available on the Continent.

Ball, admitted, however, certain difficulties encountered here. He said he had to perform missionary work to overcome suspicions of Japanese talent on being introduced to an American with a Stateside offer. Many Americans have made similar offers in recent years, but seldom has one been able to unfold a contract.

He also met with some he believed "wanted to retire" on what the Vegas date would pay. Sennes explained that certain acts demanded prohibitive rates. He cited that an act in Japan that commands $800-$1,000 a week wouldn't be worth more than $250-$300 to him because they would spell nothing at the U.S. b.o. Ball therefore steared clear of Japanese stars.

On the opposite side of the

(Continued on page 62)

Jerry Lewis Pulls 71G In Riviera, Det., 1st Wk.

Detroit, Sept. 3.

Jerry Lewis grossed a good $71,000 in the first week of a fortnight's run at the Riviera. Newspaper strike which blacked out advance notice of show was blamed for failure to hit potential capacity of $83,000.

The 2,700-seater, scaled up to $5.95, is sold out for the remaining week.

'Vegas Revue' Winds 9-Wk. Argentine Stand; Gross Off From Sock Kickoff

Buenos Aires, August 27.

The "Pleasure in Las Vegas" show, with The Platters and June Taylor Dancers which was imported nine weeks ago by the Lococo Circuit, bowed out at that theatre last week, prior to a short stand in Rosario, Argentina's second most important city. The show moves on for a stand in Montevideo, Uruguay.

Although the show clicked strongly in the first four weeks, The Platters especially getting an overwhelming reception, grosses tapered off later, and impresario Lococo repeatedly tried the well-known Latin-American gimmick of announcing reduced "popular" prices for a "last" and later a "positively last" week.

Some observers estimate that the high grosses could have been maintained throughout the whole originally scheduled 10-week booking, had it been possible to line up radio engagements. However, the Lococo demands were too far in excess of what radio sponsors were willing to pay, and they put up general resistance.

Plane travel allowed the troupe to make Sunday stands in Rosario, Cordoba and Mendoza. Exhibitor Jorge Estornell of the latter city presented them in his Condor film-theatre on Aug. 4, having to meet a $5,000 fee to do so, which works out at 215,000 pesos, not easy to cover even with a sold-out house.

A continual drop in the Argentine peso value must have hit the Lococos hard over this "Las Vegas" booking. When the show was signed, the peso stood at around 38 to 40 pesos, and dropped to 44. Nevertheless, other local impresarios have been spurred to scout around for foreign importations for next year.

Impresario Hector Quiroga is mulling plans for a musichall type theatre, provided the Government doesn't dream up a new tax on imported shows, as it has with imported films.

The Maipo theatre did such a good job of brightening up its revue this month, it took a spurt and surpassed the El Nacional grosses. The latter theatre's "Neron Cumple," with bright political satire, reaches its 400th performance on Aug. 23, having grossed $225,000 in six months. On Sept. 1, the theatre opens a new revue, always with good political satire as a background, on the basis of Carlos Petit's scripts.

Roundup, S. A., Reopens

San Antonio, Sept. 3.

Mrs. Grace Cepler has reopened the Roundup, a local night spot located near Randolph Air Force Base. She and her late husband, Herman Cepler, were operators of the place for many years, but they periodically closed it to go back into the traveling show biz with their high wire act.

The whole family took part in the act, including a son and a daughter.

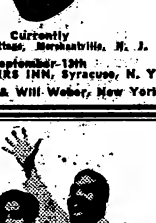
HUB'S STORYVILLE SKED

Boston, Sept. 3.

George Wein's Storyville kicked off its season Labor Day night (2) with the Four Freshmen, who hold through Sunday (8).

Booked for the Hub jazz nitery are: Anita O'Day, 9-15; Josh White, 16-22; Duke Ellington, 23-29; Erroll Garner, 30-Oct. 6. Arrangements are underway for Dave Brubeck's only Boston concert appearance.

SENSATIONAL! FABULOUS!
A veritable Fort Knox of Classified Comedy material. Took 3 years to compile each of the first two editions. Five years spent on third edition.
FUN-MASTER'S
Giant Classified Encyclopedia of Gags
• 3 Different Editions •
Edition No. 1—5 Vols. $300.00
Edition No. 2—5 Vols. $300.00
Edition No. 3—5 Vols. $500.00
All 3 Editions — 15 Volumes for $1,000.00 — No C.O.D.'s
Fully classified, covering every conceivable subject from A to Z. The last word in classified gags. Top drawer stuff! Can't be beat!
BILLY GLASON
200 W. 54th St., New York 19—Circle 7-1180

KEN BARRY

Currently
Hawaiian Cottage, Monmouthville, N. J.
September 13th
THREE RIVERS INN, Syracuse, N. Y.
Mgt.: Stuart & Will Weber, New York

The DEEP RIVER BOYS
Starring HARRY DOUGLAS
9th International Tour
Currently
FINSBURY PARK EMPIRE
London
Direction: WILLIAM MORRIS AGENCY
Pers. Mgr.: BD KIRKEBY

Chicago Shooting for More Tourism Via Packaged Hotel Weekend Deals

Chicago, Sept. 3.

Tourist trade, the prime dollar asset to niteries, roadshows and big city show biz generally, is getting wholesale promotion from the Chicago Assn. of Commerce and Industry with spearheads via the local Hilton hotels. The bid is in the form of package deals for weekend visitors on a price scale below any attempted here previously.

The current plan, recently launched at the Conrad Hilton here, includes the Boulevard Room Ice Show, dinner, breakfast, two nights and three days at the Hilton, Cinerama, guided trips and the usual accessories for less than $40. A similar plan is expected to be instituted at the Palmer House this month. If these operations are successful, it is expected the idea will be copied by Hilton operations in Detroit and Cleveland.

Chicago exemplifies a big city hotel problem as it is felt to lesser extent elswhere. As chief convention center, Chi hotels are busy operations early in the week. But Chicago ranks low on tourist trade by comparison with similarly sized cities, and hotel are even more disproportionately empty on weekends. The roster of empty theatres and sagging night clubs correlates closely in the Windy City.

Both the Conrad Hilton and Palmer House have elaborate house shows. Most other major hotels here have dropped their show policies in recent years, but it is believed that if the house show policy which keynotes the current plans provide an adequate attraction, other hotels will find inducement to resume the hiring of name acts.

According to the promoters of the current attempt, its success depends on the broad cooperation of niteries, theatres and other hotels following suit and working cooperatively to provide a more varied set of attractions. Already several night spots are working with the Hilton plan to make a flexible set of attractions available to the family groups which are to constitute the bulk of the public aimed at.

Almost all major transportation companies have latched onto the new package although promotional costs have been borne largely by the Conrad Hilton operation. According to Don Carr who handles the "Hilton Holiday Weekend Package" promotion, the Hilton has a capacity of approximately 4,700 people (3,000 rooms). It is hoped that the large part of this used by conventioneers and tradespeople during the early week can be utilized for weekend tourists even during the busy convention months.

PIERRE'S 'SOFT LIGHTS, SWEET MUSIC' POLICY

In a switch from its former name act policy, the Cotillion Room of the Hotel Pierre, N. Y., next Tuesday (10) will present an all-violin spectacular billed as "Cotillion Strings." Nine violinists will participate in the Stanley Melba production. Joseph Ricardel, maestro last heard at the Sands Point (N.Y.), Bath & Tennis Club, will direct.

Emphasis on "soft lights and sweet music," it's said, is aimed at developing a "romantic" atmosphere for this plush spot. "Strings," for which Leslie Wheel has created special lighting effects, will alternate seven times nightly with Stanley Melba's orch under baton of Joseph Sudy.

A.C. Spots Slowing Down With 'Miss America' Show As Season's Final Fillip

Atlantic City, Sept. 3.

While Labor Day winds up the season here, two attractions, the Miss America Pageant and the Atlantic City Race course are holding many vacationists over, while several seasonal spots are remaining open for the expected Pageant crowds.

Pageant officially gets underway tonight (Tues.) when Bess Myerson, the 1945 Miss America and now a tv personality, marshals the three hour boardwalk night parade. Judging gets underway in Convention Hall Thursday night (5) with Bert Parks the emcee. It will be concluded with the selection of the new Miss America before a national tv audience via the CBS-TV web this Saturday night (7).

Race track, located a dozen miles from resort, will continue its 50-day meet through September and into middle of October. Track draws 12,000 to 18,000 daily weekdays, capacity 24,000 up on Saturdays. Last Saturday more than 30,000 were on hand, but this figure will dip as season ends.

Resort got ideal Labor Day weather, Saturday and Sunday finding capacity crowds in city for season's windup. While August business was better than usual, with few rainy days to scare them away, it is believed that it will not be better than July, a record breaker as far as the resort is concerned.

It will be business as usual this week for spots including the Steel Pier, where George Hamilton is headlined in vaudeville while Tony Pastor and orchestra is in the big Marine ballroom. Club Harlem with the Timmie Rogers show will seek the Pageant crowds this week as will Globe burlesque, which usually calls it quits Labor Day.

But Ice Capades went out Sunday (1) and so did most of the summer talent in the beachfront hotels and legitimate theatres here. Sammy Davis Jr. bowed out of Paul (Skinny) D'Amato's 500 Club after a smashing 10-day stand which ended Sunday night (1). Most of the smaller spots are hanging on for the Pageant crowds, which hypo this week into one almost as good as one in season.

MASS. FANS RUNNING 60% AHEAD OF LAST YR.

Boston, Sept. 3.

Mass. is in the midst of its big fair season with gates and parimutuels running as high as 60% ahead of last year. Running are five fairs, Topsfield, Middlefield, Northampton, Blandford and Spencer.

Upcoming are four more: Brockton, Sunday (8) through 14; Franklin County Fair at Greenfield, 8-14; Eastern States Exposition, West Springfield, 14-22; and Littlefield Fair, 28-29.

Fair officials said they are benefiting from good weather and a general upgate tendency noticeable this season in al fresco events.

Tahoe Biltmore, Nev., Sold for $421,000 To Nevada Club of Reno

Lake Tahoe, Nev., Sept. 3.

The Tahoe Biltmore on the north shore of Lake Tahoe, Nevada, has been sold to the Nevada Club of Reno for $421,000. The hotel has been in constant financial troubles since it was built in 1948.

The Nevada Club's move into the Lake Tahoe area will make it the third Reno club to take on a Tahoe Branch. Harrah's and the Palace Club are on the south shore.

The Biltmore was built with the Government's Reconstruction Finance Corporation furnishing $500,000 or 75% of the cost. It went broke a year later and was auctioned to the old Cal-Neva group which in turn passed it along to the latest owner, David Ross Crow & Associates of New York.

CCE TOPS 500,000 MARK FOR FIRST TIME

Ottawa, Sept. 3.

For the first time in its history, the Central Canada Exhibition garnered an attendance of more than 500,000 people this year. Total gate count was actually 507,172. CCE's 1956 total was 423,164.

Over the past seven or eight years, Ottawa's big annual fair has tried to hit the 500,000 mark, adding gimmicks yearly to entice the crowd. This year's added gimmick was an additional seven hours of operation. Fair did not operate Sundays.

Further lure was the last-minute announcement of an award to the person who was 500,000th through the gate. More than 40 individual prizes were set up for that individual, ranging from a panda bear (toy) to 100 gallons of fuel oil. Other enticements to patronage included an automobile free each night, and a complete free home.

Mo. State Fair Tops '56 Attendance Mark

Kansas City, Sept. 3.

The annual Missouri State Fair which closed Aug. 25 set a record for attendance, passing the 1956 total, the previous record, with a 543,708 figure, 1,533 more than the previous high. This was accomplished despite two days of rain during the 9-day run at mid-state Sedalia.

Show biz was strongly represented throughout the fine days of shows, including appearances of Pinky Lee and Sally Rand, a native Missourian who has waved her fans at many of the previous Sedalia fairs.

Closing Sunday (25) also set a record for a final day with 65,778 on hand.

Ak-Sar-Ben Rodeo, Neb., Heading for Peak Gross

Omaha, Sept. 3.

Advance sale for Ak-Sar-Ben's World Championship Rodeo here Sept. 20-29 points to an all-time mark, with standing-room only auds predicted for performances featuring Arthur Godfrey and his hoss, "Goldie."

Last year's rodeo, featuring Gene Autry and Gail (Annie Oakley) Davis, set an alltime gross of nearly $100,000. However, this year's sale is running 10 days and about 160% over the 1956 figures. Ak-Sar-Ben Coliseum, site of the rodeo, seats 5,200 and there will be 11 performances. Officials are experimenting this year with a 6:30 twilight show on the first Sunday (22).

State Fairs Follow Video Thataway With Heavy Accent on Horse Operas

St. Paul, Sept. 3.

Even state fairs now are heeding the public's yen for the oater stuff and taking a leaf from theatre screens and television by dishing up some of the western entertainment themselves for the first time currently.

Barnes & Carruthers have provided a horse opry setting and included cowboy-Indian acts, a stage coach holdup and other such action in their No. 1 state fair grandstand show which held forth as the Minnesota State Fair's night grandstand attraction.

They call it "West-O-Rama" and the cast includes Doug Kennedy and Brad Johnson from tv's "Western Marshall" and "Annie Oakley" programs.

Also, the Royal American Shows, biggest of the fairs' midways and again on tap at the exposition here, has added a Western show which is proving one of its best patronized attractions. Among its performers are Lash LaRue, advertised as a movie and video cowboy, movie stunt man Lou Joos, the Western "Westonaires" quartet and cowgirl singer Edie Fields.

It develops that B & C felt the need of something different for its revue because, while state fair attendance generally has been soaring, the grandstand night shows' patronage has been on the decline.

The producers figured that with tv furnishing the best of acts and an abundance of vaudeville entertainment, such a revue no longer held as much of a lure for even the ruralites who attend these expositions in such large numbers

Because of Westerns' present vogue they believed the time has arrived to resurrect the wild west show features of yesteryear and they assert that "West-O-Rama's" reception indicates they're right.

Some state fairs are bringing in big name acts and bands to bolster their grandstand night show crowds, but officials of the Minnesota exposition insist they'll not be driven to such a policy, because, according to them, it doesn't increase profits which now are garnered here in substantial amounts. The reason for this, it's explained, is that the "name" performers or bands, demanding "fantastic" remuneration, grab the bulk of the boxoffice take.

BETTY HUTTON BREAKS SAHARA COVER RECORD

Las Vegas, Sept. 3.

Betty Hutton has set a new attendance record at the Sahara Hotel for the first three weeks of her current four-week stand. Miss Hutton, who opened Aug. 6, played to 27,156 paid covers during the first three weeks, an average of 9,052 patrons per week for an all-time high.

Previous record for the Sahara for a three-week period was set by Donald O'Connor in January, 1954, when he drew 26,892 paid covers, an average of 8,964 per week.

Hotel said Miss Hutton has averaged 87 turn-aways per show since she opened.

Houston Nitery Scene Gets Lift With Bow Of Shamrock's Continental

Houston, Sept. 3.

Houston nitery scene looks to take on new glitter with the opening of the International Club's Continental Room Thursday (5).

Porter Parris, club prexy as well as topper for Shamrock Hilton in which it is housed, said members of swank privatery have had to be turned away without reservations because of crush—which follows trend of solid business other top clubs have been experiencing since June closing of The Balinese Room in Galveston.

Herb Shriner, here for a one-week stint, will raise the curtain with an assist from juggler Bobby Winters and Paul Neighbors Orch. Dennis Day, Edye Gorme, comic Henry King, Kirby Stone Four, Pompoff Thedy and family, Tina Robin, and Sue Carson, have also been booked for subsequent stands at the club.

Continental Room started life as Shamrock Room when Shamrock Hotel opened in 1948. Early this year, hotel created the International Club with a $1,500 initiation fee. Service & business picked up.

Room had a face-lifting in June. Room now seats 50 more customers (300).

Fisticuffs at a State Fair Flops in Minneapolis

Minneapolis, Sept. 3.

The innovation of a 10-round fistic match as one of its opening night attractions with an additional tap of $2 to $10 for tickets fizzled at the Minnesota State Fair here.

Advance sale for the Tiger Jones-Del Flanagan bout in the Fair's Hippodrome building was $18,000, representing purchases by fight fans who undoubtedly didn't care where it was staged and who resented the 50c additional they had to pay to enter the Fair grounds and the $1 car parking fee. But the attraction wound up with only an attendance of slightly more than 4,000 and a $20,000 gross that left the promoter well in the red.

It's estimated there were more than 50,000 people on the Fair grounds the night of the fight, but, apparently, only a small handful of them was attracted to it. Observers noted that hundreds walked away from the boxoffice when they discovered the $2 to $10 scale.

Twin Cities' sportswriters estimated the scrap would have grossed at least $30,000 anywhere else in the Twin Cities.

Names Star in Hub Benefit

Boston, Sept. 3.

Roberta Sherwood, Jackie Miles and Paul Winchell have been inked for the eighth anni celebrities night show of the Jewish Memorial Hospital at Boston Garden, Sept. 22.

Three performers will head a variety show of some 15 acts.

Tony & Eddie into new Bon Soir show in New York's Greenwich Village opening Friday (6), with Felicia Sanders and Charles Manna.

BILLY GLASON'S **FUN-MASTER PROFESSIONAL COMEDY MATERIAL for all Theatricals**

"We Service the Stars"

BIG CLEAN-OUT SPECIAL!

First 35 issues $15 plus one Dollar for postage

OUR MONTHLY SERVICE

"THE COMEDIAN"—$15 per year

• 3 Parody Books, Per Bk.... $10 •
• 4 Blackout Books, Per Bk... $25 •
• Minstrel Budget..... $25 •
How to Master the Ceremonies $3 per Copy

No C.O.D's..... "Always Open"

BILLY GLASON
200 W. 54th St., N.Y.C., 19 Circle 7-1130
(WE TEACH EMCEEING and COMEDY)
(Let a Real Professional Train You)

CAB CALLOWAY

CURRENTLY

EDEN ROC HOTEL

Miami Beach

Mgt. BILL MITTLER, 1619 Broadway, New York

BUCK BUCKLEY

WORLD'S GREATEST STARVING COMEDIAN

BETTE HOLM—Dancer

NOW 7TH WEEK

CARIBBEAN HOTEL, Miami Beach

"THE COMEDIAN"

The Only Real Monthly PROFESSIONAL GAG SERVICE

THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST

Now in its 85th issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits, ideas, intros, impressions and impersonations, political, interruptions, Thoughts of the Day, Humorous Views of the News, etc. Start with current issue, $15 yearly — 2 years $26 — 3 years $40 — Single Copies $2.00 — NO C.O.D.'s.

BILLY GLASON
200 W. 54 St., New York 19

YVONNE MORAY

CURRENTLY

RANCH INN
ELKO, NEVADA

(Thank you, Joe Daniels)

MILTON DEUTSCH AGENCY
Hollywood - New York

the inimitable

TROTTER BROS.

FEATURING FABULOUS PUPPETS

CURRENTLY:

HORIZON ROOM, Pittsburgh

(2nd Week)

Unit Reviews

Ak-Sar-Ben Revue

(AK-SAR-BEN FIELD, OMAHA)
Omaha, Aug. 30.

Barnes & Carruthers production, with Johnson & Owen, Heller & Riley, Jimmy Burns & Patty, Varju Bros. (2), Hodgini's Dogs & Pony, Vocal Lovelies (5), Picketts (2), Dorothy Hild Dancers (22), Freddie Nix's Orch (12). At Ak-Sar-Ben Field, Omaha; Aug. 27-29, '57.

Ak-Sar-Ben rounded out the show season for its 20,000 dues paying members with the annual presentation of Barnes & Carruthers No. 2 fair unit, "Cavalcade of Stars." In past years, this has been the break-in spot for the production but this time the outfit has been on the road for three weeks—and the switch is quite noticeable. The show plays smoothly, the 18-girl, four-boy chorus is well drilled and confident, and the music is in top order.

Show features four production numbers, "Down on Farm," "End of Rainbow," "Animal Fantasy," and "Land of Midnight Sun." Latter, the finale, is tops with gals donning brief Eskimo outfits with bells hooked on and jiggling to play "Santa Claus Is Coming to Town," etc. Line, incidentally, is by far the best-looking and shapliest Barnes & Carruthers has ever sent in this direction.

"Down on Farm" opener serves to introduce the Picketts, stilt-walking and dancing man and wife. Pair works fast and earns good hand with splits and their closing Charleston.

Best act of show is Johnson & Owen, a couple of excellent gymnasts who double. They do clever comedy on the horizontal bars, then return as the Roberts Duo for their trampoline-casting act that proves a near show-stopper.

Hodgini's dogs and pony and Varju Bros., harmonica comics, are both big favorites with the kids although neither offers any more than stock stuff. On the other hand, there's Heller & Riley, mixed comedy act, that sells gags that are a bit on the sharp side for the moppets. Joe Riley also serves as emcee and does a solid job. Jimmy Burns & Patty are under new acts.

Rounding out unit are the Vocal Lovelies, five young lassies who are easy on the eyes but so-so on the ears. Freddie Nix's orch, with two locals added, cut an okay show.

Although this wrapped up the free-show season for Ak-Sar-Ben members, the civic org still has its Rodeo, with Arthur Godfrey, slated for Sept. 20-29, and its annual Coronation and Ball, with Ralph Marterie's orch, on Oct. 18-19. In addition to above named, Ak has brought Pat Boone, the Philadelphia Orch with Eugene Ormandy, Four Lads, Ben Blue, Fontaine Sisters, Dick Contino, Richard Hayman, Vaughn Monroe, Andrews Sisters and many others to Omaha this year. *Trump.*

Spectorama

(CCE, OTTAWA)
Ottawa, Aug. 27.

Produced by Barnes-Carruthers, directed by Dorothy Hild; Ted Varges, music director; with Juliette, Ming & Ling, Dolinoff & Raya Sisters (4), Freedom Chorus (10), Aerial Klien, Noble Trio, Les Bon Trio, Lempke Chimps, Cole's Elephants, Bobo Barnett, Kings & Queen of the Air (3), Barnes-Carruthers Dancers (20), Governor General's Foot Guards Band (26), at the Central Canada Exhibition, Ottawa; Aug. 26-31; admission $2 top.

Barnes-Carruthers moved its grandstand revue into eastern Canada for the first time, replacing a longstanding (nearly 20 years) annual appearance of Geo. Hamid's (now GAC-Hamid's) Grandstand Follies at the Central Canada Exhibtion in Ottawa. Show was here nightly Aug. 26 to 31.

Working on an outdoor stage 264 feet wide, B-C's 150-minute revue used a collection of standout talent, mixing circus and vaudeville acts. Bill-topper was Canadian television star Juliette. Juliette had no difficulty sending her socko piping and warm personality across the 50-foot gap between stage and grandstand. In spite of faulty opening-night (26) electronics, including a stuttering public address system, the whistle-stacked blond looker did her boffo stanza to great mitting from a capacity (about 10,000) audience.

What this show lacked was coordination and production. Staging was impressive but the individual stints were loosely tied together. The production numbers were strung so far out on the big stage that the ends seldom seemed to know what the middle was up to.

Bill opened with a "Gay 90s" production. Acro threesome, Les Bon Trio occupied a side stage in a clicko bit of acro balancing on ladders. Lempke Chimps followed in a standout animal routine with top-rank staging and costuming. "Roaring '20s" production bit was finaled by Golden Fantasy, a gilded terp-chant spectacle, with the Noble Trio (two males and a femme) in for a socko stanza of acro on high parallel bars.

Cole's elephants worked on the track to solid palmslapping. Dolinoff & the Raya Sisters garnered rapt attention, using a soft black backdrop, harsh light shining in the customers' eyes and soft black costuming for a realistic illusion of disappearance.

The Freedom Chorus of 10 male chanters ran through a song session with four majorettes prancing on the side. Bobo Barnett worked a clown item with finely-trained dogs and clicko comedy throughout.

On a high wire, used earlier for a thrill slide by Aerial Klien, the Kings & Queen of the Air came out of Landsdowne Park's backfield, femme riding a motorcycle up the slanted wire, with two males dangling below on a trapeze. Bike was stopped 60 feet above the paved track while the males balanced a ladder across the bar and went through a chilling routine of slow-motion acro.

Ming & Ling, the Chinese hillbillies, got lefty impact in a stint of comedy and chant, taller partner working a socko string of impressions. Distant from their audience, pair's visual comedy is lost but the audio portion is strong enough to carry lots of punch.

Leo Carrillo, starring in the exhibition's afternoon show, "Fantasyland," was on briefly for a gab stint including a boost for his earlier show. Show closed with a rock 'n' roll production number left the customers wondering if the "Spectorama" was really ended. Quarter-hour of fireworks followed.

Batoned by B-C's music man, Ted Varges, showbacking was provided, as in past CCE shows, by the band of the Governor General's Foot Guards. For Juliette's item, four of the band's musicians formed a pop combo. *Gorm.*

B&C's 'West-O-Rama'

Minneapolis, Aug. 31.

Doug Kennedy, Brad Johnson, Gary Strong & Co. (4), Don Rice, Bill Bushbom's Liberty Horses, Klaussen's Bears, Five Wades, Takeo Usio, Poplin Honeymooners (2), Calgary Bros. (2), Carl Marx Singers (6), Girl Dancers (16), Boy Dancers (8), Izzy Cervonne Orch (28); producer, Sam J. Levy; supervisor, Leroy Prinz; staging, Paul Haakon; director, Randolph Avery; choreographer, June Taylor; musical arrangements, Milton Henkin; at Minneapolis State Fair, Aug. 25-Sept. 1; $2.50 top.

Barnes & Carruthers this season have altered their No. 1 state fair grandstand show format. Evidently recognizing the desirability of something different and taking cognizance of westerns' tv and theatre screens' popularity, they've provided a horse opry setting and atmosphere along with a number of tried and true, standard giddyap features for their revue.

What emerges is a fast moving, colorful, lively and highly entertaining two-hour melange of wild west show, circus, vaudeville and musical comedy production numbers that should set well with the customers. As hitherto, the acts are all topnotch of their kind and the ensemble dancing and costuming hit the usual high level that would do credit to a Broadway attraction.

Called "West-O-Rama," the musical "spectacular's" proceedings unfold in front of a reproduction of a western town of the 1880s—a setting that stretches 333 feet in front of the grandstand and bleachers. There are the Wells Fargo office, general store, livery stable, hardware store, church, chop house, etc., and in the center the Silver Dollar saloon the walls of which swing open to reveal its floor show which winds up in a brawl. Punctuating the goings-on are gunplay, a wagon train's arrival, a stagecoach holdup, reenactment of the battle of Tombstone, Indian war dances and trick shooting, horsemanship and cowboy singing by fast-on-the-draw Doug Kennedy and Brad Johnson, recruited from tv's "Western Marshal" and "Annie Oakley."

Along more familiar lines, but no less worthwhile, are the two circus trained animal acts, Bill Bushbom's Liberty Horses and Klaussen's Bears; the Honeymooners' hifalutin and exploding auto; the gags of emcee Don Rice; the daring and thrilling Takeo Usio performance on the inclined high wire; the musical and dancing contributions of the Five Wades; Carl Marx's clowning; the sextette's singing, the Calgary Bros. slow motion pantomimery and acrobatics; the June Taylor's dancers' prancings which merit especial accolade; the elaborate fireworks finale, and a 180-foot high swaying pole perch from a helicopter by Bill Atterbury.

At the Minnesota State Fair, one of the world's largest and best attended expositions of its kind, nightly audiences of from 12,000 to 15,000, paying $2.50 top, are witnessing "West-O-Rama." *Rees.*

The Green Door

(CCE, OTTAWA)

Produced and directed by Dixie Gordon; with Bambi & Bruce Semms, Johnny & Donna Doran, Graysons (2), Joey Vance, Tony Rico, Jackie Turner, Donna Travers, Jesselene Turner, Suzette, Shirley Sullivan Dancers (6), Jimmy Jackson Orch (4); admission 35c; with World of Mirth Midway at Central Canada Exhibition, Ottawa.

Tent sheltering The Green Door on Frank Bergen's World of Mirth midway at the Central Canada Exhibition in Ottawa probably covers more customers in a day's run than any other show tent on the midway. Use of a new, slickly-lighted green and white front with 15-foot green plastic columns lighted from inside, plus marquee and platform proof that there are girls inside, combine to collect capacity-plus-standee business at all performances.

Dixie Gordon's show biz know-how is evident throughout. Stage is broad, scenery and stage equipment, including posh gold-silk curtains, is fresh and clean with nifty attention to all angles. Costuming is bright and lighting adequate. Show uses two routines, switching acts with alternating performances but retaining line and production routines in all.

Casts for both shows include Johnny & Donna Doran, calypso and adagio; Bambi & Bruce Semms, adagio, calypso and other terps; singer-emcee Bernie George; exotic terper Jesselene Turner; Graysons, adagio pair with acro; Joey Vance, chant and drums; Tony Rico, femme Oriental dancer; Jackie Turner, femme bongo terps; Donna Travers, canary; Suzette, fan dancer; and Jimmy Jackson's small combo backing all shows. Shirley Sullivan aDncers are on four times each show.

Stint runs 30 minutes with approximately 15 minutes between shows. *Gorm.*

Geisha Revue

Continued from page 60

ledger, he pointed out that some of the line girls, taking him for the storied "rich American," boosted their asking price to $75 a week. When he tried to explain that AGVA requires minimum payment of $125 a week in Nevada, they thought he was crazy. He said, "I couldn't make them understand what AGVA is.

But," he added "when they heard me offer more money, they started asking for room and board too. That's how they do it in Hawaii, where they pay much cheaper rates." The acts also asked for three weeks pay in advance.

Appraising Japanese vaude talent, Ball said, "Western-style show business is in its infancy here, but it's progressing fast. They seem to rate length above what they do. In America, we'd rather see five to six minutes of good tricks than 20 minutes of a mediocre act. But they're dying to learn our stuff and there are a lot of possibilities that can be developed here."

Ball mused that inside of a year, some wide-awake outfit might open a booking office here.

He also said he had been asked to send some American acts over here. He thought he would follow up on this request and offered that acts in the $250-$300 a week bracket would do well. He observed that many U.S. names would have a little drawing power here as Japanese "names" in America.

Ball added that he expects to return here in about four months for another go.

House Reviews

Music Hall, N. Y.

"Moods and Music," produced by Russell Markert, with India Adams, Georgie Kaye, Edme Hess, Eleanor Reina, Sondra Barrett, Angela Tobias, Ian Guthrie, Grant Eastman, George Sawtelle, The Foursome, Rockettes, Corps de Ballet, Glee Club, Music Hall Symphony Orchestra directed by Raymond Paige; sets, James Stewart Morcom; costumes, Frank Spencer; lighting effects, Eugene Braun; ballet director, Margaret Sande; special lyrics, Albert Stillman; "Pajama Game" (WB), reviewed in VARIETY *Aug. 7, '57.*

The Hall has had more opulent productions in the past, but "Moods and Music" capably mirrors the contemporary scene ranging from disks to the dance. With the accent on tunes, the burden for the most part falls on the Glee Club and shapely India Adams who only a couple of months ago was warbling at the Chateau Madrid, a mere stone's throw from this "showplace of the nation."

Miss Adams registers nicely in a sequence aptly titled "The Song Parade" aided and abetted by Grant Eastman, George Sawtelle and the Glee Club. Seen through a transparent "disk" superimposed on an onstage prop house, she sets the tone of what's to follow in a phone conversation that's illustrated by seashore scenes projected on the right of the dwelling.

While the size of the Hall is tough on comics, nevertheless Georgie Kaye manages to project himself fairly well. His material is sufficiently mirth-provoking to win chuckles. However, his line about the man who had no tv set and drilled a hole in the wall of the adjoining apartment to watch the wrestling matches—then discovered that they had no set either—is a bit too rough for the family trade.

Opener for this 41-minute layout is "Dance of the Hours." Colorfully garbed, the Corps de Ballet pirouette to the strains of Ponchielli's music. Sequence is also distinguished by the individual work of Edme Hess, Eleanor Reina, Sondra Barrett, Angela Tobias and Ian Guthrie. Show winds up with "Sound of the Blues" in which Miss Adams, flanked by a vocal group billed as The Foursome, introes the Rockettes. Their precision work and class stepping, per usual, make for a sock finale.

Rounding out the stage fare is a Gershwin overture adeptly done by the Music Hall Symphony Orchestra under direction of Raymond Paige. Arrangement employs such familiar Gershwin airs as "Summertime" and "Rhapsody in Blue," among others. Overall Russell Markert production is in keeping with the Hall's standards. *Gilb.*

B'klyn Paramount

Alan Freed's Rock 'n' Roll Show with Cleftones (4), Ocie Smith, Diamonds (4), Shaye Cogan, Larry Williams, Mickey & Sylvia, Jimmie Rodgers, Tune Weavers (4), Five Keys, Jo Ann Campbell, Crickets (4), Moonglows (5), Del Vikings (5), Little Richard & Orch (5), Freed Orch (18) with Sam (The Man) Taylor, Al Sears, King Curtis; "Gunsight Ridge" (UA), reviewed in VARIETY *Aug. 28, '57.*

The Brooklyn Paramount introduced the rock 'n' roll show (deejay-style) to town three years ago and since then its spread to the Broadway Paramount, Loew's State, the Academy of Music and of course, Harlem's Apollo. Alan Freed kicked it off for them then and he's been in great demand since. In fact the Times Square house monopolized him for the holiday shows (Easter and July 4) for whammo business. The Brooklyn house should do the same for the 10-day stand which began Friday (30) and runs over the Labor Day weekend.

Current show is the same mixture as before. He packs in a lot of the r'n'r beat in a layout that runs close to 75 minutes. Although there's a numbing similarity beat and style, the aud teeners keep lusting for more, the on-and-off technique instituted by Freed is showmanly necessity otherwise there'd be no turnover in the house at all.

Among the pros in this 14-act roundup are Mickey & Sylvia, who've been steadily developing an in-person polish; The Five Keys, who handle the rhythmic values with taste, and The Moonglows, who are especially easy to take when they pull out "Sincerely," their hit of a few years back.

Little Richard, who closes the show, is the knockout turn, however. Everyone preceding receives the usual whistles, shouts and mitts, but when Little Richard started going the pent up emotions explode. House's extra police force move fast and keep any of the would-be roustabouts in line. Little Richard has the frantic, sexual quality of a Presley and when he starts moving and singing the femme reaction is virtually the same.

Others in the lineup who acquitted themselves favorably to their eager fans were Cleftones (4), Diamonds (4), Crickets (4), Del Vikings (5), Larry Williams, Ocie Smith and the two ofay thrushes Shaye Cogan and Jo Ann Campbell.

Freed smartly stays out of the way. He does nothing more than give a shouting intro and runs off into the wings to rehearse his intro of the next name. *Gros.*

Apollo, N. Y.

Bo Diddley & Co. (3); Cookies (3), Little Joe, Harptones (4), Hearts (6), Big Maybelle, Fats Domino & Band (8), Jocko Henderson, Reuben Phillips Band (12); "Uranium Boom" (Col).

Three of the strongest turns in the rhythm & blues field headline the present session at the Apollo, which became the last New York stronghold of vaudeville when the Palace in midtown closed a month ago. Bo Diddley, Big Maybelle and Fats Domino and the extra day of the Labor Day weekend should be quite enough to give the 125th St. theatre a big push into the fall-winter season.

Diddley, a young guitarist-singer, backed by a standout unbilled drummer and a fine supporting singer, strums some of the best rhythms in the biz. Big Maybelle is next to last and Domino and his seven-man instrumental support close the show. After Diddley there are the four lesser acts; the main turns could have been lengthened to carry the whole affair. The Cookies (three femmes), Little Joe and the Harptones (three guys and a gal) hold their own vocally, but the last crew, the six men who call themselves The Hearts, are profoundly shy of the kind of beat and the manner of staging that appeals to the rock 'n' roll aficianados.

Maybelle, her generous frame adorned for laughs in red satin tights, has a big voice and makes like a real red hot mama for some of the best returns of the show. Fats Domino, with excellent musical support, continues being one of the more distinctive singer-pianists of the genre. As for emcee Jocko Henderson, he keeps things moving rapidly, drawing some laughs from the packed house. Reuben Phillips band is fine in the background throughout. *Art.*

Empire, Glasgow

Glasgow, Aug. 29.

Dickie Valentine, Vic Hyde, David Berglas, Eleonore Cunter, Tex McLeod, Fred Lovelle, Cynthia & partner, McAndrews & Mills, Bobby Dowds Orch.

Dickie Valentine, English pop singer, proves a better-than-ever billtopper here with all-round entertaining act of songs and impressions. Youthful warbler pleases both juves and oldsters, and ranges in impressions from Al Jolson to Elvis Presley, English comedian Harry Secombe to Mario Lanza, Nat King Cole, Billy Eckstine and Inkspots. Opens with "Around the World," and follows with a lively version of "Puttin' On The Style." During act, he engages in amusing but overlong by-play with his drummer, Denny Piercy. Winds with socko travesty of Johnnie Ray.

With his multi-instrumental act, playing several trumpets at same time, Vic Hyde, U.S. performer scores solidly, and proves friendly U.S. ambassador.

David Berglas is slick magician who uses aud participation to maximum. Eleonore Gunter, young Continental equilibriste, balances with ease and is nifty contortionist. Tex McLeod is better at spnning ropes than gags. Fred Lovelle offers his familiar Lillipu tian dummy, invisible throughout, in standard vent act.

Cynthia is adequate as femme juggler and roller-balancer. McAndrews & Mills, mixed twosome, dance stylishly as bill openers. *Gord.*

Cocoanut Grove, L. A.

Los Angeles, Sept. 1.

Gordon & Sheila MacRae, Lester Horton Dancers, Freddy Martin Orch, Van Alexander; cover $2. $2.50, minimum $3.

If the Grove's Gus Lampe thought he was booking a singer when he niched Gordon MacRae for a fortnight he must have been more surprised than the smart turnout that packed the room for his Wednesday night (28) takeoff. Yet, no singer has a better right to stand up and belt away than the star of "Oklahoma," "Carousel" scads of Capitol recordings and a career in tv that spanned the electronic course. His name draw is sufficient, however, to ply his own trade and those he lures away "from that 21-inch monster" will find the evening both rewarding and exhilirating.

To break down his act, there's more mimicry and clowning than singing, perhaps more diversified than any previous outing since he turned entertainer. Not to be excluded from the lighter airiness is his life and stage partner, Sheila, who wisely minimizes her singing and presses hard on caricature. From a serious start in his booming baritone, MacRae lapses into comedic impressions and finally gets himself all shook up in carboning Elvis and the current crop of idols. From these antics he drew his heaviest plaudits so he smartly plowed it deep.

It is only natural that he would capitalize on his musical association with the Rodgers and Hammerstein musicals that brought him cinema prominence and for clear vibrancy of voice he need to acknowledge few peers. He seems to get more of a charge out of his imitations of Godfrey, Mortimer Snerd, Nat King Cole, et al., so the straight renditions such as "The Soliloquy" from "Carousel" are secondary in his personal choice. This he sings against the studio music track. Van Alexander's accomp, however, is top quality.

To warm up the boards, The Lester Horton Dancers steam through three tropical numbers that were more frenetic than inventive. Freddy Martin's crew of 18 breeze through "Holiday in Mexico" to good effect and keep the celebrants hopping with their dance sets. *Helm.*

Village Vanguard, N. Y.

Chris Connor, Slim Gaillard; $3 minimum.

There's a lot of vocal jazz going for a club when Chris Connor is around. Thrush, an exponent of the cool school who incubated with the Stan Kenton band, has been developing steadily and is building a strong following via her Atlantic releases, especially the current "George Gershwin Almanac" set.

This is all to the good for Max Gordon, Vanguard impresario who recently went on a jazz kick. Songstress is in for a three-weeker and should pull the jazz aficianodos.

In her Vanguard outing, Miss Connor works with Stan Fried, piano; Osie Johnson, drums, and Wendell Marshall, bass. They are an excellent complement to her vocalistics which at times takes on the dimension of an alto-sax instrument. She pours out a lot of stuff in her set and it's all worth while even when she slows up on a special piece like "Thursday's Child." Material like "Poor Little Rich Girl," "Riding High," "Moonlight In Vermont" and "Lullaby of Birdland' are standout in her hands.

Sharing the bill is Slim Gaillard. His fine rhythm sense is somewhat obscured by his clowning but he delivers the goods, especially for those who are hip to the "inside" material. In Gaillard's musical grab-bag are such familiars as "Flat Foot Floogie," "Cement Mixer" and "Somewhere There's Music."

Gaillard is doubling into the club from the outdoor music show in Central Park. It shouldn't effect the Vanguard biz too much because Miss Connor is strong enough to carry the marquee weight. *Gros.*

Chateau Madrid, N. Y.

Monica Boyar, The Mambo Gents (3), Marlene Adano, Chiquito Socarros Orch; $5 minimum weekends, $3.50 weekdays.

Monica Boyar finishes her stint at this cafe (she originally had to interrupt the date due to illness) and her act gives the Chateau Madrid show definite class. She's as much as an interpreter as she's a singer, and the combo of these two talents help to put her over in a major way. There are few things Miss Boyar lacks to put her into a bigger league.

Billed as "The Satin Latin," the Dominican-born chanteuse has a way with a song, and her material is put together with a careful eye to both balance and her unique talents. She slips in and out of various moods, never allowing her customers to become too serious. She's got a good voice, a pleasant personality to match, and a smooth line of patter which occasionally hits a blue note.

Miss Boyar gets going with an offbeat version of "St. Louis Blues," which immediately gets her attention as to voice. She follows up with a couple of calypso numbers, which are definitely her forte and which she does with charm and skill, weaving in the story line. It's questionable whether she's doing the right thing via her asides to the ringsiders. Cracks get her the laughs, but they don't add to the enjoyment of the numbers.

Chanteuse, who sometimes sounds in the red hot mamma tradition, has enough sophistication to give her act wide appeal. Her final number, "All that Glitters Is Not Gold," brings the audience into the fray, and she does a sock job putting it across. She uses her hands and body to great advantage and goes off to loud mitting.

Preceding her on the bill are The Mambo Gents, Julio & Mike and a bongo pounder. Terpers set a hot pace at the start and keep it up, creating remarkable movement on the small floor. Act is nicely coordinated and timed, with both Julio and Mike getting a chance for a well-executed solo turn. It's an effective spot.

Also on the bill is dancer Marlene Adano who opens the show, doing a lively Latin routine in ballet style. She wears a colorful costume and performs energetically. Miss Adano might be well advised to find herself a male partner. Act needs more solidity. Chiquito Socarros' orch gives the performers fine backing. Panchito provides the Latin rythms for between-show dancing. *Hift.*

Hotel Statler, L. A.

Los Angeles, Aug. 29.

Irene Ryan, Harbers & Dale, Eddie Bergman Orch (12); $2-$2.50 cover.

"I wonder," ponders Irene Ryan midway in her act at the Statler's Terrace Room, "whatever happened to these kind of acts?" It's a good question, for the pleasant divertissement she's dishing is sadly lacking on a bistro that unfortunately usually wavers between boff and bomb.

Miss Ryan, with an act considerably changed from her last local outing about three years ago, registers nicely in the middle register of that range. There's no great excitement that will produce profitable word of mouth (just as there's little marquee lure in her name), but the patrons will undoubtedly be well satisfied with her blend of comedics, song and nostalgia. The flavor is there and it's peddled with the authority and knowhow that is more the tipoff to her years in showbiz than her appearance. She moves easily through some okay patter, satirizes current femme vocal trends and winds up with half-a-dozen tune reprises of the days when "they wrote 'em better." It's all calculated to win approval, as are her slyly self-depreciating gibes, and the act pays off nicely.

Opener this time is the dance team of Harbers & Dale, who offer an okay 10-minute terpsichorean session that includes both fancy footwork and intriguing choreography. Parisian and south-of-the-border numbers have a special appeal and are sold well.

Eddie Bergman's orchestra, in addition to purveying a fine library of danceable tunes, effectively backs the show and launches the layout with a "Gypsy Fancy" routine featuring four fiddles and a bass that registers strongly. *Kap.*

Royal Nevada, Las Veg.

(FOLLOW UP)

After the Russ Morgan show plus dancing didn't click in the Crown Room, hotel bosses streamlined the package, added comedian Sonny Howard, scuttled regular dinner policy, and introed a "chuck wagon"—all you can eat at $1.50. Biz boomed.

Howard gets a warm reception. He has an obviously well-trained, pleasant sounding speaking voice, and baritone pipes to match. He comes on socking "Dancing Cheek to Cheek," then goes into a routine of gags with smooth delivery. His impreshes of w.k. headliners are topnotch, and he's glib with the adlibbing. *Duke.*

Amato's, Portland, Ore.

Portland, Ore., Aug. 29.

Louis Armstrong & His All Stars, with Velma Middleton, Julian Dreyer Orch (5); $2.40 cover.

Louis Armstrong & His All Stars (5) are making their nitery debut in the Pacific Northwest at this plush theatre restaurant. Satchmo previously played one-niter concerts at the Auditorium here and goes on tour again immediately following this seven-day stanza. This is the most ambitious booking bossman George Amato has ever undertaken from a financial point of view. In addition, he is pulling all stops and having a tremendous all out promotion campaign on this attraction. This also promises to be the biggest week in the history of Amato's with enough advance reservations on hand to nearly assure a complete sellout for every night of the engagement.

Armstrong and his five sidemen slam out plenty of jazz, blues, rock 'n' roll, and dixieland during their 75 minutes on stage. The customers show their appreciation for the efforts of Armstrong and his crew throughout. Trummy Young, trombone; Edmond Hall, clarinet; Barrett Deams, drums; Billy Kyle, piano, and Squire Gersh, bass, get a real workout as a unit and knock out solid solos for smash returns. This is a top nitery attraction here since Armstrong and his outfit are yet showmen.

Velma Middleton, on for a couple of tunes, also knows how to whip up a storm. She also teams with Armstrong for some nifty duo chirping. After the smoke clears away, Julian Dreyer and his house band get the dancers on their feet for the dance seshes. House was overflowing opening night (29) with customers turned away. Nelson Eddy opens Sept. 5th. *Feve.*

Angelo's, Omaha

Omaha, Aug. 31.

Carmen Cavallaro & Combo (4); no cover or minimum.

Angelo DiGiacomo will have to peddle plenty of steaks to offset his booking of Carmen Cavallaro's combo this week but judging by the opening-night aud (30), he figures to come out a winner. The 500-seat bistro was jampacked for the first two shows and that undoubtedly will prevail the remaining six days.

Cavallaro comes up with a top-notch offering that should pack plenty word-of-mouth power. He naturally emphasizes his "Eddy Duchin" pieces and every one gets a near ovation. Sandwiched in between are such standouts as "Tea for Two," "Warsaw Concerto," "Voodoo Moon," "Crazy Rhythm," etc.

A cute gimmick employed by Cavallaro has him bring up a moppet from the aud for a "Chopsticks" number as done in the Duchin movie. At show caught, the little gal was quite a ham and added considerably to the show.

Backing Cavallaro are Duffy Dee, drummer who adds some good comedy; Irving Norton, guitar; and Sheldon Yates, bass. They stay in the background but enhance the productions. *Trump.*

Chateau Ste. Rose, Mtl.

Montreal, Aug. 24.

Rhythm Jesters (3), Billy Eckstein, Richard Baronet, Madge Darling, Ray Ardi orch; $1 cover (Sat. only), no minimum.

Introed as "the fabulous Billy Eckstein," a little birdlike man (4 ft. 11 in.) stepped to the grand piano as he's been doing professionally for 58 years. Montreal-born composer of 200 internationally published and recorded songs in the '20s and '30s filled a request for one of them, "Let You Forget," then preemed his brand-new rockaboogie, "Runaway Baby." He also preemed two by a Canadian songsmith, "Moonrise" and "Shivering Cold and Wide Awake." All were well received.

Eckstein, who at 14 was starred on Broadway as "The Boy Paderewski" (at Wistaria Grove Roof Garden), is still a coruscating keyboard kitten, and his appearance hasn't changed in years. He's rounding out his 21st year at Napoleon Paupin's Chateau Ste. Rose, on the highway north of Montreal, broken by two years at other spots till he returned last January. At 69 (come December) he 88's seven nights a week in summer, six in winter, 2½ hours a night until 2 a.m. Backed by capable young drummer Lou Likey, he plays for listening and dancing before, between and after 10:30 and 12:30 shows (and gets a lot of applause.

Show is opened by Madge Darling, shapely tapper well above average in-skill. Especially clever at tricky unaccompanied work. Smartly costumed and with a fetching smile, she's good for tv as well as clubs. She comes on later for a roller-skate tap, but after one skate came off she limped gracefully off to applause.

Richard Baronet, a tall French-Canadian, chirps four songs in a powerful baritone with plenty of range: "Begin the Beguine" and "Almost Like Being In Love," with two Frenchies between. In latter his voice has a caressing quality. English renditions are attractively French-accented. He also emcees.

One act had failed to show, so headliners, Montreal-born Rhythm Jesters (3), showed a lot of wares. Personable lads did mostly r. & r., to fairly light applause in this family spot; then switched to a ballad, "Fallen Star," for better results. They wound with a long and rough but generally hilarious "Elvis Schwartz" burlesque, to heavy mitting. With cutting, shaping and smoothing this could be a knockout. Kids, who got their start in a lounge at Peter Van Der North's El Morocco here, have cut several disks for Apex and seem set to go on up. Instruments, well handled, are guitar, steel guitar and bass. They sing too.

Ray Ardi Orch, backing show and playing for part of dancing, is above average, and pianist does some nice solos. *Gard.*

El Cortez, Las Vegas

(FOLLOWUP)

Las Vegas, Aug. 27.

In his campaign to bring top quality shows to the downtown area's only theatre restaurant, producer Jack Smith has come up with the best one ever seen locally off the famous Vegas Strip.

The Gaylords headline the bill, backed by a new edition of George Arnold's "Rhythm on Ice" revue. Ice show, with frequent changes in cast and skits, has been running with outstanding success for 17 weeks. Headliners (singers or comedians) attached to end of frosty revue are usually booked for two weeks, but Gaylords have clicked here before without the skaters so Smith has them in for six frames.

Gaylords (Burt Bonaldi, Billy Christ on bass; Don Rea, drums) get warm reception for their Mercury disclicks, "From the Vine Came the Grapes" and "Little Shoemaker." They keep their crowd-pleasing pace consistent with such as "It's Too Soon To Know," "Detour," and a medley of "Bye, Bye, Love," "I'm Going to Sit Right Down & Write Myself a Letter," and "Sorrento." Between numbers, the boys display themselves as apt comedians.

"Around the World in 80 Days" theme gives Ice Cubettes (4) a chance to wear a variety of beautiful costumes. Gloria Oakley & George Zak are featured skaters, both performing with high-level grace. Ringleader George Arnold does an effective solo in tophat & tails, and singer Larry Ellis pleases both in the voice and blade departments. Buster Hallet's orch (4) provides competent backing in the intimate room which has a seating capacity of 175. *Duke.*

Bimbo's 365 Club, S. F.

San Francisco, Aug. 27.

Paul Gray, Anthony, Allyn & Hodges (3), Juan Manuel, Dorothy Dorben Dancers (10), Allen Cole, Al Wallace Orch (9); $1-$1.50 cover.

Standup comic Paul Gray rated a nice hand when he finished his 25-minute routine at Bimbo's 365. He starts slowly and ingratiatingly, giving impression that he's a low-pressure guy, but builds his gag (his specialty), and generally warms up audience well.

Some of Gray's material is a bit whiskered—almost as if he didn't realize news travels pretty quickly from Chicago's West Side these days—but he's a good one with the ad lib, never let's his stuff get in the too-blue category, and picks up fast when he's laid the occasional inevitable egg.

The dance trio of Anthony, Allyn & Hodges is one of those incredibly funny offbeat acts that starts out straight and winds up in a marvelous comic mess. Both men and girl work hard, got hefty applause at windup of their stint.

Juan Manuel has a nice operatic tenor which he uses for such Latin numbers as "Siboney," "Malaguena" and "Vesti la Giuba" from "Pagliacci." He tops himself for his encore by sitting down at piano, knocking out a very acceptable few bars of Chopin's "Fantasy Impromptu" and then singing "Love Is a Many-Splendored Thing." Acts starts rather coolly, builds well.

Dorothy Dorben dance numbers are bright, original, nicely executed. Allen Cole has become an excellent singing emcee and Al Wallace Orch is tops. Show will remain three weeks. *Stef.*

Riverside, Reno

Reno, Aug. 29.

Andrews Sisters, George & Peter Bauer, Starlets with Don Dellair, Bill Clifford's Orch; $2 minimum.

Except for the early part of their stanza when they try out a few new ballads, the Andrews Sisters for the most part stay in their disclicks groove. Reprising a bunch of their hits like "Roll Out the Barrel," and "Apple Blossom Time," they never fail to register nostalgically with the audience.

In a new tune, "Stars." they work up some community singing. The identifying sound of the three-some hasn't changed.

George & Peter Bauer, father and young son, create plenty of excitement. George, on his back, flips Peter and twirls him on his feet, once in awhile fumbling for some awkward falls. But even when they miss, they look good. A goodlooking combo, the act is brief and flashy.

The Riverside Starlets, a tradition in town and widely known for their intricate numbers and beautiful costuming, sometimes are used in a too ambitious manner. Both routines in this show are frantic to the point of becoming all out athletic contests. The girls whirl and jump and run, amazingly coordinated, but the fact is it's almost impossible to get through such routines without some major flaws. Costumes begin to come apart and the finale always finds someone off balance or just plain exhausted and looking it. Even the ringsiders begin to feel a little tense toward the last of these contests.

The idea sometimes gets lost in a project which is more energetic than necessary. While every number isn't supposed to be a waltz, either, the main idea of presenting a line of girls, is to see some grace and beauty, not a panting, disheveled crew. *Mark.*

Marine Terr'ce, B'rm'da

Bermuda, Aug. 26.

Hal Leroy, Johnny McAteer Orch (4); $1.85 cover.

It's the first time around for dancer Hal Leroy in Bermuda under the new policy of name acts at the Marine Terrace of the Inverurie Hotel in Paget. Hoofer, who belies his years, hits the visitors and locals just right. On for 40 minutes, Leroy revives memories for oldsters and makes new fans among the younger set. Working on a concrete floor, he mixes in all types of hoofing with his usual bounce and energy, demonstrating that he is still one of the top feet manipulators with plenty in the personality department.

Constant laughs are garnered from throwaway asides and Leroy clicks big with his takeoff of wild jitterbug at dancehall. He has a strong finish by selecting femme from audience and dancing her round, a la three lessons from Arthur Murray, to bring customers to floor still clapping. Johnny McAteer, partner in hotel, books the acts, and with his band (4), long society faves in Boston, backs dancer with just the right tempos as well as keeping the customers happy with old and new show tunes.

Marine Terrace, overlooking Hamilton Harbour, gets big play from boating set who moor alongside floor and catch the acts. While this doesn't swell the covers it makes for colorful setting. Biz capacity at show caught and Leroy held over for second week. *Wags.*

Cork Club, Houston

Houston, Aug. 23.

Peter Wood, Jose Campean Orch (5) with Jackie Moore; no cover or minimum.

Houston's private clubs are notorious traps for out-of-town comics making first stands here, and Cork Club with light house opening night (20) of Peter Wood stint, was no exception. Comic, a smooth performer, uses delayed-punch material. Warm-up therefore is a long timebuilding. But Wood doesn't panic, finally trotting out an aud participation bit with socko results.

All the standard impressions get a working over by Wood, albeit with his own special twist. Patrons are moderately amused until he produces a United Nations medley, featuring British, French and Scotch variations of "Young in Heart," "Mambo Italiano," Chinese-slanted "I Love A Hussie," and several other items, which bring good returns.

While poking fun at various group traits, Wood is never offensive. Wood ought to do better as room fills. Connie Towers follows Sept. 3. *Burt.*

VARIETY BILLS

WEEK OF SEPTEMBER 4

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 5
India Adams
Georgie Kaye
Rockettes
Raymond Paige Orc
Enrique Montoya
Virginia Morrison
Nancy Lee Parker
Manuel Del Toro
Skating Squires
Roxy (5)
"Fiesta at Roxy"
Mario Alverez
Maria Antinea
Roxyettes
Roxy Orch

AUSTRALIA

MELBOURNE
Tivoli (T) 9
Archie Robbins
Margo "Z" Bomb
Boys of Mexico
2 Earls
Christine & Moll
Lebrac & Bernice
Bobby Gonzales
Delicados
Williams & Shand
Buster Fiddess
Brenda Rowe
Frank Ward
Della Vance
Dionne Vail
Balladinis
Billy Rayes
Darryl Stewart
Johnny O'Connor
Edit Juhasz
Alwyn Leckie
Rae Morgan
Pamela Godso
Olivia Dale
Rudas Co.
SYDNEY
Tivoli (T) 9
Johnny Lockwood
Bobby Limb
Dawn Lake
Rizzolette Bros. & Aimee
Les Thaika
Medlock & Marlowe
MANILA
Grand Opera House (T) 9
Katherine Dunham Co.
HONG KONG
Ritz Cabaret (T) 9
Darvas & Julia
BANGKOK
Oasis Cabaret (T) 9
Banks & Demuth
ADELAIDE
Town Hall (T) 9
Luigi Infantino

BRITAIN

ASTON
Hippodrome (I) 2
Leon Cortez
Tony Dalton
Pigalle Lovelies
K & A Kemp
Fredye Marshall
Jack Beckitt
Victor Seaforth
Gilbert
Max Geldray
Henri Vadden
BIRMINGHAM
Hippodrome (M) 2
Tony Hancock
Betty Fox Girls
Clementi Twins
Margery Manners
Roy & Ray
Duo Russmar
Peggy Cavell
LEEDS
Empire (M) 2
Dickie Valentine
McAndrews & Mills
Bill Waddington
Matanzas
Lester Sharp & Iris
Hans Bella & Mary
Darly's Dogs
Campbell & Rogerson
BLACKPOOL
Palace (I) 2
Hylda Baker
Tanner Sis
Odette Crystal
Sonny Roy
George Mitchell
Impero Bros.
Janet Gray
Martin Granger
Boliana Ivanko 4
Joan Davis Co.
LIVERPOOL
Empire (M) 2
Dave King
Hazel Gee
Kordites
Linda & Constant
Les Malini
Dany Ray
Bernard Landy
Renee Strange
Winter Garden
Bob Monkhouse
Karen Greer
Norris & Savage
3 Romanos
3 Merkys
Eliane & Rodolphe
12 Starlights
LONDON
Metropolitan
Dave Gray
Toni Kaye
Dereck Lawrence
Arthur Gordon
Kish & Valaire
Marina Ellen
Eric Watts
Pauline Terrie
Jo & Roy Walker
Johnny Lister
Lana Mai Wong
Jack Whiteley's Starlets
Opera House
Jewel & Warriss
Yana
Holger & Dolores
Latona
Graham & Chadel
George Mitchell
Dancing Debonaires
Dorothy Dampier
Herbert Hare
20 John Tiller Girls
Audrey Mann
Nirska
NEWCASTLE
Empire (M) 2
Mel Torme
Gold & Cordell
Mandos Sisters
Jackie Ross
The Falcons
Mack & Kirk
Ron Parry
Rusty
Tower Circus
Charlie Cairoli
Krone's Shetland Ponies
Alma Michaels
Flying Marilees
5 Christianis
Nino Rubio
Bedini Troupe
Yokoi Troupe
Aerial Chapmans
Corcaita Cristiani
Frances Duncan
Golden Linders
Little Jimmy
Our Sammy
The Circusettes
NORTHAMPTON
New (I) 2
Johnny Silver
Mink Devine
Beryl Catlin
Noble & Denester
The Marcias
Juggling Brauns
Ten Girls
BRIGHTON
Hippodrome (M) 2
Winifred Atwell
David Nixon
Aileen Cochrane
Reg Varney
R & J Jover
Malta & Fernandos
George Mitchell
Belles & Beaux
NORWICH
Hippodrome (I) 2
Pauri Lupino Lane
George Truzzi
Hal Garner
Cellophane Girls
NOTTINGHAM
Empire (M) 2
Marion Ryan
Miles Twins
J & P Barbour
James & Co.
Roy Castle
Gaunt Bros.
Les Brazilianos
Jessie Carron
FINSBURY PARK
Empire (M) 2
Deep River Boys
Royal Command Girls
Trio Tobas
Jeffrey Lenner
Allen & Albee Sis
Dash's Chimps
Dick Henderson
Mumford's Puppets
SOUTHAMPTON
Grand (I) 2
Peaches Page
Karen & Rossana
Eno & Gray
Ragoldi Bros.
Alan James
Luscious Peaches
GLASGOW
Empire (M) 2
Charlie Gracie

Cabaret Bills

NEW YORK CITY

Casanova
Jacques Zarow
Alex Alstone
Chateau Madrid
Monica Boyar
Panchito Orc
Soccares Orc
Copacabana
Don Cornell
Larry Daniels
Coronados
Tom Rockford
Mari Ann Cooper
Tony Starman
Michael Durso Orc
Frank Marti Orc
No 1 Fifth Ave
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Gypsies
Quintero Rhumba
Hotel Pierre
Stanley Melba Orc
Alan Logan Orc
Joseph Sudy
Hotel Roosevelt
Eddie Lane Orc
Hotel Taft
Vincent Lopez Orc
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Dominique
Szonys
Y Knot Twirlers
Molidor Trio
Debonairs
Gillian Grey
Simon McQueen
Chic James
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Park Sheraton
Eddie Leyton
Spark Thurman
Viennese Lantern
Rita Dimitri
Yasuko
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Dick Todd
Sophie Parker
Zeb Carver
Ed Smith
Jodie Carver
Joel Shaw Orc
Village Vanguard
Chris Connor
Slim Gaillard
Waldorf-Astoria
Count Basie
Sarah Vaughan
Haitian Ders
Bela Babai Orc

CHICAGO

Black Orchid
Sid Gould & Ralph Young
Barbara McNair
Blue Angel
"Calypso Fiesta"
Princess Abilia & King Christian
Lord Rafael
Lord Calypso
Prince Pablo, Lady Melena & Lady Blanca
Roger McCall
Al D'Lacy Orc
Blue Note
Shelly Manne
M. J. T. Plus 3
Chez Paree
Billy Daniels
Corbett Monica
Chez Adorables (6)
Ted Fio Rito Orc 13
Cloister Inn
Ramsey Lewis Trio
Lorez Alexandria
Conrad Hilton
"Ice Review Spec"
Glenn & Colleen
Miss Lucille
Jo Ann McGowan
Ros Pettinger
Bill Christopher
Gil Shepard & De Soto Sisters (3)
Paul Gibbon & Sully Kothman
Fred Napler
Norman Crider
Tune Tattlers (4)
Charlie Fisk Orc
Gate of Horn
Odetta
Glen Yarborough
Marilyn Child
London House
Andre Previn (3)
Eddie Higgins (3)
Mister Kelly's
Jackie Cain & Roy Kral
Maya Angelou
Shelley Berman
Marty Rubenstein 3
Palmer House
Jo Ann Miller
Martin Bros. (2)
Bob Lewis & Ginny
Johnny Conrad Dancers (4)
Ben Arden Orc.

LOS ANGELES

B. Gray's Band Box
Billy Gray
Lee Diamond
Carol Shannon
Bert Gordon
Ric Marlowe
Le Hermen (3)
Bob Barley Trio
Coconut Grove
Gordon MacRae
F. Martin Orc
Crescendo
Dave Brubeck
Mort Sahl
Interlude
Bobby Short
Chamber Jazz Sex't.
Mocambo
Diahann Carroll
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Jerry Colonna
Statler Hotel
Irene Ryan
Harbers & Dale
Ed. Bergman Orc

LAS VEGAS

Desert Inn
Jan Peerce
Happy Jesters
Gina Genardi
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky Follies"
Garwood Van Orc
El Cortez
"Rhythm on Ice"
George Arnold
The Gaylords
Buster Hallett Orc
El Rancho Vegas
Milton Berle
Betty George
Dunhills
Stan Fisher
Met Sextette
Molnar Dancers
Dick Rice Orch
Flamingo
Tony Martin
Kraft Dancers
Lou Basil Orch
Fremont Hotel
Star Dusters
Joni Wilson
Mark Wayne 4
Golden Nugget
Harry Ranch
Jig Adams
Billy Regis
Charlita
Riviera
Spike Jones
Royal Nevada
Art Mooney
Phyllis Inez
Chase & Mitchell
Jimmy Grosso
Sahara
Victor Borge
Cee Davidson Orc
Sands
Nat King Cole
Joey Bishop
Copa Girls
Antonio Morelli Orc
Showboat
Roy Aubrey
Carol King
Garr Nelson
Showboat Girls
Mike Werner Orch
Silver Slipper
Hank Henry
Alis Lesley
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Thunderbird
Four Lads
Thunderbird Dncrs
Al Jahns Orch
Tropicana
Vivian Blaine
Dick Shawn
Nat Brandywynne

RENO

Harolds Club
Jodimars
Terry Haven
Harrah's
Sons of Pioneers
Fabulous Woodsons
Betty & Escorts
Tommy Sandi 3
Holiday
Wilder Bros.
Jacqueline Fontaine
4 Canucks
Eddie Bush
Los Nortenos
Mapes Skyroom
Helen Traubel
Amin Brothers
Skylets
Ed Fitzpatrick Orc
New Golden
4 Tunes
Hank Penny
Sue Thompson
Sabres (3)
Riverside
Andrews Sisters
Bauers (2)
Don Dellair
Starlets
Bill Clifford Orc

LAKE TAHOE

Cal Neva
Tony Martin
Lotere Ders
Matty Malneck Orc
Harrah's
Jackie Miles
DeCastro Sisters
Tippy & Cobina
Will Osborne Orc.
King's IV Stateline
Ginny Jackson
Bob Scobey
Noel Boggs
Johnny Ukelele (5)
Frank Morraco (3)
Frank Morraco (3)
Wagon Wheel

MIAMI-MIAMI BEACH

Americana
Jaye P. Morgan
Jay Lawrence
Priest & Fosse
Stan Ross Trio
Jackie Heller
Lee Martin Orc
Maya Orc
Balmoral
Billy Mitchell
Rosina Aston
Sonny Kendis Orc
Tana Lenn
Di Lido
Mandy Campo Orc
Othella Dallas
Jane Moore
Bernie Sager
Jack Barcena Orc
Eden Roc
Cab Calloway
Lois O'Brien
Bobby Sargent
Johnny Costa Trio
Mal Malkin Orc
Chico Cuban Boys
Fontainebleau
Toni Arden
Frank Marlowe
Raye & Naldi
Jack Stuart Orc
Sacasas Orc
Pupi Campo Orc
Natali-Fields Trio
London Towne
Arthur Blake
Weela Gallez
Jean Tourigny
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Murray Franklin's
Roy Sedley
Joe Mayer Trio
Dick Haviland
Murray Franklin
Sue Lawton
Eddie Bernard
Nautilus
Larry K. Nixon
Marriette
Mario & Tonia
Syd Stanley Orc
Seville
Bob Sennett
Murri & Ruth
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Saxony
Mari Leighton
Charles & Faye
Al Stuart Archette
Jimmy Grippo
Fred Thompson
Tommy Angel
Vagabonds
Vagabonds (4)
Micki Marlo
Dunhills (3)
Frank Linale Orc

HAVANA

Montmartre
Raul Mesa
Raquel Bariaba
Ivette De La Fuente
Clarisse Novo
Gladys Bocay
Guzman Singers
Fajardo Orc
Nacional
Helen Forrest
Tun Tun
Ray Carson
Dancing Waters
W. Reyes Orc
Sans Souci
Gloria & Rolando
Alfredo Sadel
Miriam Baneras
Roberto Barcelo
Maria Magdalene
La Serie Orc
Ortega Orc
Tropicana
Luis Garcia
Alberto Rochi
Matzuko Miguel
Gladys & Freddy Riveros
Dominique
Tropicana Ballet
S Suarez Orq
A. Romeu Orq

New Acts

SID GOULD & FRANK YOUNG
Comedy, Songs
42 Mins.
Black Orchid, Chicago

The first nitery appearance of two stage vets as a single act showed a few hopeful deviations from the usual stooge and straighter routines. Gould & Young still have considerable excess baggage to shed but offer good promise for development under fire.

Sid Gould at his best shows a warm, discoursive style, but his opening bit begins to wear with repetition. A little trimming and his opening remarks will provide a better sendoff for the act. Frank Young is introduced as a bass-baritone. He treats "Gypsy in My Soul," "Pennies From Heaven" and "Old Man River" effectively and times his leads to Gould's quips well.

Pair cooperate with good effect on impressions of Elvis Presley and Harry Richman and warm up the stage with a burlesque of strawhat act. Gould does an audience-participation bit that gets live reaction and pair wind up with a climactic parody on a gypsy routine.

Act departs from the slap 'em and slap 'em back of most male duos but fails to get much response by spending the better part of the act in each other's arms. A little pruning and quicker pacing can be anticipated in future performances so that the bulk of the act doesn't fall too far below its fine peaks. *Leva.*

4 EMCEES
Songs
36 Mins.
Chaudiere, Ottawa

The 4 Emcees is the latest addition to Canada's output of male chant foursomes (i.e. Four Lads, Crew Cuts, Diamonds, etc.) but they do nothing to produce anxiety among their contemporaneous predecessors. They have okay pipes and show acceptable tendencies to barbershop but it seems to be becoming tougher to show anything new in this category, and this group contributes nothing to the solution. Staging and tune selection are routine, highlighted by a stint of apings of their chanters which have been done better.

The 4 Emcees might have had more impact five or six years ago when the field wasn't so crowded. *Gorm.*

BILL McDONALD
Comedy
18 Mins.
Chaudiere, Ottawa

In a crowd, Bill McDonald's appearance, even name, wouldn't tab him as a comic. This delays his initial acceptance but he has the customers guffawing pronto with a crisp clicko stint of comedy. McDonald has a slick delivery and style plus nice showmanship that collects big mitting throughout. Standout bits include recitation of a poem using hats to distinguish the various characters in the item, and a session of chanting songs to match colors suggested by the customers at McDonald's invitation. Gags and general material are fresh and handled with ability.

Good for television, niteries, stage; strongest where audience participation is available. *Gorm.*

JIMMY BURNS & PATTY
Dancing, Comedy
16 Mins.
Ak-Sar-Ben, Omaha

Jimmy Burns & Patty is one of those father-daughter deals that never gets off the ground. Primarily a dancing act, it doesn't jell because neither the father nor his eight-year-old are up-to-standard in the hoofing department.

Challenging stuff is weak, altho kids in the aud get a kick out of booing the old man and cheering for their counterpart. Comedy is cute but not novel. Act needs a shot-of-life-throughout. *Trump.*

First-Run Films 'At Home'

Continued from page 1

on the cable theatre is Warner Brothers' "Pajama Game." Enough distributors have agreed to supply product for the Bartlesville run to assure the system of sufficient film for some time to come. The need is for 26 features a month on the two channels. However, only part of this total will be top attractions. Intention is to vary programming so that a subscriber has the choice of at least one new pic a day. As part of the double feature program offered, VIT presented "Mississippi Gambler," a four-year-old Universal picture, as the bottom half attraction.

To Griffing and his associates, v.p. C. Fulgham and Larry Boggs, who heads the circuit's tv division, the cable theatre is not so much a revolutionary idea as it is a simple matter of survival. "Our attendance is off 35% to 40% during the peak summer months and more than that the rest of the year, compared with 1949," the Video topper said, producing elaborate charts to prove his point. "We are losing out because people are staying at home. That's become the mecca for leisure time. Now, we have the simple choice of bringing our entertainment to them or closing shop. Also, it's become very clear that, either we manage to expand our market and our revenues, or else we can't get quality pictures in quantity from the producers.

"We've gone into this thing not because we are exceedingly bright, but because we are exceedingly frightened."

VIT today runs some 160 theatres including 63 drive-ins. While the gross has held up, partly due to diversification into the tv field (Video operates a station in Oklahoma City and is building another one in Santa Fe), the drop in attendance is forcing the chain to close down houses. Some 40 to 50 situations will be sold or converted in the next few months. Circuit runs a number of community antenna systems in towns in Oklahoma, Texas and New Mexico, and from these has gained some of the experience that has led up to the Bartlesville experiment.

No Freedom of Choice

The Telemovie plan, which Griffing devoutly hopes will be copied by exhibitors elsewhere, shapes as a challenging new concept for the film industry. It differs from most other systems proposed so far in that it deprives the home viewer of his freedom of choice. He buys the service as a package, paying his monthly bill regardless of whether or not he tunes in once, twice or every day. "This is not a 'toll' system," stresses Griffing. "We don't think that's the way to tackle this thing. And we don't want to be called a 'toll' service. We don't believe that a vending machine—any kind of vending machine—in the home can or will work.

"They found that out in the hotels when they tried to install television sets that you had to feed quarters to make 'em work. People rejected that, but they didn't mind having an extra fee added to their hotel bill."

The three subscription-tv systems concurrently in the offing all involve a per-attraction charge. Two—Zenith and Skiatron—would accomplish this via decoders attached to the set. Paramount (Telemeter) proposes a decoder with a built-in coinbox. Toll or no toll, however, these systems have one thing in common with the Telemovies, i.e., they would distribute films electronically into homes. Here, at Bartlesville, this new concept has its first application and the one big question that arises immediately is: Where does all this leave the established motion picture theatre?

Griffing argues from the conviction that 1) things can't get a lot worse, i.e., if Telemovies force certain houses to close, these situations would fold anyway. 2) The theatres' boxoffice won't suffer since the home cable theatre will service a public that doesn't normally attend films. "Our theatre audience today consists primarily of the younger folks," he said. "They want to go out, and they'll go to see their pictures as before. Telemovies will be of primary interest to the older generation, which we call the 'lost' generation—lost to us, I mean."

Again and again, the Video execs drive home the point that the cable theatre is the kind of setup that allows the exhibitor to protect his "vested interest" in the film biz. "We are willing to make all our experience available to other exhibitors so they may establish cable theatres in their communities," Griffing said. It's very important that they realize that there are no licenses or patents involved here, and there are any number of suppliers in the field."

In Bartlesville, General Precision Laboratories installed the studio equipment and Jerrold Electronics of Philadelphia, which pioneered the community antenna system biz, engineered and installed the line and amplification equipment for Video.

VIT already has applied for a Telemovie franchise in Oklahoma City and plans to install the system in several other towns in the Southwest.

According to Griffing, his circuit spent a lot of coin trying to develop an adequate merchandising method for the Telemovie idea, so that the initial cost actually runs much higher than $300,000. Also, General Precision and Jerrold Invested heavily in developmental research. The studio alone, housed in a former theatre, cost $100,000 to build and equip. Perconnection costs run to $100 per set, but Griffing thought these charges can be brought down drastically. "I think it's quite possible to build a studio for a third of what we paid," he said.

Pews-in-the-Parlor

As Griffing envisions the cable theatre setup, it is literally like building a new theatre, with seats in the home. "Certainly, if you look at it in this way, the costs compare favorably to any new deluxe house we might construct," he commented. The Telemovie unit would actually bid for pictures against the regular houses.

As for the distributors, Griffing opined that they stood to get three to four times their normal theatre revenue from any cable theatre setup. "It doesn't really matter whether or not we succeed here at Bartlesville," Griffing said. "We may be making some mistakes. The main thing is, we are convinced that our Telemovie run will foretell the future and will become a fully accepted household service. The cable theatre will open a new future for the film business."

Though it is certainly committed to a flat fee cable theatre, VIT nevertheless maintains an open mind on possible addition or superimposition of the toll method. It's understood that VIT at one point approached Telemeter with offer to install 100 coinboxes in Bartlesville. Idea would have been to test method side by side with monthly charge system. However, Telemeter nixed this comparative test.

Stressing "we aren't geniuses" and that "we must be flexible," VIT execs say that despite the turndown they may eventually test the system allowing a per-attraction charge. They are frankly pessimistic about the potential draw of such a system, if in-home gadget installation is involved.

Todd-AO Talks

Continued from page 5

theatres than it is in the situations playing the film in 35m.

Netter said he was at a loss to establish the reason for Todd's feeling about the process in which he shot his big picture and which he helped develop. Todd has been known to say he was "kicked out" of Todd-AO. This is challenged by Todd-AO execs who note that the company isn't owned by any individuals, but is the joint property of Magna Theatre Corp. and American Optical Corp. When Todd sold out his Magna share he also quit the Magna board and lost any control over Todd-AO.

Todd has said that his new film, "Don Quixote," will be done in a new process which he is developing.

According to Netter, Todd is obliged to service any U. S. exhibitor with the Todd-AO version of "80 Days," provided the theatre is properly equipped. Todd has no such obligation abroad.

'Toby and Susie' Clicks in Sticks

Rube Stage Comedy Still Mopping Up in the Hinterland After 32 Yrs. of Tentshow Operation

The traditional "Toby and Susie" show is still pulling audiences in the sticks. This vanishing brand of entertainment, unfamiliar to metropolitan areas, is being kept alive principally by the touring Schaffner Players, which Nejl Schaffner has been operating for 32 consecutive years.

According to Schaffner, who's the Toby of the troupe (his wife plays Susie), business thus far this season has been good, with "the public as hungry as ever for stage entertainment." The operation, billed as "America's only folk theatre" and "starring Toby and Susie in the tent theatre beautiful," is currently in the 15th week of its summer season.

The canvastop operation, which began its warm-weather hike May 26 in Washington, Ia., is now in Centralia, Mo., for a week. The company gives seven performances in each town, presenting a different play at each performance.

The plays are either new or adaptations. This season's crop include the following titles: "Dallas Daisy," "Toby Goes to Texas," "Giggling Gossip," "The Devil and the Woman," "He Married a Tiger," "Arkansaw Wedding" and "Three in Bed."

The unit covers about 1,500 miles in Missouri, Iowa and Illinois, and plays every night, usually for a 19-week period. A single performance ticket runs 50c (25c extra for a reserved seat), with a large percentage of the audience purchasing tickets for all seven shows.

Besides the Schaffners, the company includes Jay Bee Flesner, Wally Marks, Dick Zimmermann, Nan Wilson, Jane Willows, Bert Dexter and Stanley Casaday. A five-piece orchestra is conducted by Erman Gary, with Goldie Gray featured at the piano.

Hassle Over Chorus Pay Holds Up Rehearsals At Covent Garden, Sadler's

London, Sept. 3.

A pay dispute has stopped chorus rehearsals for the fall season at the Royal Opera House, Covant Garden, and at the Sadler's Well's Theatre.

At a meeting in London last week, the singers involved in the dispute, numbering about 120, were assured of the support of British Actors Equity. They agreed to meet again tomorrow (Wed.) for talks if the matter has not yet been cleared up by then.

The singers have declined to renew their contracts on the old terms, which provide for $32 a week for members of the Covent Garden chorus and just under $30 a week for Sadler's Wells. The managements have offered an additional $4.20 per week, but Equity refused.

The actor's organization is recommending that members should hold out for $5.60-per-week raise, with the understanding that salaries will be favorably reviewed next season. The managements have turned down this proposal.

Rehearsals of "The Ring," scheduled to open Sept. 25 at Covent Gardens, are held up. Choral rehearsals were to have started Aug. 13. At Sadler's Wells, rehearsals should have begun Aug. 26. Productions effected there are "Samson and Delilah," due to open the season Sept. 24, and "Tosca," "Cosi Fan Tutte" and "The Moon and Sixpence."

Offer Legit 'Teahouse' At Michigan State Fair

Detroit, Sept. 3.

For the first time in its 108-year-old history, the Michigan State Fair is featuring a full-length legit show for a 10-day run ending next Sunday (8). Play is "Teahouse of the August Moon," which moved over to a tent set up on the fairgrounds from the Will-O-Way strawhatter. It has the same cast under the supervision of Will-O-Way producer-director William W. Merrill.

There are two performances nightly in the 750-seat tent scaled up to $1.50.

Edinburgh Still a-Buzz Over Crix Pan of 'King'

Edinburgh, Sept. 3.

The uproar of last week over the critical roasting of the four-hour-long costume drama, "The Hidden King," is still boiling. Meanwhile, the play has been cut by a half-hour, but company manager Kenneth Miles says that would have been done regardless of the reviews.

Agitation over the adverse notices has apparently been stimulated by a number of public meetings at which London producer Stephen Mitchell, who is presenting the show; Michael MacLiammoir, one of the leading players; John Barber, critic of the London Daily Express, and numerous others, including playgoers, have sounded off. Also, The Scotsman, a leading morning daily, has commented editorially on the matter.

Local and visiting audiences, unaccustomed to such controversy, are flocking to the International Festival presentation.

To Get Interest On Equity Bonds

A plan for the League of N. Y. Theatres to earn interest on bonds deposited by its producer members with Actors Equity has been put into operation.

Beginning this month, Equity is banking the salary guarantee fund with Bankers Trust Co., of N. Y. The bank will invest a percentage of the coin in Government bonds and other gilt-edge securities. The balance of the fund (30%-40% of the money invested) will be kept in a cash account for use by Equity if necessary.

The basic arrangement for the "Custodian Agreement," as the plan is called, was worked out over a year ago, but this month marks its actual initiation. It's figured that the bond money, which fluctuates according to the number of shows on the boards and in production, will average around $300,000 annually, with the anticipated interest on the investments running around 4%, for a total of about $12,000 a year.

The income derived from the investments goes to the League for whatever purpose it chooses. The idea for the investment plan was initiated by Monty Shaff when he was general manager for producers Cy Feuer & Ernest H. Martin. It was worked out by Equity and League members with BT veepee Herb Golden.

WEST END GROUP EYES SETUP OF ST. JAMES'S

London, Sept. 3.

A survey to determine the structural condition of the St. James's Theatre, and its possible financial requirements, is to be carried out on behalf of the Piccadilly and St. James's Assn. The latter organization, composed of West End business men, seeks to preserve buildings of historical and architectural interest in the area. It favors saving the theatre from demolition.

As a result of a campaign led by Vivien Leigh, demolition was postponed by the owners of the site to allow time for the raising of $100,000 estimated necessary to save the structure. However, before opening a public subscription the association is looking into the financial implications of running the theatre.

Buford Armitage is general manager of the upcoming N.Y. City Center revival of "Carousel," with **Zelda Dorfman** company manager, **Herman Shapiro** production stage manager and **Kermit Kegley** and **William Field** stage managers. **Howard Keel**, who has the male lead in the production, which begins a limited three-week run Sept. 11, is starring in the musical this week at the Warwick (R.I.) Musical Theatre, following a one-performance stand last Sunday (1) night at the Oakdale Musical Theatre, Wallingford, Conn.

Alfred Stern to Rep U.S. At International Fairs

Washington, Sept. 3.

Alfred Stern, director of community and industrial showmanship for the American National Theatre & Academy, has been retained by the U. S. Dept. of Commerce as consultant for the U. S. International Trade Fair program.

He's serving as coordination producer for American exhibits at the Vienna and Zagreb International Fairs this month, and left the U. S. last Saturday (31) to complete final details for the projects.

'Romanoff' Opens Boston's Season

Boston, Sept. 3.

With only three theatres definitely available, Boston launches an active fall legit season next Monday night (9) with the breakin of "Romanoff and Juliet." The show will play the Shubert for two weeks on subscription. The Colonial and Wilbur Theatres are also slated for stage offerings, but the status of the Shubert-operated Opera House is in doubt (see separate story).

The scheduled opener at the Colonial is "Miss Lonelyhearts," due Sept. 17 for a two-week tryout. Other bookings for the same theatre include tryouts of "Time Remembered," two weeks starting Oct. 21; "Rope Dancers," two weeks beginning Nov. 4, and "Apartment to Share," two weeks opening Jan. 13.

Besides "Romanoff and Juliet," scheduled offerings at the Shubert include the new musical, "Jamaica," due Oct. 8 for three weeks on subscription; a Continental magic show, "Sim Sala Bim," two weeks starting Oct. 29; "Miss Isobel," a tryout, Nov. 11 for two weeks; a Yiddish revue, "Bagels and Yocks," Nov. 25 for two weeks, and a tryout, "Sunrise at Campobello," Dec. 30 for two weeks.

The Wilbur, relinquished last season by the Shuberts, is being booked by their former local manager, Mike Kavanagh. Slated for the house are the touring "Middle of the Night," Oct. 14 for two weeks, and "Cut of the Axe," for a two-week tryout starting Nov. 4. Also mentioned by Kavanagh are possible bookings of a new cut-down version of "Back to Methuselah," Nov. 18 for two weeks, and a four-week engagement, starting Jan. 13, of "Cat on a Hot Tin Roof," a previous road company which avoided possible censorship by skipping Boston on its last-season tour.

TOM DONNELLY EXITS AS W-T LEGIT CRITIC

Tom Donnelly, drama critic last season for the N. Y. World-Telegram & Sun, is understood returning to his former assignment as aisle-sitter for the Washington Daily News. Both are Scripps-Howard newspapers.

Although a permanent successor has apparently not been chosen for the World-Telly legit-reviewing spot, last night's (Tues.) reopening of "Separate Tables" was covered by Frank Aston, editor of the Scripps-Howard News, a house organ, and a former drama critic and editor of the chain's Cincinnati Post. It's believed to be merely a fill-in assignment for Aston.

Shuberts-ATPAM Settle; Avert Theatre Strike

A threatened strike against Shubert-operated houses throughout the U.S. by the Assn. of Theatrical Press Agents & Managers was avoided last week with the signing of a new one-year pact between the union and the theatre firm.

The agreement raised house managers scale, except in Boston and Chicago, 5% to the $165.38 level of ATPAM's contract with the League of N.Y. Theatres. In Boston and Chicago, the hike was 10% to $153.07. The deal for those two cities also stipulates that at the termination of the new pact salaries be raised to the same level as at other theatres throughout the country.

The ATPAM-League pact for Boston and Chicago calls for a $146.11 minimum.

Professional Show Biz Dominates Nat'l Educational Theatre Huddle

By GEORGE ALAN SMITH

Show business was much in evidence at the three-day convention of the American Educational Theatre Assn. last week in Boston. Although an underlying theme of the convention seemed to be that college and university theatres shouldn't ape Broadway, seminars and events featuring in-the-flesh laborers from the professional vineyard elicited special interest and attention. A number of panels, notably those on drama criticism, playwriting, Shakespeare, and professional theatre schools, had almost entirely casts affiliated directly or tangentially with commercial theatre.

A prime event of the convention was the award made at the convention luncheon to N.Y. Times' drama critic Brooks Atkinson for outstanding contribution to educational theatre. The award was presented by Prof. Hubert Heffner, of the U. of Indiana. In accepting, Atkinson expressed confidence in the durability of the theatre, noted the more serious attitude of the contemporary public toward the stage and credited college drama courses as a major factor in creating today's audiences.

Because of Gilbert Seldes' absence from the drama criticism panel, Atkinson pinchhit, speaking for 10 minutes on his critical credo. As the Times' first-stringer seldom makes speeches, this was an additional fillip for conventioneers.

The Times critic was preceded on the panel by Eleanor Hughes, of the Boston Herald; Harold Bone, VARIETY's New Haven correspondent, and John Beaufort, N.Y. theatre rep of the Christian Science Monitor. Bone fetched yocks with speculation on the seemingly soft jobs of the N.Y. critics who, unlike road tryout reviewers, don't have to guestimate weeks or months in advance the survival potential of a show.

Convention program chairman, Prof. Edward C. Cole, of Yale (later elected new AETA president succeeding Jack Morrison, of UCLA), probably learned something about booking jams. His

(Continued on page 67)

Allot $60,000 for Land For New Dublin Abbey

Dublin, Sept. 3.

An appropriation of $60,000 has been voted by the Eire government towards the purchase of additional land for the proposed reconstruction of the Abbey Theatre on its original site here. Since the old theatre burned in 1951 the Abbey company has played in the Queen's Theatre.

Plans for the new structure have been prepared by architect Michael Scott, a former Abbey actor, in collaboration with French designer Pierre Sonrel. They call for a new main theatre seating about 800 and a smaller playhouse for experimental productions, replacing the Peacock Theatre which was part of the old setup.

Abbey director Ernest Blythe says that the plans also provide for a considerably larger foyer in the new building.

Jack Carter To Get 6% of 'Heart'

Jack Carter will get 6% of the gross for his costarring assignment in the forthcoming Broadway production of "Carefree Heart," with a guarantee of $1,500 during the out-of-town tryout and $2,000 in New York.

Robert Wright and George Forrest, who adapted the musical from Moliere's "The Doctor in Spite of Himself," will get 7% of the gross, while director H. C. Potter is down for 2% until production costs are recouped, then 2½% of the first $40,000 weekly gross and 3% of the take over that.

Also in for a percentage of the gross is the tuner's orchestrator Don Walker, who'll get ½ of 1% after earning the basic union scale at the same rate. The deal for the ANTA Theatre, where the production is scheduled to open Nov. 7, is routine for a musical—the house getting 30% of the first $20,000 gross and 25% over that, with an $8,500 minimum.

Lynn Loesser and Shamus Locke, the show's producers, draw a combined salary of $250 per week beginning two weeks prior to the seart of rehearsals and running until the show hits paydirt. Office expense; also beginning two weeks prior to the start of rehearsals, is $300 weekly.

The musical, which went into rehearsal last Thursday (29), is capitalized at $250,000, with provision for 15% overcall. Susan Johnson and Melville Cooper are costarred with Carter.

SPA IN BEST SEASON; 'WITNESS' TOP GROSSER

Saratoga, N. Y., Sept. 3.

This season was the Spa Summer Theatre's best in the 11 years that John Huntington has been operating the strawhat. Total gross for the 10-week semester was 11% above last year's previous high.

Top grossers this season, with the respective takes as reported by the producer were Basil Rathbone in "Witness for the Prosecution," $10,965; Marilyn Maxwell in "Will Success Spoil Rock Hunter," $10,500; Lillian Roth in "Primrose Path," $9,000; Ed Begley in "Inherit the Wind," $8,800; and Celeste Holm in "Back to Methuselah," $8,000. The house record, just over $12,000 (at upped scale), was set last year by Beatrice Lillie in "Bet;sops Fables."

The 580-seat, State-owned theatre had no losing weeks this season. Huntington plans to operate the spot again next summer.

Glenn Jordan, who recently completed his fourth season as director of the Starlight Theatre, Kansas City, is returning to New York to direct "Madame Butterfly" for a road tour, sponsored by NBC. He's also been set as producer-director of the 1957-58 season of the St. Paul Civic Opera Assn., which will open Oct. 10 with "The Great Waltz."

Boston Opera House's Fate Is Up in the Air; It May Be Torn Down

Boston, Sept. 3.

The Opera House, an intermittently-lighted theatre operated by the Shuberts, remains a question mark for continued use as a legiter. Various reports, none confirmed, are to the effect that it has been condemned and will be torn down, that it has been sold to a warehouse firm and that it way be renovated by the Shuberts as an alternate legit spot.

Frank Coughlin, executive secretary to Boston building commissioner Tom Hughes, has verified a report that an official complaint had been received on the condition of the 3,000-seat theatre. He says that notice had been sent to J. J. Shubert in New York to make necessary repairs within 30 days. Engineers are reportedly due to inspect the structure this week.

Aaron Richmond, local booker of the Metropolitan Opera and various dance companies, reveals that he is negotiating for the Met and the Royal Danish Ballet to play the Metropolitan Theatre, a 4,357-seat film spot, instead of the Opera House. Officials of the Boston Storage Warehouse deny reports that they have purchased the property. It is also rumored that other interests may buy the old theatre, demolish it and erect a downtown motel on the site.

The Opera House, which opened in 1909, has been operated by the Shuberts for the last 30-odd years, during the last decade of which it has been something of a white elephant. It was condemned in 1940 and the Metopera played its Boston engagement at the Metropolitan film theatre that season. Necessary renovations were subsequently made, however, and the house has since had an in-and-out record.

The prospeetive loss of the Opera House leaves Boston with three available legit theatres, 1,717-seat the Shubert, the 1,500-seat Colonial and the 1,241-seat Wilbur.

Legit Followups

Bells Are Ringing
(SHUBERT THEATRE, N.Y.)

Larry Parks and Betty Garrett (Mrs. Parks), who will head the second company of "Bells Are Ringing" to be sent on the road in the fall, are taking a sort of pre-tour warmup as costars of the original Broadway edition during the two-week vacation of star Judy Holliday and top-featured Sydney Chaplin. They give the Betty Comden-Adolph Green-Jule Styne musical different values, but retain its audience impact.

It must have taken daring for the Parkses to take on this replacement assignment, especially in the case of Miss Garrett, who thereby invites comparison with one of the notable musical comedy performances of recent years. Moreover, the femme lead and indeed the show itself were tailored to fit Miss Holliday's talent and personality.

In the case of Parks, the risk was obviously not so great, since Chaplin's performance as original male lead was clearly overshadowed by Miss Holliday's smash personal reception. Moreover, Parks is considerably more experienced than Chaplin, especially in musicals.

Since comparisons, though odious, are inevitable, it must be noted that Miss Holliday's virtuoso playing and projected warmth are missed, as is Chaplin's unique personal quality. Considering the circumstances, however, the Parkses do a commendable job. Parks is an adept musical comedy performer, more skillful as both singer and hoofer than the previously inexperienced Chaplin, and a more pliable comedian. His approach is more direct and emphatic, which is perhaps not as effective in terms of characterization, but decidedly creditable in view of rehearsal limitations, lack of tryout tour, etc.

In the manifestly impossible assignment of following the extraordinary Miss Holliday in an expertly custom-created part, Miss Garrett does amazingly well. She could hardly be expected to repeat her predecessor's astonishing combination of comedy and pathos, but she has a hitherto unrevealed warmth, a truly touching personal quality, admirable singing and dancing ability and the vital quality of making what happens to the character important.

How much boxoffice draw the Parkses will have on tour remains to be seen (business, which had been solid capacity for the entire run, was a trifle off at the performance caught last week, but that may have been inevitable at this time of year and perhaps indicates nothing as to road prospects). In any case, although Parks and Miss Garrett are less effective than Miss Holliday and Chaplin, they impress as satisfying on their own standard.

Otherwise, with a few uncomfortable exceptions, this Theatre Guild production holds its edge commendably. Jean Stapleton, Eddie Lawrence, Dort Clark, Frank Aletter, Bernie West and Pat Wilkes are still excellent in featured parts. But some of the replacement supporting players are painfully mannered, or in some cases a bit lacking in virility. The ensemble performance has become a trifle spotty, notably in the virtual yelling of the vocal chorus and the athleticism of the dancers.

As it stands, "Bells" remains smash entertainment—a triumphant example of providing a story and song and dance interludes for a particular talent to delight the Broadway public. *Hobe.*

Annie Get Your Gun
(CURRAN, SAN FRANCISCO)

San Francisco, Aug. 30.

This must be the gaudiest, gayest version yet of the dozen-year-old "Annie Get Your Gun." The Civic Light Opera presentation is blessed by the presence in the title role of a Mary Martin who looks younger, belts the familiar Irving Berlin songs harder and mimes even more deliciously than she did in the same role here nine years ago.

Miss Martin gets maximum laughs from the Harbert and Dorothy Fields book and receives tremendous applause after each number. She also gets fine assistance from John Raitt, who acts and sings the Frank Butler role as if it were written for him.

William O'Neal is letter-perfect in his original Broadway role of Buffalo Bill, while Zachary Charles as Sitting Bull, Donald Burr as Charlie Davenport and Reta Shaw as Dolly Tate grab big laughs as if they'd all played the parts hundred of times as they have, all three being veterans of the touring company of "Annie," along with Miss Martin.

More startling are the young featured dancers, Kelly Brown and Susan Luckey, who sing acceptably and score soundly in the hoofing as Tommy Keeler and Winnie Tate. Robert Nash as Pawnee Bill and Stuart Hodes as an Indian ceremonial dancer are excellent, and the three youngsters, Pat Morrow, Janaire Skidmore and Barry Gordon, are standout as Annie's kin.

It's hard to imagine anything new about a standard work like "Annie," but CLO headman Edwin Lester, producing the show in association with Richard Halliday, have come up with a spectacular novelty in the brief, climactic scene near the end of the first act in which Annie does the shootin'-iron trick which drives Frank Butler away.

This has always been done on a prop motorcycle skidding across the stage, but for this presentation, Miss Martin performs on a real horse, galloping on a treadmill, with circus tents lights revolving all about the stage. The dazzling effect gets an excited burst of applause from the audience. Throughout, George Jenkins' production design is flawless, Peggy Clark's lighting spectacular.

The other credits come up to these standards. Vincent Donehue's direction is inspired, with an incredibly swift pace maintained in a show which easily could become unwieldy. Dorothy Jenkins' costumes are fetching, Louis Adrian's musical direction is bold without being obtrusive and Ernest Flatt's dances are interesting and fitting.

The singing and dancing ensembles handle their extensive chores beautifully, and the show seems to have benefited from the painstaking care Lester has lavished on it. "Annie" is still Miss Martin's show. She, and the supple Berlin score, combine to make this the finest production of an CLO season that has included "South Pacific," the touring company of "My Fair Lady" and "Fanny."

As "Annie" stands right now, it could be a bet for Broadway again. *Stef.*

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (3-28-57).
Dead Secret, Piccadilly (5-30-57).
Dear Delinquent, Westminster (6-5-57).
Dry Rot, Whitehall (8-31-54).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-9-56).
Less Than Kind, Arts (6-27-57).
Lonesome Road, Arts (8-28-57).
Lovebirds, Adelphi (4-20-57).
Meet By Moonlight, Aldwych (8-1-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Plaisirs De Paris, Wales (4-20-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Silver Wedding, Cambridge (7-9-57).
Six Months' Grace, Phoenix (6-4-57).
Summer of 17th, New (4-30-57).
Tea & Sympathy, Comedy (4-25-57).
Tropical Heat, New Lind. (4-23-57).
Waltz of Toreadors, Criterion (3-27-56).
Yerma, Arts (7-31-57).

SCHEDULED OPENINGS

Sat. Night at Crown, Garrick (9-9-57).
Entertainer, Palace (9-10-57).
Nekrassov, Royal Ct. (9-17-57).
Repertory, Old Vic (9-18-57).

Closed Last Week

Oh, My Papa, Garrick (7-17-57).

Casting

BROADWAY

Square Root of Wonderful: Jean Dixon.

Tunnel of Love: Greta Markson (succeeded Sylvia Daneel).

Romanoff and Juliet: Phil Leeds.

Carefree Heart: Jayne Turner.

Jamaica: Royce Wallace, Roy Thompson, Carolyn Stanford, Michael Wright, Christine Spencer, Challendra Jones, Adelaide Boatner, Doris Galiber, Ben Vargas, Billy Wilson, Claude Thompson.

Fair Game: Sam Levene, Robert Webber, Hugh Reilly, Herbert Evers, Sally Gracie, Shirley Ballard, Diana Millay.

Dark at the Top of the Stairs: Carol Lylney.

Nude With Violin: Luba Malina, Morris Carnovsky.

Miss Lonelyhearts: Daniel Morgan, Irene Dailey, Maurice Ellis, Jo Anna March, Anne Mears, Mirian Reardon.

Young Strangers: Susan Kohner.

Stock Tryouts

(*Sept.* 2-15)

Dazzling Hour: adapted by Nancy Mitford from French of Anna Bonacci (Mony Dalmes, Francis Lederer)—Playhouse in the Park, Philadelphia (2-7).

Inseparables, by Harry Granick (Edith Atwater, Albert Dekker)—Southern Tier Playhouse, Binghamton, N.Y. (9-14).

Mask and Gown, revue (T. C. Jones)—Bucks County Playhouse, New Hope, Pa. (2-7).

Minotaur, by Robert Thom (Gloria Vanderbilt, Janice Rule)—Westport (Conn.) Country Playhouse (2-7).

Parade, by Marianne Brown Waters—Gateway Theatre, Bellport, L.I. (3-7).

Saturday Night Kid, by Jack Dunphy (Shelley Winters, Alex Nicol)—Westport (Conn.) Country Playhouse (9-14).

Peddle 200G Stock In Toronto Musical Tent

Buffalo, Sept. 3.

Stock in a proposed $200,000 music tent for Toronto, Canada, is being offered to the public by western New York and Canadian interests. Titled "Music Fair, Ltd." the company will offer arena-style musical productions commencing next summer with plant and operation similar to that of Buffalo's Melody Fair. Local group is headed by Lewis T. Fisher, Melody Fair producer; Frank Abbate, attorney; Max Clarkson, industrialist; and Kenneth Gill, Buffalo Courier-Express critic currently production manager of Melody Fair.

The Music Fair will be located at the Dixie Plaza on the Queen Elizabeth Highway, 12 miles south of Toronto's business center.

Notes the Distinctions Between Farce, Comedy; Cites Classic Examples

New York.

Editor, VARIETY:

It is endlessly mystifying that producers, actors, directors, playwrights and even teachers of dramatics have so little understanding of the basic difference between farce and comedy. A farce is a play of situations, with no witty lines and no jokes. It is played quickly and in dead earnest. The argument of the play starts in the first act (or some report of what has happened before the first act), descends in action to the final curtain ends on a happy or hopeful note. Some character or characters are in trouble—real or fancied—and the audience is "in on the know" from the start.

Some samples of this can be cited from the old "Simon-pure" farces, good old standbys. Take the William Collier hit, "Nothing But the Truth" (revived in films in *comedy* tempo with disastrous results. A young stock broker, engaged to be married, enters into a wager with his two partners for a large sum of money—very much needed for the culmination of his love affair—which he will win on the condition that for 24 hours he will tell nothing but the truth, he being famous for his wild fabrications.

The partners, in order to protect their bet, watch him, spy on him and even frame him. The other characters in the play know nothing of his strange behavior and are baffled. His distress becomes increasingly hilarious.

Dictionaries are not of much help to the student of the theatre. Not one of them points out that there is no climax, no wise cracks, no exchange of jokes. Everyone in a farce is in earnest and, of course, the fundamental and most important difference is that the audience knows the motivation from the start.

Comedy is almost as little understood in the modern theatre as is farce. Fundamentally, it is a serious story told lightly, with wit and good humor. The intensity of the story should and must be counterbalanced by the cleverness of the dialogue. Many a good story has possibilities of being dramatized as a comedy. The dialogue and tempo—quick without rushing—are all important.

"Seventh Heaven" by Austin Strong is perhaps one of the modern theatre's best examples of comedy construction. The story is simple and human. It unfolds gradually and reaches a climax of intense tenderness. Even during this scene laughter is mixed with tears. The humor is never absent. Not because the lines are particularly funny but because the tempo is faithfully adhered to—the tempo of comedy.

A good comedy avoids all resemblance to farce. The audience does not know nor should it be able to guess how the characters are going to unfold the story.

Mona Morgan.

(The writer is with the Macmillan publishing house.—Ed.)

Instead of **Samuel J. Friedman,** who had been slated for the job, **Bob Ullman** has been doing the union-assigned pressagenting of this week's breakin of the **T. C. Jones** show, "Mask and Gown," at the Bucks County Playhouse, New Hope, Pa. Both Friedman and Ullman are associates of Broadway p.a. **Bill Doll.**

Ed's No Horse Player Now

San Francisco, Sept. 3.

Civic Light Opera's Ed Lester will never holler "get a horse" again.

He got one—in fact, he got three for the CLO revival of "Annie Get Your Gun," at the Curran Theatre here. The idea was for Mary Martin to ride sidesaddle in two scenes of the Annie role. At the first horseback rehearsal a walking horse on the stage treadmill became frightened, threw Miss Martin, bruising her painfully.

Then, just two days before the Thursday (29) opening, the trailer in which show's three horses are installed during rehearsals became involved in a downtown Frisco traffic jam and the horses got traffic tickets for:

Overparking (waiting for cues) in front of the Curran;

Parking too close to a fire hydrant;

Blocking traffic.

Right now, Lester is inclined to minimize the idea of making a musical of "Ben Hur."

Stock Reviews

The Dazzling Hour

Stroudsburg, Pa., Aug. 27.

Rowena Stevens production of two-act (four scenes) comedy by Anna Bonacci, adapted by Nancy Mitford. Stars Mony Dalmes, Francis Lederer, Mary Sinclair; features Alexander Clark, Jose Ruben. Production supervised by Jules Ziegler; staged by Sidney Walters; settings, Donald Jensen; lighting, Henry M. Shaw. At Pocono Playhouse, Mountainhome, Pa., Aug. 26-31, '57.

Marie Balard	Mony Dalmes
Maid	Nina Korda
Old Nurse	Ivy Bethune
Jacques Balard	Frances Lederer
Mayor	Jose Ruben
Mlle. Cloche	Sylvia Davis
M. Victor	Stanley Sayar
Zephire Marcades	Mary Sinclair
Duke de Morny	Alexander Clark
Zephire's Maid	Juleen Compton
Salesmen	Maurice Shrog; Vincent Beck

"The Dazzling Hour" is the traditional type of French farce done by a splendid cast. It is the kind of thing Moliere, Corneille and Beaumarchais did while struggling up the ladder, only they did it with more finish.

The town bad lady is a good woman for one night and the good woman goes bad for a night—that is the heart of it. "Every woman has two sides, wife and prostitute" is one of the key lines of the play. With considerably more wit, however, the idea has made a lot of money in the theatre. The biggest laugh is a line about the bad lady, "Not for money, but for joy, she likes it."

Noel Coward or S. N. Behrman might take this script or this idea and make it amusing and engaging. Not that the present script isn't engaging some of the time—particularly when handled by the adroit players, but it is not amusing enough of the time.

The switched-identities, switched bedrooms farce involves a provincial French organist-composer and his proper, devoted wife who, in order to get his opera produced, agree to the local Mayor's scheme to have a visiting duke spend the night in their home. The local prostie swaps places with the wife to entertain the guest.

The duke and the harlot don't hit it off and the visitor goes in disgust to the local brothel, where he and the masquerading wife spend a blissful night. Meanwhile, husband takes the duke's place with the prosty. The next day, the wife is back at home, having confided the whole scheme to the duke. Everything turns out happily as the duke agrees to have the opera produced, and the Mayor is awarded a decoration.

Mony Dalmes, making her English language debut, is a nifty looker, playing the role of the wife somewhat in the style of the Comedie Francaise—that is, straight. More sparkle and a suggestion of mischievousness would probably help. There are superb performances by Francis Lederer as the husband, Jose Ruben as the Mayor, Mary Sinclair as the prostie and Alexander Clark as the duke, while Juleen Compton and Maurice Shrog are notable in smaller parts. *Lest.*

(Gilbert Miller holds the English language rights to the play, tried out in a previous version adapted by Ketti Frings and Jose Ferrer, at the La Jolla (Cal.) Playhouse, with Olivia de Havilland as star and Kent Smith, John Emery, Mary Sinclair and Whit Bissell in the cast. It was reviewed in VARIETY, Aug. 5, '53.

(The original play, titled "L'Heure Eblouissante," adapted by Albert Verly, with dialog by Henri Jeanson, was produced in Paris with Pierre Blanchar, Suzanne Flon and Jeanne Moreau costarred. It was reviewed in VARIETY Feb. 18, '53.—Ed.)

Stanley Holloway resumed his **featured role** in the Broadway **production** of "My Fair Lady" last **Monday** (2) night after a month's absence because of a broken shoulder. **Gordon Dilworth** subbed.

The Golden Lantern

Abingdon, Va., Aug. 28.

Robert Porterfield production of three-act drama by M. K. Stewart and Rebecca Franklin. Features Vienna Cobb Anderson, Nicolas Coster. Staged by Frank Lowe; settings, Lynn Pecktal; costumes, Maryanna Elliott; lighting, Albin Aukerlund. At Barter Theatre, Abingdon, Va., Aug. 26-31, '57.

Millie	Marcie Hubert
Edward	Bud Welz
Daniel	Jerry Hardin
Horace Duncarey	Nicolas Coster
Stella	Vienna Cobb Anderson
Officer Ford	Warren E. Beckman
Dr. Ober	Severn Darden

The wonders of psychiatry with a love-conquers-all motif are for the most part agreeably presented in this play by the late star Marie Doro (under the nom de plume M. K. Stewart) and mag freelance writer Rebecca Franklin, wife of syndicated legit critic-columnist Ward Morehouse. Anyone's fondest wishes come true. The devil is exorcised.

The trouble is too much talk about it; embarassing talk. In the excess of her love the attractive young lady psychiatrist behaves like nothing so much as a middle-aged woman with her inhibitions relaxed by alcohol. That could be fun, but this is meant to be serious.

The story is of a rich but embittered neurotic who lost the use of his legs five years back, after he crashed his plane in a Canadian wilderness and watched his fiancee die. His cousin Millie has arranged for a famous psychiatrist to take his case unbeknownst to him. A helping doctor arrives in the guise of a servant devoted to laughter. Millie, strangely, is surprised when the psychiatrist who follows turns out to be a handsome young woman.

In neatly written repartee the disguised lady doctor wangles an invitation to dinner with the bellowing neurotic, spends the night and departs the next morning, personally involved, of course. Those are acts one, two and three in 90 minutes of playing time.

Flashes of perceptive writing indicate this idea could be developed without degenerating into sloppiness. Ear for common human talk is needed to replace incessant ranting. Critics could either ignore this play or wither it with acid. Audiences might love it.

The acting is competent throughout; and in the case of Marcie Hubert exceptionally so. The actress has warmth and versatility, and is one of the most talented to show up at Barter. Vienna Cobb Anderson, as the psychiatrist, manages not to show embarrassment at her lines. But although technically accomplished, she can't overcome their handicap.

Nicolas Coster is successful in making the neurotic Horace convincing in spite of triteness. Jerry Hardin has the best written part as the laughing doctor. He's an experienced and imaginative actor and does much to suggest that there might be something made of this play.

Frank Lowe's direction lends brisk pace, so at least there is not too much time taken up with the show. *Ande.*

Touring Shows

(*Sept.* 2-15)

Diary of Anna Frank (Joseph Schildkraut)—Alcazar, S.F. (2-14).

Four Winds (tryout) (Ann Todd, Peter Cookson)—Forrest, Philly (9-14).

Miss Lonelyhearts (tryout) (Pat O'Brien)—McCarter Theatre, Princeton (12-14).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Music Hall, Omaha (2-7); KRNT, Des Moines (9-14).

No Time for Sergeants (2d Co.)—Geary, S.F. (2-14).

Reluctant Debutante (Reginald Gardiner, Brenda Forbes)—Hartford, L.A. (2-14).

West Side Story (tryout)—National, Wash. (2-7); Erlanger, Philly (10-14) (Reviewed in VARIETY, Aug. 21, '57).

Ziegfeld Follies—Royal Alexandra, Toronto (12-14).

Costly Setup for 'Mame' Tourers

2-Company Project Capitalized at 300G (Plus 10% Overcall) and Will Pay 22½% Royalty to Parent

The Robert Fryer - Lawrence Carr original Broadway production of "Auntie Mame" will receive an average of 22½% of the combined profits from a separately financed two-company touring setup on the comedy. That's in addition to a combined $45,000 initial payment from the dual road project.

The touring companies will be operated by the production firm of Charles Bowden, Richard Barr & H. Ridgley Bullock Jr., with Fryer & Carr also receiving producer billing. The two-company venture is being financed at $300,000 total, plus provision for 10% overcall.

The financing, except for the overcall provision, is equal to the capitalization on the New York original, which is considered one of the costliest straight plays in Broadway history, and the road project will probably represent a new high in straight play touring costs. The New York original was financed at $150,000, plus 20% overcall, and cost $186,963 to bring in.

The first of the two road companies will star Constance Bennett in the title role originated and currently being played by Rosalind Russell on Broadway. Ilka Chase will have the assignment in the second touring company. The version headlining Miss Bennett will pay $25,000 to the Broadway company as part of its production cost, while the edition with Miss Chase will shell out $15,000 to the original presentation.

Morton Da Costa, who directed the Broadway production, will ditto on the Miss Bennett company, while Oliver Smith will recreate his sets. To avoid any delay in getting the first touring company started, the producers are reserving the right to expend funds when $150,000 is invested. If the second company doesn't materialize, all investors will receive a pro-rata refund based on the amount of money raised at that time.

The director will receive 3% of the gross and 5% of the profits of any production he stages. The authors (Jerome Lawrence and Robert E. Lee adapted the play from Patrick Dennis' novel of the same title) will receive 5% of the gross until production costs have been recouped and then 10%, plus $150 per week.

The original producing company will receive 3% of the gross of both companies until production costs have been recouped, then 5%. Since Bowden, Barr & Bullock are figuring that the original production will receive an average of 22½% of the profits from both their companies, they're offering backers 65% of the remainder of the profits, leaving 35% for themselves. In that way the entire amount of the profits due the original company will be absorbed from their share.

The producers will also receive $300 per week from each company as advance royalty against their share of the profits.

TOURING 'LADY' $81,949 FOR WEEK IN DENVER

Denver, Sept. 3.

"My Fair Lady," co-starring Brian Aherne and Anne Rogers, grossed a capacity $81,949 in eight performances last week at the Auditorium here. That ended the touring musical's fortnight's stand at the 2,250-seater. The take for the previous frame was $71,100 for seven performances.

The house was scaled to a $6 top.

Catawba College Group To Act at Monaco Fest

Greensboro, N.C., Sept. 3.

The Catawba College drama troupe, the Blue Masque Players, now touring the British Isles at the invitation of the British Drama League, will give a performance for Prince Rainier III and Princess Grace of Monaco. That is revealed by officials of the college at Salisbury, N. C.

The troupe was already scheduled to represent the U. S. at the International Festival of Amateur Theatre in Monaco next Saturday (7). Prof. Arnold Colbath is director of the Catawba players.

AETA Convention

Continued from page 65

pre-convention chores included conjecturing which events would draw best and rated rooms on the Hotel Statler's mezzanine, and which to consign to cramped quarters on the 4th floor.

He missed on the playwright's panel featuring dramatist N. Richard Nash, Edward Barry Roberts, of CBS script department, Hobe Morrison, VARIETY's legit editor, and chaired by Prof. Hugh Gray, of UCLA. The SRO crowd for this session extended to the corridor, and a post-speech q. & a. period was directed primarily at VARIETY's staffer, an enlivening knowledge of the trade sheet being displayed by the academic conferees.

As expected, the current Shakespeare epidemic resulted in a good turnout for the American Shakespeare Festival Theatre & Academy's John Houseman, who spoke on "Shakespeare and the American Audience." Also on the "Shakespeare Yesterday and Today" panel was Fanny Bradshaw, ASFTA's speech coach and member of the Board of Governors of the Memorial Theatre, Stratford on Avon, England, expounding on "Training for Shakespeare Verse."

Simultaneously playing upstairs, in a veritable conflict of glamor, was a seminar on professional schools, starring Helen Menken, president of the American Theatre Wing; actor-director-producer Ezra Stone, and actress Frances Fuller, prexy-director of the American Academy of Dramatic Arts. Conventioneers were torn, but the redoubtable Wiliam got the break.

Convention sidelight were such items as the hardy chestnut that university and college theatre ought to stop imitating Broadway and adventure with new scripts like off-Broadway. Off-Broadway not yet being noted for this daring, the conclusion seemed wishful rather than realistic.

A number of suggestions were made toward closer rapproachment between the professional community and academic theatres, but specifics weren't forthcoming, leaving the exploration in the area of toe-dipping. Frequent brags were made about superior plants on the campuses, a boast that nobody from the vicinity of Longacre Square seemed disposed to dispute.

Re copying of Broadway, however, there was no doubt left that economics is as acute an imperative at the campus theatre as elsewhere. Apparently audiences within the cloistered grove feel that "Time Out for Ginger" is a safer bet than the latest untried script from the pen of Joe Blow, so that while all hands, pro, semi-pro and otherwise, avow what the theatre ought to be, a wary eye is still kept on the boxoffices.

That there's a constant yenning for professionalism by the academics, however, was summed up by an embattled professor who emphasized that of course he'd like to get some professional credits under his belt, but that going after them was a gamble he couldn't afford to take.

ANTA's executive director, Willard Swire, in a progress report on the plan for a national theatre, told the convention that pro theatre in the communities was strictly up to the people in the hometown. Where VIP's in towns and cities visited have wholeheartedly backed ANTA's efforts, he stated, progress has been made. But at the half-way mark of the survey much more than 50% of the work remains to be done. Nor is the professional community blameless, strictured Swire, as he delighted his predominantly hinterland audience with "inside stuff."

The only production at the convention was a "Potpourri" at Boston University Theatre, consisting of demonstrations by children's theatre, high school theatre and college dancers. The terping session was highlighted by the sharply disciplined hoofing and choreography of Gus Solomon (an M.I.T. engineering student). Solomon's talent is of solid professional calibre, and he made an otherwise moderately interesting program seem dull by comparison.

'Fur Lady,' College Revue, Hot $25,565 in Toronto

Toronto, Sept. 3.

"My Fur Lady," a McGill U. student show, is doing turnaway nights for $25,565 against a potential capacity of $28,000 for the week, dented by only light matinees. The 1,525-seat Royal Alexandra is scaled at $3.50 top for the semi-pro revue.

Advance for the fortnight is sold out for all nights, with the troupe to be brought back to the Royal for week of Sept. 3, after the previously-booked "Ziegfeld Follies" tourer.

'Annie' $29,400 (4), 'Sgts.' OK $27,100, 'Diary' $21,100, S.F.

San Francisco, Sept. 3.

Frisco's summer legit boom moved into final phase last week with the Civic Light Opera's "Annie Get Your Gun" doing absolute capacity in its first four performances. "Diary of Anne Frank" was good, and figures to build on excellent reviews and word-of-mouth.

Coast company of "Tunnel of Love" will open Sept. 30 at the Alcazar and "Annie Get Your Gun" will continue through Oct. 5, then exit for Los Angeles.

Estimates for Last Week

Annie Get Your Gun, Curran (1st wk; $5.50-$5.90; 1,758; $58,000) (Mary Martin, John Raitt). Capacity, over $29,400 for four performances; CLO subscription held house slightly below absolute potential at $5.90 weekend scale.

Diary of Anne Frank, Alcazar (1st wk; $4.40-$4.95; 1,147; $33,500) (Joseph Schildkraut). Good $21,100 on the opener.

No Time for Sergeants, Geary (9th wk; $4.40-$4.95; 1,550; $36,000). Healthy $27,100; previous week, $30,300; exits Oct. 6 to resume tour.

'West Side Story' SRO $46,906, D.C.

Washington, Sept. 3.

"West Side Story," in the second stanza of a three-week tryout, topped capacity last week at the National Theatre here. The Leonard Bernstein-Arthur Laurents-Steve Sondheim musical rode rave notices and strong word-of-mouth comment, and is sold out for the current, final week.

The Robert E. Griffith-Harold S. Prince production moves to Philadelphia next week for a fortnight's additional pre-Broadway tuneup.

Estimate for Last Week

West Side Story, National (MD) (2d wk; $5.50; 1,667; $46,585). Pulled standee trade all week for a smash $46,906 total; previous week, $42,400; current week is the finale here.

'MARIE' HEFTY $45,200 ENDS DALLAS SEASON

Dallas, Sept. 3.

State Fair Musicals 12th and final week of the 16th season ended Sunday (1) with "Rose Marie" tallying $45,200 for seven performances in its holdover week. First week drew $43,800. Rudolf Friml revival, produced here by managing director Charles R. Meeker Jr., starred Anna Maria Alberghetti.

Good weather, with temperatures below 100-degrees most of the week, aided the b.o. at air-conditioned State Fair Auditorium.

'Shed' SRO 10G 2d Week; 70G for Season, Olney

Olney, Md., Sept. 3.

Olney Theatre drew a capacity $10,000 for the second week of "The Potting Shed" after a $7,800 first-week record, enabling the strawhatter to wind up its best season in the five it has been operated by Players, Inc., The Graham Greene drama had Frank Conroy and Rudolph Weiss of the original New York company, with William Prince, Ann Ives, Mary Grant, Frederic Tozore, Dorothy Hammond and Mary Harrigan, also in the cast.

With a total gross of approximately $70,000, Olney wound up the season with a good margin. It drew $53,000 last summer.

B'way Up; Verdon-Ritter $53,100, Merman $43,800, Ritchard $21,400, Garrett-Parks 49½G, 'Simply' 14½G

Broadway improved last week, with practically all shows registering increases over the previous stanza.

"Bells Are Ringing," with Betty Garrett and Larry Parks costarring for vacationing star Judy Holliday and featured male lead Sydney Chaplin, fell out of the capacity lineup, with "Auntie Mame" and "My Fair Lady" the only sellouts.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (38th wk; 301; $6.90; 1,214; $46,500) (Rosalind Russell). Previous week, $47,900; last week, same.

Bells Are Ringing, Shubert (MC) (40th wk; 316; $8.05; 1,453; $58,101) (Betty Garrett, Larry Parks). Previous week, $58,700; last week, over $49,500. Miss Garrett and Parks are costarring as subs for vacationing star Judy Holliday and featured male lead Sydney Chaplin.

Damn Yankees, Adelphi (MC) (122d wk; 971; $7.50; 1,434; $50,000). On twofers. Previous week, $23,600; last week, over $25,500.

Happy Hunting, Majestic (MC) (39th wk; 308; $8.05; 1,625; $69,989) (Ethel Merman). Previous week, $41,900; last week, almost $43,800.

Li'l Abner, St. James (MC) (42d wk; 332; $8.05; 1,028; $58,100). Previous week, $53,700; last week, almost $56,300.

Long Day's Journey Into Night, Hayes (D) (36th wk; 216; $6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $28,800; last week, over $28,100.

Most Happy Fella, Imperial (MD) (70th wk; 556; $7.50; 1,427; $57,875). Previous week, $31,500; last week, almost $34,100.

My Fair Lady, Hellinger (MC) (77th wk; 611; $8.05; 1,551; $67,696) (Edward Mulhare, Julie Andrews). As always, $68,700. Rex Harrison resumed as costar last Monday (2) following a month's vacation. Mulhare is his regular sub. Sally Ann Howes succeeds Miss Andrews when the latter's two-year contract expires Feb. 1. Miss Howes will be costarred with Mulhare, who replaces Harrison permanently Dec. 2.

New Girl In Town, 46th St. (MD) (16th wk; 127; $9.20-$8.60; 1,297; $59,084). (Gwen Verdon, Thelma Ritter). Previous week, $50,100; last week, over $53,100.

No Time for Sergeants, Alvin (C) (98th wk; 780; $5.75-$4.60; 1,331; $38,500). On discount tickets. Previous week, $19,600; last week, almost $21,600. Closes Sept. 14 to tour.

Simply Heavenly, Playhouse (MC) (2d wk; 14; $5.75-$4.60; 996; $25,000). Previous week, $13,100 for first six performances; last week, nearly $14,500.

Tunnel of Love, Royale (C) (28th wk; 229; $5.75; 944; $34,000) (Tom Ewell). Previous week, $13,800; last week, almost $14,800.

Visit to a Small Planet, Booth (C) (30th wk; 236; $6.90-$5.75; 766; $27,300) (Cyril Ritchard). Previous week, $19,800; last week, nearly $21,400.

Reopening This Week

Separate Tables, Music Box (D) ($5.75; 1,010; $31,021) (Eric Portman, Geraldine Page). Began its 39th week last Monday (2) after laying off July 13 and playing Aug. 3-31 at the Central City (Col.) Festival; remains at the Music Box four weeks through Sept. 28, then tours.

OFF BROADWAY

Career, Actors Playhouse (4-30-57).

Iceman Cometh, Circle-in-Square (5-8-56).

In Good King Charles' Golden Days, Downtown (1-24-57).

Purple Dust (Cherry Lane (12-27-56).

Sweeney Todd, Sullivan St. (3-27-57).

Synge Trilogy, Theatre East (3-6-57).

Threepenny Opera, de Lys (9-20-55).

'Career' Modest $10,700, Philly Park Playhouse

Philadelphia, Sept. 3.

"Career," without the aid of any marquee names and sloughed by the traditional Labor Day exodus, grossed a modest $10,700 last week at the Playhouse in the Park. It drew favorable reviews and friendly word-of-mouth.

The Playhouse offering this week, the final of the season, is "The Dazzling Hour," a tryout adaptation from the French.

'Fanny' 70½G, L.A.; 'Debutante' $8,700

Los Angeles, Sept. 3.

Local legit blew hot and cold last week, with only two shows in town. "Fanny" moved up slightly from its first week, but "Reluctant Debutante" was only fair in its initial week.

Estimates for Last Week

Reluctant Debutante, Huntington Hartford (C) (1st wk; $4.40; 1,024; $33,000) (Lynn Bailey, Brenda Forbes, Reginald Gardiner). Fair $8,700 on the opener.

Fanny, Philharmonic Aud (MC) (2d wk; $4.95-$5.50; 2,670; $80,000) (Claude Dauphin, Doretta Morrow, Italo Tajo). Continuing fast pace with $70,500; previous week, $70,000.

'SHOW BOAT' $63,400 FOR 1ST WEEK IN K.C.

Kansas City, Sept. 3.

The venerable "Show Boat" is puffing up biz at the Swope Park Starlight Theatre as the closer of a 10-production season. Musical, making its third appearance in the Starlight in six years, runs for two weeks, in contrast to most of the others running a single week.

First week of "Show Boat" ending Sunday (1) wound up at $63,400, putting it among the leaders of the season. Holdover week already has a hefty advance sale, and could surpass the first with weather breaks.

Leads in the show are Dorothy Collins, Robert Rounseville and Terry Saunders.

Stratford, Ont., $57,819; Season Total Best Yet

Stratford, Ont., Sept. 3.

The Stratford Shakespeare Festival, offering a repertory of "Hamlet" and "Twelfth Night," drew a fine 16,450 attendance (94% of capacity) last week, the ninth of the season, for a gross of $57,819. The season's peak was the previous stanza, with 97% capacity attendance.

The cumulative total gross is $502,549 for the season to date. That's a new high, as a result of the larger seating capacity in the new theatre and the $6 top, a boost of $1 over the old high. The season ends next Saturday (7).

The fifth week of the music festival had 2,480 attendance, 62% of capacity, with a gross of $7,511. Season peak was the previous week's 87% capacity attendance. Cumulative gross thus far has reached $34,459.

Stratford, Conn., Soars To Record SRO $40,200

Stratford, Conn., Sept. 3.

With a week and a half to go, the American Shakespeare Festival Theatre again zoomed to a record peak with a gross of $40,200 for the eight shows ending Sunday (1). That's over capacity and SRO practically every performance.

Looks like the pace will hold through to closing date Sept. 15.

'Match' 18½G, Chi Barn

Chicago, Sept. 3.

"The Matchmaker" grossed $18,500 last week at the Edgewater Beach Playhouse here.

That was the first of two stanzas, the current frame ending the season.

U.S. Plays to Mark Rome Season

'Bridge,' 'Requiem,' 'Cat,' 'Journey,' 'Diary,' Due For Production, Some as Returns

Rome, Aug. 27.

A number of former Broadway hits and at least one U. S. play never produced in America are among the prospects of the coming legit season here. They include "Cat on a Hot Tin Roof," "Long Day's Journey into Night," "Diary of Anne Frank," "View from the Bridge" and the not-yet-presented-on-Broadway "Requiem for a Nun," the Albert Camus adaptation of William Faulkner.

Top "return" to the boards this fall is comboed in the Cervi-Padovani-Ferzetti company, which is set to stage Tennessee Williams' 'Cat on a Hot Tin Roof" and Marcel Achard's "Patate." All three actors involved, Gino Cervi, Lea Padovani and Gabriele Ferzetti, have been absent from legit for some time due to pic work, and their combine is expected to draw very well due to acquired film marquee values.

Also "returning" next stanza are Paolo Stoppa and Rina Morelli, long top names in the Italo legit picture, absent last year. They will do Goldoni's "L'Impresario di Smirne" under Luchino Visconti's direction, as well as "View From the Bridge," if the Arthur Miller play passes censorship scrutiny. A Diego Fabbri novelty is also probable on their program.

"Diary of Anne Frank" will be done by the DeLullo-Guarnier-Falk-Valli company, which played it in Rome alone last season and is currently on a successful South American tour. Same group will also do Chekov's "Seagull," plus an Italian novelty by Patroni-Griffi entitled "D'Amor si Muore." "Requiem for a Nun" will in turn be staged by the Anna Proclemer-Giorgio Albertazzi company, in addition to Diego Fabbri's "Il Ladro Sacrilego." Latter might tempt pic director Federico Fellini to make his stage debut, according to local reports. Nino Taranto will stage and act in a set of novelties by Giuseppe Marotta, Mangini, and Raffaele Viviani.

"Long Day's Journey Into Night" will continue its Italo tour as presented by the company headed by Eva Magni and Renzo Ricci, already successful during last year's initial swing through the country.

Switch in names is in the books for Lina Vologhi, who breaks with Ernesto Calindri to team with Tino Buazzelli and Alberto Lionello for a set of lightweight presentations, while a simllar program is planned by Ernesto Calindri, who will take Laura Adani as his new partner.

A return to the stage is also planned by Alida Valli and Marcello Mastoriarni both recently busy with pix. Their program is not yet known, and will probably start late in the season due to current pic commitments. Eduardo DeFilippo has a new play of his own ready for staging, plus Gino Rocco's "Il Padrone Sono Io," with the North of Italy as his planned stamping ground. Last seasons, DeFilippo has stayed close to his native Naples with his troupe.

Finally, little theatre groups of Genoa, Milan, Turin, and Sant Erasmo all are mulling their future program, with Milan tending to a staging of Brecht and Gorki.

A musical version of John Steinbeck's "Of Mice and Men" is planned for off-Broadway production this fall by **Ira J. Bilowit**, who's also credited as lyricist and co-adaptor of the vehicle. His collaborator on the book is **Wilson Lehr**, who'll double as director. **Alfred Brooks** is responsible for the music.

PROFESSIONAL CARDS HONORED
Theatrical and TV Make Up • All Leading Cosmetic Lines • Imported & Domestic Perfumes • Distinctive Fountain Service.
FREE DELIVERY OPEN SUNDAYS
"The Drug Store of the Stars"
HADLEY REXALL DRUGS
1181 6th Ave., Cor. 46 St., NEW YORK
Telephone PLaza 7-0023

DIRECTOR
For Successful
Improvisational Theatre
CALL MU 3-5583

Off-B'way Show

Sweeney Todd, the Demon Barber of Fleet Street

Lee Paton & David Long revival of three-act melodrama by George Didbin Pitt; revised and edited by Richard Leigh. Staged by Michael Casey; music, John Graziano; lyrics, Charles Turners; pianist, Paul Michaels; settings, Alan Kimmel; costumes, Sylvia Wintle; lighting, Michael Romanov. At Sullivan Street Playhouse, N.Y., Aug. 21, '57; $3.15 top ($4.15 opening).

Cast: Alfred Russell, Nick Zanides, Diane Deckard, Ray Brown, Jack DeMave, Raymond-Myles, Patricia Carlisle, James O'Neil, Vivian Brown, Jack Patrick Fogarty, Alan Coates, Esther Benson, Louis Vuolo, John Riley, John Tobias, Bettina Jinnette, John Collenback, Robert W. Diehl, Jack Dudding, Roger Furman, Guy Grasso, Mary Heaney, Henrietta Hirshburg, Laura Lime, Shirley Dezycki, Renee, J. Shulkin, Jane Vanderploeg.

To be credible to contemporary audiences, revivals of mid-19th century melodramas must be either shockingly ghastly or flagrantly funny. In the revival of "Sweeney Todd, the Demon Barber of Fleet Street," at off-Broadway's new Sullivan St. Theatre, neither horror nor humor prevail.

Since "Sweeney Todd" is admittedly not a good play, the question remains, how good is it as a relic? Because the current revival indulges in the macabre with less than Grand Guignol enthusiasm and because, alternatively, a broad approach is not universally adopted for amusement's sake, the production falls short of being good red-blooded meller.

Besides its fatal schizophrenic style, the intimacy of Sullivan St. Playhouse's 174-seat arena theatre is a handicap. The play's dire deeds might better be performed behind footlights and proscenium, as there can be little suspension of disbelief when mechanistic illusions transpire in the audience's collective lap. Scene changes are handled by a horde of bustling apprentice extras, a painted curtain moves clumsily and noisily across as scene follows scene, leaving imagination little opportunity to take precedence.

With the connivance of a middle-aged widow who runs a bakery, the fiend of Fleet St. despatches his victims from a barber chair almost directly into the widow's pies. The connivance is not spotted until an inquiring urchin plucks a hair from between his teeth as he munches a pie and extracts a button from the next bite. Yawning pits, blunderbusses, knives and razors abound, and ketchup seems to be a backstage staple.

The corridor-lobby of the new playhouse features Alan Kimmel's stage designs for "Sweeney" and the costume sketches of Sylvia Wintle, the latter having much the better of it in production execution. Staging has been by Michael Casey, who apparently must bear the onus for muddled performance styles, particularly for not bringing Alfred Russell's portrait of the pivotal Sweeney out of self-conscious limbo.

Those actors who play with simple belief have the best of it, noteworthily Esther Benson, as the widow with a penchant for exotic pastries, Patricia Carlisle as a palpitatingly tender Victorian heroine, James O'Neil as a dashing colonel who helps justice triumph.

Geor.

CINCY ALREADY LISTS 14 SHOWS FOR '57-'58

Cincinnati, Sept. 3.

Cincy's new legit season now lists 14 shows, the largest number in recent years. Last season there were 11 shows, for 12 playing weeks.

Opener is "Egghead" for the week of Sept. 23. First of six shows under contract for the Theatre Guild series is "Waltz of Toreadors," week of Oct. 14. Latest booking is the touring company of "Bells Are Ringing" for the week of March 31.

Tenancy for these shows most likely will be in the 2,000-seat Shubert. It and the 1,300-seat Cox, which was shuttered last season, have been offered for sale for months. Availabilities, in case the Shubert is diverted to other purposes, are the 2,500-seat Taft and 2,200-seat Emery, independent houses.

A Star Is Born

By TOM WEATHERLY

Somewhere on some summer stage
A curtain's on the rise,
And in the wings a fledgling stands
With star-dust in her eyes.

She trembles as she waits her cue;
Her temples throb and race;
But exultation swells her heart
And glory wreathes her face.

And so she walks out on the stage,
In dedication clad:
And once again a witch is born—
To drive producers mad.

Shows Abroad

Man of Distinction

Edinburgh, Aug. 27.

Henry Sherek presentation of two-act comedy by Walter Hasenclever. Stars Anton Walbrook, Moira Shearer. Staged by Denis Carey; decor and costumes, Peter Rice. At Lyceum Theatre, Edinburgh, Aug. 26, '57; $2 top.

Lia Compass ..... Moira Shearer
Harry Compass ..... John Warner
Aline ..... Prunella Scales
Rosa Compass ..... Yvonne Coulette
Herr Compass ..... Eric Porter
Secretary ..... Roger Ostime
Frau Schnutchen ..... Olga Lindo
Hugo Mobius ..... Anton Walbrook
Rasper ..... Aubrey Richards
Capt. von Schmettau ..... Peter Bull
Policeman ..... Neil Wilson
Ladies: Dorothy Turner, Jean Hardwicke, Betty Hare, Betty Lloyd-Davies, Florence Shebbeare, Joyce Chapman-Kerrr Edna Hazell

Play by the late German author Walter Hasenclever is a pretty-pretty trifle with gay puppet-style characters in an amusing situation. It has modest curiosity value, is an interesting vehicle for ex-ballerina Moira Shearer and Anton Walbrook, but seems limited in b.o. chances and isn't likely to cause much stir at an international festival.

Anton Walbrook uses his native Viennese accent to good purpose as an unscrupulous Berlin matrimonial agent who writes love letters to sentimental spinsters. He makes the most of an artificial part, finally falling in love with the attractive redhead heiress.

Miss Shearer has zest and vitality as a gay young thing who advertises for a husband and finds romance with the adventurer. She registers on novelty alone when she dances the Charleston in a tight-fitting dress and the shortest of skirts.

Aubrey Richards scores solidly as a meticulous manservant, conspiring happily in running the love-letter agency. Eric Porter is suitably stern and unbending as the heiress' father. Peter Bull clicks as an irate detective, while Olga Lindo's widow and the conventional parlor-maid of Prunella Scales are both well acted.

Scenes, all brief, move briskly on a turntable set. Peter Rice has caught the gaiety of the period in bright costuming and pretty decor.

Gord.

A Lonesome Road

London, Aug. 30.

London Arts Theatre Committee presentation of three-act drama by Philip King and Robin Maugham. Staged by Jack Williams. At Arts Theatre Club, London, Aug. 28, '57; $1.50 top.

Martin Smith ..... Michael Atkinson
Mrs. Cooper ..... Hilary Mason
Alex Saunders ..... Hugh Moxey
Pat Holden ..... Anna Barry
Jimmie Holden ..... John Sherlock
Rev. James Holden ..... Kenneth Edwards

There is little immediate prospect that the censor will lift his ban on plays with a homosexual theme and this one, like "A View from the Bridge" and "Tea and Sympathy," is confined to the limited audiences of theatre clubs, which do not offer "public" performances.

As a pity, "A Lonesome Road" has the merit of dealing in sympathetic style with a difficult subject. The opening is slow, the first real punch not emerging until the closing of the second act, when a man is faced with the impossibility of finding obscurity after once being in the glare of scandal.

After serving a jail sentence for an act of perversion while drunk, a playwright hides away under his real name in a remote country cottage. In renouncing his successful nom de plume and making a new life for himself, he is aided by his agent. Tragedy occurs when the daughter and adolescent son of the local parson form a strong attachment to the newcomer. In a fit of despair, the youth, who had only turned to the older man for help, drives his motorbike over a cliff.

There are no star players, but the company gives a realistic, sincere performance that brings out the poignant situation. Play is expertly directed by Jack Williams.

Clem.

Legit Bits

Karl Krug will retain his drama editor and critic's spot at the Pittsburgh Sun-Telegraph while handling his new assignment as general columnist.

The American Shakespeare Festival Co. has extended its season at Stratford, Conn., a week through Sept. 15. The repertory program for the final stanza will comprise "Much Ado About Nothing" and "The Merchant of Venice."

Jeane Fornadel, assistant stage manager at the Spa Summer Theatre, Saratoga, N.Y., will be property mistress for the forthcoming off-Broadway production of "The Italian Straw Hat."

Arthur Sircom is staging the Sept. 9-14 production of "Will Success Spoil Rock Hunter" at the Bucks County Playhouse, New Hope, Pa.

Cherie Ross has joined the resident company of the Wagon Wheel Theatre, Rocton, Ill., as leading lady for the next four months.

Tommy Noonan and **William Bishop** will play the male leads in the Coast production of "Tunnel of Love," opening Sept. 30 at the Alcazar Theatre, San Francisco.

Myron McCormick, who originated the role of the can't-make-a-nickle top-kick in the Broadway production of "No Time for Sergeants," will resume that assignment in the national company of the comedy Sept. 16 at the Geary Theatre, San Francisco. He'll succeed **King Calder**.

Elizabeth Pollock, who's been associated with such mags as Business Week and Sports Illustrated, is now art director for The Playbill.

Ernest Adler has been signed to create hair styles for the upcoming Broadway productions, "Jamaica," "Copper and Brass," "Rumple" and "Romanoff and Juliet."

Thelma Chandler will be general stage manager for the upcoming tour of the Broadway production of "No Time for Sergeants." **Loy Nelson** will be her assistant.

C. Edwin Knill is general manager for "The Square Root of Wonderful," with **Selma Tamber** production manager, **John Maxton Graham** stage manager and **Dorothy Ross** pressagent.

Victor Samrock is general manager for "Miss Lonelyhearts," with **Max Siegel** company manager, **John Drew Devereaux** production stage manager, **William Dodds** assistant production stage manager and **Bill Fields** and **Walter Alford** pressagents.

Tom Brennan, who finished his third season at the Williamstown (Mass.) Summer Theatre last Saturday (31), has rejoined the Irish Players in their off-Broadway production of a trilogy of one-acters by **J. M. Synge**.

Tony Walton, who will do the caricatures for the revised Playbill this fall, will design the scenery and lighting for the off-Broadway revival of Noel Coward's play with music, "Conversation Piece." **John Kandor** will conduct.

Of the 17 cast members in "Simply Heavenly," 10 became members of Actors Equity as a result of the production's move from off-Broadway to Broadway.

Joseph Olney is production stage manager for "Romanoff and Juliet."

John Roberts, who's co-producing "Miss Isobel" with **Leonard Sillman**, is back in New York from the Coast, where he conferred with **Cedric Hardwicke**, the play's director.

Leonard Bernstein, composer, **Jerome Robbins**, director, and **Arthur Laurents**, librettist of "West Side Story," were presented last week with keys to the city of Washington, where the new musical is currently playing a tryout engagement.

Tharon Musser is lighting designer for "Saturday Night Kid."

The Blackfriars Guild has scheduled a preem of **Pat Wilmot's** "Truce of the Bear" for mid-October as its first production of the new season. **Robert Dale Martin** will direct, while **Dennis Gurney** will supervise the production.

Noel Taylor will create the costumes for **Anne Baxter's** starring stint in "The Square Root of Wonderful."

Alec Coppel has joined **Aldous Huxley** and **Beth Wendel** in providing a dramatization of Huxley's book, "The Genius and the Goddess," for Broadway production this season by **Courtney Burr, Malcolm Pearson** and **Liska March**, season Oct. 29, with **Ramsey Burch** as managing director for the third year. Included in the production sked are a tryout of "Heat of Noontide," by **Mrs. Kate Farness**, and **Paul Vincent Carroll's** "Chuckeyhead Story," previously produced in 1951 at East Hampton, L.I.

The dramatic rights to "Cry for Happy," a novel by **George W. Campbell** scheduled for Harcourt Brace & Co. publication next Feb. 26, have been acquired by **Kermit Bloomgarden**.

Donald Oenslager is designing the sets and **Alvin Colt** the costumes for the Phoenix Theatre, N.Y., production of "Mary Stuart," formerly titled "Maria Stuart."

The 198-seat Margo Jones' Dallas Theatre will begin a 30-week

Gus Schirmer Jr., who's had a package of "Boy Friend" touring the strawhat circuit this summer, has acquired the rights to the musical for presentation off-Broadway this fall at an undesignated house where he plans other tuner revivals.

Legit producer **Mary K. Frank** has commissioned **Samson Raphaelson** to dramatize **Evelyn Piper's** novel, "Bunny Lake Is Missing."

Diane Ladd, who toured last season in "Hatful of Rain," has signed a personal management contract with **James Geallis**.

Barry Wilson, who heads the speech dept. of Tamara Daykarhanova's School for the Stage, has been awarded a Fulbright Scholarship to study drama at the London Academy of Music & Dramatic Art.

Keene Curtis is production stage manager for "Four Winds," with **Howard Morton** as assistant.

Joseph Papp's cuffo-admission Shakespearean presentations, currently playing New York's Central Park, will move Sept. 18 to the city's 600-seat Heckscher Theatre on a rent-free basis. The house is operated by the Dept. of Welfare. Papp will have to foot the bill on staffing the theatre and paying a cast of 35. The coin for this will have to come from contributions.

"Palm Tree in a Rose Garden," **Meade Roberts'** play which tried out two seasons ago on the strawhat circuit, is scheduled for mid-October production by **Joe O'Brien** and **Rhett Cone** at their off-Broadway Cricket Theatre.

Max Gordon has optioned **Helen Hunter's** "Apartment to Share" for Broadway production early next year, with **George S. Kaufman** slated to direct.

Daniel S. Broun will be production stage manager and **Mark Miller** stage manager of the Playwrights Co.-Oliver Smith production of "Saturday Night Kid."

THEATRE ACTIVITY AS ST. P. CIVIC PROJECT

St. Paul, Sept. 3.

St. Paul Leisure Time Activities is launching a program designed to develop theatrical activity on a community-wide basis. The civic group's initial project will be a creative theatre for grade school children.

To this end, two training workshops are being organized. A concentrated five-day course for children will be conducted by K. L. Graham, U. of Minnesota Theatre associate director, and there'll also be a concentrated five-day course for volunteer leaders.

Creative theatre classes will be organized at the various Leisure Time council agencies to plan informal dramatic projects. Later it is planned to broaden the scope and number of projects.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Mask and Gown, Golden (9-10-57).
Carousel, City Center (9-11-57).
Four Winds, Cort (9-25-57).
West Side Story, Wint. Gard. (9-26-57).
Look in Anger, Lyceum (10-1-57).
Sat. Night Kid, Morosco (10-3-57).
Miss Lonelyhearts, Music Box (10-3-57).
Boy Growing Up, Longacre (10-7-57).
Eggshead, Barrymore (10-8-57).
Romanoff & Juliet, Plymouth (10-10-57).
Cave Dwellers, Bijou (10-12-57).
Compulsion, Ambassador (10-14-57).
Under Milk Wood, Miller (10-16-57).
Nature's Way, Coronet (10-16-57).
Copper and Brass, Beck (10-17-57).
Monique, Golden (10-22-57).
Sq. Root of Wonderful, Nat'l (10-30-57).
Jamaica, Imperial (10-31-57).
Fair Game, Longacre (11-2-57).
Carefree Heart, ANTA (11-7-57).
Time Remembered, Morosco (11-11-57).
Nude With Violin, Belasco (11-14-57).
Kukla, Fran & Ollie (11-21-57).
Country Wife, Adelphi (11-27-57).
Look Homeward, Barrymore (11-28-57).
Dark Tap Dance, Music Box (12-5-57).
Music Man, Majestic (12-19-57).
Miss Isobel, Royale (12-26-57).
Captain's Paradise, Alvin (1-26-57).

(Theatres Not Set)

Strongest (10-2-57).
Rumple (10-26-57).
Soft Touch (11-5-57).
Rope Dancers (wk. 11-18-57).
Shadow of My Enemy (wk. 12-9-57).
Salt Air (wk. 1-27-58).
Rivalry (1-27-58).
Sunrise at Campobello (1-30-58).
Love Me Little (2-6-58).

OFF-BROADWAY

Pink String, Royal (9-5-57).
Terry, Carnegie Playhouse (9-16-57).
Johnny Summit, Renata (9-17-57).
Italian Straw Hat, 4th St. (9-30-57).
Maria Stuart, Phoenix (10-8-57).
Palm Tree, Cricket (10-15-57).
Clerambard, Rooftop (11-7-57).
Conversation Piece, Barbizon (11-20-57).
Makropulos Secret, Phoenix (11-19-57).

Literati

Mae West Tells All?

Prentice-Hall, which will publish Mae West's autobiography, has been asured by the actress that she will "tell all" in her memoirs. The synopsis of presentation, as given the publisher by her agent, is by no means backward in naming names, romantic and otherwise. Book is for fall 1958 publication.

This is not a firsttime literary venture for Miss West, whose "The Constant Sinner" and "Diamond Lil" proved successful in the past. Latter was also the title of a screenplay and, of course, she authored her own legit vehicles such as "Pleasure Man," "Sex," "The Drag" and "Catherine Was Great." Book is tentatively titled "Come Up And See Me Sometime."

Philly Bans 35 Mags

The Philadelphia district attorney's office ordered 35 magazines cleared from the city's stands or threatened to prosecute the dealers. Six distributing agencies have been notified. The list of mags was compiled by Chief of County Detectives Thomas McDermott with the help of the Citizens Committee Against Obscene Literature. Lineup includes Battling Babes, Bizarre Beauties, Stairways to Sin, Pretty Pixie Pert and Hollywood Confidential.

The president of the Newsboys Union, Local 628, has offered the d.a. his cooperation and said he requested all members of the union to refuse to handle the banned mags.

HCL — High Cost of Literature

A publishing boom of expensive books, those selling at 10,000 yen ($27.77) and up is bringing surprise and joy to Japan's publishers.

One picture volume called "Tessai," on the famous artist, sells for 12,000 yen ($33.33) and weighs 10 pounds. A first printing of 2,000 copies was sold out. A rep of the publisher, Chima Shobo, expressed his surprise saying, "The gross from 'Tessai' is equal to the sale of 10,000 books priced at 200 yen (56c.) In Japan, a sale of 10,000 easily makes a book a bestseller.

Ten other expensive numbers are also reportedly selling fast, all priced at 2,500 yen ($6.94) and up. A striking example in the unprecedented turn in Japan's publishing industry is a book on architecture priced at 35,000 yen ($97.92) which sold 20,000 copies during the first half of the year.

Treadwell's 'Uncle Don' Book

Bill Treadwell has completed a book-length ms on the life of "Uncle Don" Carney, kiddie radio entertainer for 27 years, titled "Head, Heart and Heel." Treadwell, who has done a number of books on show biz personalities, is a v.p. of Leo Burnett ad agency and past prez of American Public Relations Assn.

He had his own public relations firm in the '30s and handled "Uncle Don."

'Dice of God' Too Hot

Georgia Literature Commission and a Macon group—Citizens' Christian Committee—ran into a Tartar in the person of author Hoffman Birney, of Huntsville, Ala., whom they accused of obscenity in his novel, "The Dice of God."

"The language of the barracks is not the language of the tea table," Hoffman riposted in answering charges levelled by the Maconites, headed by Al Jennings and James Fletcher Chapman, who accused Birney of using "profanity" and "filth" in his paper-back novel, a fictionalized account of Custer's Last Stand at Little Big Horn. Birney is considered an expert on western lore and writes regularly on the subject for the N. Y. Times.

"As books go nowadays," Birney told the hearing, "the language is quite mild. In writing the book I was trying to think and express myself in the language which might be used by a hard-riding, hard-swearing cavalry captain in the year 1875."

Birney said an author picks up characters and incidents from many sources. "You could write about a prostitute in your book, but that doesn't mean you encourage prostitution," he said.

Jennings and Chapman, as well as L. S. Bussey, Macon attorney, and John L. Respess Jr., Atlanta lawyer, all expressed opinions that there was enough obscenity in Birney's book to warrant prosecution. None had read the book in its entirety, they testified.

Jennings declared that if the book was read aloud in the presence of a woman in Georgia, the reader could be convicted of using opprobrious language. Anything that can't be read aloud to a woman shouldn't be sold, Jennings insisted.

"I'm not a fanatic on this subject," he stated, "I'm just flatly opposed to it."

Literature Commissioner Hubert Dyar, of Royston, expressed surprise that the petitioners had not read the book completely. Both he and chairman James C. Wesberry, Atlanta Baptist minister, said a book must be considered in its entirety to determine obscenity.

Fred Kohner's Novel

Hollywood's Frederick Kohner listened to and observed his 16-year-old daughter's Malibu Beach behaviorism and the result is a Putnam novel, "Gidget," which has to do with one summer in the life of an adolescent "who falls in with the Beach Bums of Malibu and learns about life from 'older men'."

Same pub is issuing a book of another type, "Meet More People —Have More Fun," by Faith Perkins, former "Lonely Hearts" editor of the San Francisco Call-Bulletin.

Ernest Newman's Book

Ernest Newman, veteran music critic of the London Sunday Times who served a stint as guest critic on the N. Y. Times in 1927, will have his book of essays, "From the World of Music," published in the U. S. by Coward-McCann.

Some 48 pieces, written between 1920 and 1956, as selected by Felix Aprahamian, Newman's assistant, will comprise the book which not only includes his views on composers and conductors but also on such diverse items as an essay on P. G. Wodehouse and Esperanto as the international language of the future.

Boston Post's Salvage

Former Boston Post newspapermen will cut up $158,288 from the bankrupt newspaper. Arthur T. Wasserman, trustee in bankruptcy of the Post Publishing Co., said the money will be distributed Tuesday (3) to 900 former employes.

The payment represents an initial partial dividend to the Post employes, he said, and the employes are entitled to second priority in the matter of claims.

Hilton's Triple Preem

Conrad N. Hilton's personal memoirs, slated for October publication, will have a triple literary "premiere," in New York, Chicago and Hollywood.

While there have been two previously published biogs on the hotelier (Horace Sutton's "The Man Who Bought The Waldorf" and Whitney Bolton's "The Silver Spade") this is his first personally written story. Prentice-Hall publishing.

Humphrey's Chi News Spot

Chicago Daily News is picking up Hal Humphrey's Hollywood tv column thrice weekly on its newly designated television page. Humphrey's byliner runs alongside the afternoon sheet's radio-tv listings and Ethel Daccardo's daily local column, which previously had run in the comics section.

This makes it unanimous now, with all four Chi gazettes devoting the equivalent of a full page daily to tv and radio.

Vic Mackie Elected

Victor J. Mackie, of the Winnipeg Free Press, elected president of the Parliamentary Press Gallery in Ottawa to succeed James Nelson. Formerly with the Ottawa bureau of British United Press, Nelson resigned both his BUP and Gallery posts on his appointment as press secretary to the Prime Minister.

Other Gallery officials elected: James McCook, Ottawa Journal, vice-president; Bernard Dufresne, Canadian Press, secretary; Bruce Macdonald, Toronto Star, treasurer. Directors are Jack Lusher, Chronicle, and Norman Campbell, Ottawa Citizen.

CHATTER

Living Books Inc. authorized to conduct a merchandising business in New York.

Regent Book Co, Inc. empowered to carry on a book sales business in the Bronx.

Peter Albertson, who joined Pines Publications' special projects staff last February, named associate editor of Real and See mags.

Univ. of Minnesota Press publishing "A. E. Housman: Scholar and Poet" by Norman Marlow, a lecturer at Manchester Univ., England.

Producer Alex Cohen and his wife Hildy hosting a "Love Me Little Party" (for people who hate each other) at their Westport (Conn.) place.

Norman Reader, ad-pub chief French Government Tourist Office, and femme off to Athens with Naples, Rome, Florence, Genoa, Nice, Paris and Madrid as other stops.

The Ethel Merman-Fernando Lamas-Gene Wesson backstage hassle at "Happy Hunting" keyed King Features' Hyman Goldberg to doing a feature on actor-producer wrangles.

The secrets of marketing a book are revealed by Dora Albert in an article for October Writer's Digest. Piece is tied in with her new book, "You're Better Than You Think," to be published by Prentice Hall this fall.

Cecil B. DeMille who hoped to have his autobiography for Prentice-Hall publication keyed to the release of "10 Commandments" has been constantly adding to it and it now looks that 1958 will be publication year.

Walter Farley Creative Writing Contest, under Random House auspices, carries with its $1.750 in prizes "to the schools submitting the most interesting collections of creative writing by youngsters in grades 4-6." Details via RH.

The first 12,000 printing of Lucius Beebe's and Charles Clegg's "The Age of Steam" (Rinehart), a $15 book item, has been sold out before its official Sept. 12 publication, as had the limited $20 "mainline" edition of 400 copies.

Jackie Robinson and Minneapolis Tribune staffer Carl T. Rowan will collaborate on a book to be published by Random House in 1958. Deal was set by Lester Lewis Associates through Carolyn Stagg, with Martin Stone repping Robinson.

William Bartholomew Crawford, who will study at Columbia Univ. this fall on a CBS News fellowship, and whose father, Kenneth Gale Crawford, is associate editor of Newsweek and chief of its Washington bureau, married Jean Kerr Davenport, a Sports Afield staffer.

The history of drugs is covered in Richard Mathison's book, "The Eternal Search," to be published by Putnam this fall. Mathison, editor of Fortnight, has sold one chapter from tome to Nugget. Another chapter has been picked up by American Heritage.

Walter B. King, who served as public relations director for Crowell-Collier and as assistant to its former president, Paul C. Smith, has been appointed director of public relations for the NY State Dept. of Education in Albany at an annual salary of $15,000.

Art Cohn brought in from Rome his 600,000-word blog on "The First 9 Lives of Michael Todd," for spring publication via Random House, which the producer is currently reading on his 10-day yachting vacation with Mrs. Todd (Elizabeth Taylor). Cohn worked on the book while abroad for the past six months.

NBC's food expert Josie McCarthy is doing a "TV Cookbook" for Prentice-Hall. Anita Colby is updating her "beauty guide" for the same pub. Another P-H item next winter will be a $1.95 paperback, with a 100,000 initial print order, on "Coming: Boom and Inflation," in association with the Kiplinger research organization.

The Earl (Rosemary) Wilsons ran into Georges Etienne Boronski, long time Paris and Rio de Janeiro agent, who is now "chef de reception" at the Hotel du Bahia, in Salvador, Bahia, Brazil, "until the casinos become legalized again," writes Boronski, "and I can reassume being entrepreneur of the revues into the Rio and Bahia casinos."

'GWTW' Gross

Continued from page 2

be destined for a protracted run. All these engagements are multi-repeat presentations.

At M-G-M's Ritz Theatre in London, the fourth week of GWTW was the highest of the current run and exceeded the fourth week of "High Society," which played five shows against GWTW's three. This is the fifth West End engagement for the picture in London.

Perhaps an indication of what "GWTW" has meant to Metro can be gleaned from a contention made by Joseph Tomlinson, who is challenging the Loew's management, that a recent survey of the company's overall operations revealed that during the last 10 years "GWTW" has been responsible for 78% of the company's film profits.

SCULLY'S SCRAPBOOK

By Frank Scully

Paris, Sept. 3.

Before it's too late, Hollywood and Paris had better get together on the "ligne ideale" or they may find that in this issue of styles both of them have run themselves out of biz. It may console them to be told that they are not in competition because one makes clothes to show and the other makes them to sell, but if on women they are so far apart as to make one or the other look laughable, somebody's going to get hurt.

You take this current knee-length potato sack, or short chemise, as the crix call it. It will be the dress length no matter how hard the snows blow this winter. Shaped like cotton, woolen or silk nightshirts, they will bring back the freedom of the knees, no waistlines, cloche hats and possibly the original company of "Anything Goes" because apparently anything will.

Unless a Hollywood producer has a wardrobe of clothes of 30 years ago and cloche hats which he can rush back into action, his dolls are going to look ridiculous on the screen next winter. In fact, pictures in the cans awaiting release are going to look ridic in any event, unless of course they are wilfully period pieces like Selznick's A Farewell To Hemingway.

There's no point now to saying how could Paris do this to Hollywood and what's going to become of the shapely dolls like Marilyn Monroe, Mamie Van Doren, Mlle. Mansfield and Marie Wilson because it's already been done. Their figures will look like a sack of spuds. A run on their stockings and they're ruined, because legs are going to be the only things that show any shape.

We caught a couple of these Paris showings and the trend is as indicated. A few dresses had belts in front or in back but few seemed to go all around the waist. Some had short bell-shaped evening dresses but they were unbelted and never seemed to touch the body beautiful except at the shoulders. Some looked like a direct steal of Gandhi's diapers. Suits were mostly jackets over dresses, not jackets and skirts.

Tipped off that some young rebels who had supplanted the departed Schiaparellis, Molyneuxs and Faths might really top the Diors, Worths, Rouffs, Patous, Lanvins, Hermes, Mad Carpentiers and Anny Blotts, we headed first for Pierre Cardini's.

Variety Among the Clothes Lines

The showing was on the third floor and the lift was not working (naturellement). We flashed our VARIETY passes and in the rush they looked like Vogue, which is a magic name among these clothes lines. Anyway, we got by without further screening and were the only ones who did.

The showroom was set up like a minstrel show, with frail gilded chairs arranged in a semicircle. There was, however, one upholstered job. Being no gentleman, I grabbed it. Spotlights were rigged ceiling high in three corners of the room. Huge mirrors almost completely covered three of the walls. The floor was covered with gray wall-to-wall carpeting, and from what I saw afterward I hope it had been well cleaned before we tramped in from the Rue St. Honore.

The show started 15 minutes late but after that moved so fast there was not a chance of some spy trying to cop some details for his exclusive shop in St. Joe, Mo. Two crix, or maybe they were buyers, touched the material of two of the models in passing but that was as far as they got, assuming it was as far as they intended to go. The models stopped for nothing. They were on a grind policy and had fixed routines. There were three of them. They walked in, crossed the room, turned, put a hand on one hip, or where my anatomy teacher told me a hip should be, walked toward the exit, turned around once and walked out of sight. I suspect I was the only one who bothered to look at their faces. Two were quite pretty and they both had the spindly gams which are a must with this year's mode. One, however, looked as if she had done too much horseback riding as a kid because her legs were kind of bowed.

Fash Show For Spies

In an hour more than 70 dresses, suits, coats and evening frocks were shot in and out of the room like guided missles. Once a model walked in before another had finished her fast routine, saw her gaffe immediately and hurried out again. All were using the same door as an entrance and an exit.

There were 23 in the audience, eight of them males. Two men sat together but they were not taking notes. Neither were they holding hands. Another guy looked like a bald Danny Kaye and if it's any consolation to the comic he didn't look bad that way.

Except for two dame crix who had some style of their own, the rest looked like a weary, bedraggled lot. They viewed the glamor parade deadpan. In fact, I've seen more life on the headstones at Pere Lachais, the Forest Lawn of Paris, where Oscar Wilde is buried. There were one or two feeble handclaps at the end of the showing. They could not have been from Vogue or Harper's Bazaar and they certainly weren't from VARIETY.

Potato Sacks and Gallows

All the models had mastered the hobbled stride which these tight suits and dresses demand. If you think a dame looks fetching in a tight underslip or a short nightie, these waistless, bustless frocks are for you. To me they'd hang just as alluringly from a gallows.

One dress which must have been left over from last year had a waistline and bulged out below like a bell supported by stiff petticoats, but the rest were tighter than credit. Some had lasso drapes, many looped under and between the knees and hooked somewhere in the back to give that Gandhi line I previously referred to. Others had the cloth draped like a kangaroo pouch around the knees. Sometimes this was in front, sometimes in back. Sometimes a suit was switched completely around with big buttons down the back of the coat. Sometimes a frock had rhinestones or big bows and one, knee-length, had a wide panel from the shoulders to the floor. In fact, it was dragging the floor. It was caught around the seat by a big rose, meaning the dame could never sit down without crushing all semblance of life out of the artificial flower.

Shawl collars and horse collars were on the loose too. These drapings took some of the shroud-like appearance away from some of the mummies but as a whole it looked as if Paris were fighting for its life and throwing anything into the battle. Suits had three-quarter-length coats over knee-length dresses with coats lined with dark fur or some sheer material. Models would take off the coats on the second turn and finish the routine with the coat dragging the floor as if to say, "This old thing!"

Competish For Poor Paree

Considering the boxcar figures they put on these things, it seemed like lighting cigars with 10,000 franc notes. Whether this effort to cross women up and make their wardrobes seem as out of date as stagecoaches will succeed is one for the future book. The Italians, Americans and even the British have been showing resistance to screwball styles from Paris and they certainly kicked Dior over the goalposts a few years ago with his attempt to de-bosom the dolls.

This trend goes much further in keeping guys guessing, but there certainly will be no guessing about legs. Any gal sitting down in these tight jobs has a problem that a good deal more than her slip will be showing. It means they will have to be continually pulling at the hem to make the dress stay south of the knees. Of course, they have done it before and lived through it.

Dresses, now too long, can be cut and used for a while but no method has yet been found to cut the length of skirts in pictures already in the cans. That's Hollywood's problem and it looks as if at this moment they're stuck with it.

Broadway

The Paul Jacobsons made the Si Fabians grandparents; it's a girl for the showman's daughter at the French Hospital.

Cynthia Clark engaged to Van Doren Woodward 2d, both NBC staffers, where he is also manager of the script division.

Paul Whiteman marked his 50th anni as a musician with a Tex & Jinx telecast last week. Paul Cunningham, ASCAP prexy, was also on the same program.

Leo Kovener of DAILY VARIETY staff did his first-time-to-Gotham show biz and Cook's touring vacation bit. Returns to the Hollywood office today (Wed.).

It's a daughter for the David V. Pickers. He's United Artists' liaison between the sales and promotion departments, and member of the Picker family long prominent in the film business.

Barberry Room's 20th season resumed, since its founding in 1938 by Alexander Woollcott, with maitre d'hotel William Solda marking his 10th anniversary in the spot and bartender Ray Cesaretti another milestone since he first started when the Barberry was originally known as the Elbow Room.

Barbara Lane, c/o Bank of Montreal, Vancouver, B. C., lately arrived in Canada from New Zealand, seeking her brother, Dr. Robert Marton, a hypnotist. No one answers at her brother's Toronto apartment, so she believes he's "on the road"; there is a possibility also that he's touring in South America.

Philadelphia

By Jerry Gaghan

Frankie Richardson celebrating 52d year in show biz at Carroll's.

cal deejay, and Haskell Golden formed the G & H Music Publishing Co.

The Troc, town's burlesque house, reopened Sunday midnight (Sept. 1).

Dave Taylor, former KYW producer, sold his "Farewell to Valley Forge" to Walt Disney.

Former nitery singer Joyce Bryant paced vocalizing in Gospel tent revival conducted in West Philly by Evangelist W. M. Fordam.

Edward Kassner named business agent for Oceanic (BMI) and Anchor (ASCAP) Music companies, both affiliates of Jolly and Norman Joyce.

The Celebrity Room brings back floor shows to the midtown, starting this week, with comedy team of Al Fisher and Lou Marks as opening toppers.

Douglas "Jocko" Henderson, lo-

Lester Tapper, lighting director of the Valley Forge and Camden County Music Fairs, signed for musical, "Copper and Brass."

Jay Chernis, musical conductor at the Camden County Music Fair, has a new recording, "First Love," with lyrics written by Dr. Arthur M. Foxe, world known psychiatrist.

Regimental Band of the Black Watch Royal Highland booked into the arena for a onenight stand (Sept. 20). Band's two appearances here last fall marked up unexpected grosses.

Las Vegas

By Forrest Duke
(*Dudley* 2-6100)

Mel Baker, local MCA rep, back from 10-day talent scouting in northwest.

Sahara released figures this week showing that Betty Hutton is doing biggest biz in history of the spa.

Elaine Dunn, chirper-terper who closed at the Tropicana Sept. 3 after a full run in its charter show, opens at Hollywood's Mocambo Oct. 16.

Harry Ritz's ailing throat knocked the boys out of the local Variety Tent's 39's "Night of Stars" benefit which paraded nearly all the Strip headliners.

Jack Smith, El Cortez Hotel exec, who's hypoed biz there with shows of quality and food gimmicks (special nights for pheasant, barbecue and fresh Maine lobster), commuting between Vegas, Havana and Los Angeles with new ideas for the downtown inn.

Boston

By Guy Livingston
(344 *Little Bldg.; HAncock* 6-8386)

Norman Brooks current at Revere Frolic.

Lillian Roth current in "Lady In Dark" at Cohasset Music Circus.

Billy Fellows heading season's opening show at Blinstrub's holding through Sunday (15).

Sam Friedman, press agent, in for radio tv campaign on "Romanoff and Juliet" opening the Shubert Monday (9).

Al Taxier, boniface of Bradford's Carousel Room, plans continuation of calypso shows through new season, but new food setup.

George Clarke, Boston Record nitery columnist, did a daily radio summary of Hub nightlife on WORL during newspaper strike.

Roberta Sherwood, Jackie Miles and Paul Winchell inked for eighth anni celebreties night show for Jewish Memorial Hospital at Boston Garden, Sept. 22.

Rome

By Robert F. Hawkins
(*Archimede* 145; *tel.* 800211)

Seen in Rome: John Wayne, Rene Clement, Jeff Chandler and Diana Dors.

New Metro drive-in opening here soon, with "Nonna Sabella," new Titanus release, as the first pic.

Nilla Pizzi heads a new nitery show at the recently-opened Cesar Augustus Roof Garden; bill also includes Tito Manlio and Elio Mauro.

Cecil B. DeMille and Yul Brynner slated to arrive here in October for European preem of "10 Commandments." Coordination of Continental openings was decided at recent Paramount conclave in London.

Walter Chiari's musical show, "Buonanotte Bettina," would be staged in Madrid this fall according to news from the Spanish capital. Alberto Closas would have a starring role in Spanish version of the hit musical.

Two Italian pix have been admitted to the Golden Laurel competition of the David O. Selznick organization. They are "Gold of Naples" and "La Strada." Other pix are French, Spanish, Japanese and Indian; prize goes only to foreign pix.

Roxy Theatre re-opening as a first-runner follows current trend for a decentralized entertainment setup in the Italo capital. More and more first-runs houses are being opened in the outskirt areas while other town center houses switch to second-runs or moveover theatres.

"A Farewell to Arms" still has a second unit working in northern Italy and Switzerland under the direction of Peter Newbrook and Carlo Latricati, gathering backdrop footage. Selznick production will cost an estimated $4,000,000 when finished. Mario Nascimbene chosen to compose music for the pic.

Tokyo

By David M. Jampel
(58-2056)

Dr. John F. Williamson, founder-conductor of the Westminister Choir, here to conduct a training program for Japan's choir leaders.

French mime Marcel Marceau, who scored heavily here in 1955, is skedded to return for three weeks in November with a 12-member troupe.

Tom Ball, repping Frank Sennes' Moulin Rouge in Hollywood and other Sennes interests, here to o.o. Japanese talent to package for the Desert Inn, Las Vegas, and possibly other spots.

Mrs. Ella Van Heemstra, mother of Audrey Hepburn, was deluged by Japan's enthusiastic fans as she attended a showing of "Love In The Afternoon" at this city's Shochiku Central Theatre. She is visiting her son, an exec of Shell Oil.

Milan

By Gino Gario

Tenor Gianni Dal Ferro off to South America for a fourmonth tour singing in opera seasons.

Kurt Baum here from N. Y. where he sang at the Met. He will sing next season at the Scala in German operas.

Polynesian dancer Colleen Bennet in from Paris. She is under contract of impresario Remigio Paone for one of his revue companies.

Film producer and distributor Rizzoli announced the pictures he will distribute in 1957-58 season. Heading the list is Charlie Chaplin's "A King in New York."

Noel Harrison (23-year-old son of Rex Harrison) singing and playing the guitar at the Potiniere, swank nitery in Portofino (Italian Riviera) until end of September.

Tenor Luigi Infantino, familiar to English-speaking countries for his seasons at Covent Garden and recording in English, left for a sixmonth concert tour of India, Far East, Australia and New Zealand.

Impresario Remigio Paone won a suit against dancer Kiki Urbani who left the Paone's revue company when she discovered that another leading dancer, French Camille Valerie, was also in the company. Paone will get three million liras (about $5,000) damages.

London

(*Temple Bar* 5041/9952)

Isabel Jeans to Paris for location work on her latest picture "Gigi."

"Pride and the Passion" (UA) scheduled to open at London Pavilion in October.

F. Hugh Herbert guest of honor at a press party tossed by Metro, during a brief stop, enroute to Rome.

Sir Kenneth Clark, chairman of the Independent Television Authority, retired from the post Saturday (31).

Dr. Ralph Vaughan Williams, the composer, is in a London hospital recovering from slight operation. He's 84.

20th-Fox invited national press, crime reporters and reps of the Home Office to private screening of "A Hatful of Rain."

Chancellor of the Exchequer, Peter Thorneycroft, to be guest of honor at the Variety Club of Great Britain luncheon at Savoy Hotel Sept. 10.

Elizabeth Seal, star of "Damn Yankees" at the Coliseum, celebrated her 23d birthday with a party on the theatre's stage for the cast.

Douglas Cleverdon, the BBC features producer, planed to N. Y. last night (Tues.) to produce Dylan Thomas's "Under Milk Wood" on Broadway.

Up until the end of last week, 506 American Barkers and their wives had registered to attend the 1958 Variety Club Convention to be held here next April.

Betty Box looking for a young Japanese actress who can speak some English to co-star with Dirk Bogarde in her next production, "The Wind Cannot Read," scheduled to start in December.

Vienna

By Emil W. Maass
(*Grosse Schiffgasse* 1A; *Tel.* 356156)

Harry James expected to guest here in October.

Austria and France agreed on a 50-50 exchange basis for films in 1958.

Menotti's "Maiden and Thief" prepped by Hans Jaray for Austrian tv.

Ten pictures being shot in Austria's various studios, this is all-time record.

Kirchschlag in Lower Austria preparing Passion Plays, scripted by Heinrich Neumayer.

UNESCO Theatre Congress for 1959 is skedded for Helsinki, Finland, and 1961 in Vienna.

Hans Moser, 72, quickly recovered from appendicitis operation and resumed working in his next picture.

Jazz studies included in newly opened Theresianum high school, once most aristocratic school in the country.

Amsterdam

By Hans Saaltink
(121 *Pythagoras;*
Tel. 56316 *Amsterdam)*

The Haagse Comedie produced Noel Coward's "Nude-With Violin."

Netherlands Opera here received a subsidy of $300,000 for next season.

The Negro ballet of Keita Fodeba played the Municipal Theatre here for a week.

French singer Catherine Sauvage made performance at Kurzaalmin Scheveningen (The Hague).

The Nieuw Nederlands Toneelfiezeldschap performed Paul Vincent Carroll's "The Wayward Saint."

Pianist Hans Bik appointed assistant to Alexander Krannhals, general music director of the opera in Karlsruhe, Germany.

"Guys And Dolls" (M-G) permitted to play in Holland; pic was nixed three times by Netherlands censor board because of fear that the Salvation Army would take offense.

A new Dutch feature film will be produced as a Germano-Dutch coproduction. It will be a remake of the pre-war success, "Eight Girls In A Boat." On the Dutch side of deal is Standaard Film in Amsterdam.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 4944)

Gallic actress Anne-Marie Meersen into "Gigi" (M-G).

Actor Yves Robert directs his first feature production, "L'Affaire Blaireau," with Louis De Funes and Noelle Adam.

Denise Vernac, the widow of Erich Von Stroheim, goes back to acting in a featured role in the currently shooting "Montparnasse 19" of Jacques Becker.

Jacques Becker is making "Montparnasse 19" in black and white though it is a film on the life of the painter Modigliani. He feels color detracts from dramatic emphasis.

Marcel Carne is preparing a new pic, "Les Tricheurs" (The Cheats) on Left Bank youth, and he is already under attack from parent outfits which feel he may malign the youth of France.

Marcel Ayme's new play, "La Mouche Bleu" (The Blue Fly), which opens at the Comedie Des Champs Elysees early this season, is reported to be violently critical of certain aspects of American life.

Ingrid Bergman relights last season's legit hit, "Tea and Sympathy," for a limited number of performances until she heads for London for a film chore in "Thanks To a Fool." That means Micheline Presle will only do "Tea" on the road and not in Paris as originally planned.

Australia

By Eric Gorrick
(*Film House, Sydney*)

Johnnie Ray is listed as due for another Aussie runaround within the next few weeks.

Foreign language pix continue to expand in b.o. popularity here as migrant population increases.

J. C. Williamson Ltd. will roadshow the British comedy, "All For Mary" throughout New Zealand.

David N. Martin, chief of the Tivoli vaude-revue loop, bringing additional talent from the Far East this year.

Ernest Turnbull, Hoyts' circuit chief, planes back to Sydney early in September after confabs with Spyros Skouras.

Ron Michaels, United Artists chief, planed back from Tokyo after viewing the preem of "Around World in 80 Days" there.

Dame Sybil Thorndike and Lewis Casson arrived here to star in "The Chalk Garden" for J. C. Williamson Ltd. Lionel Harris is directing.

Minneapolis

By Les Rees

Jazz pianist Meade Lux continuing at Gay 90's.

Old Log strawhatter offering "Reluctant Debutante."

"Charley's Aunt" on tap at Edyth Bush Little Theatre.

Pianist Jan August continuing at Hotel Radisson Flame Room.

Minnesota county fair and State drawing largest crowds in their history.

"No Time for Sergeants" opens Lyceum legit season Oct. 26; booked for 10 days.

St. Paul Civic Opera's first production this season to be "The Great Waltz" Oct. 10-12.

"Some Like It Hot," new musical revue of local authorship, preemed by U. of Minnesota Theatre.

St. Paulite singer David Daniels, one of "Plain and Fancy's" leads on Broadway, Auditorium pop concert soloist.

Ricky Nelson, Brenda Lee and Four Preps here for appearance in Minnesota State Fair's free children's grandstand show.

U. of Minnesota football season ducats at $20 per (five home games) hit new all-time advance sale of more than 24,000.

Minnesota statehood centennial commission set aside $35,000 to bring national tv shows to Minnesota for state's 1958 birthday celebration.

Minneapolis Hadassah chapter presented "Carmen" in operalogue form with Met's Maria Martell, Gloria Alian, William Diard and Grant Garnell.

Pakistan

(*P.O. Box* 4686, *Karachi*)

Pakistan is due to have its first color laboratory soon. Most of the equipment has arrived. New lot will be attached to the Evernew Studios of Lahore.

In the field of films, Pakistan is showing progress. Last year 30 films were produced while this year so far 23 films have been produced with the full year expected to reach a total of 50.

"Hollywood or Bust" has done sock biz in its fourweek run in Karachi. Jerry Lewis is a favorite of the Karachi-ites. In last couple of months, this film has been the best grosser from any foreign country, except India.

Continued threat of Indian films to indigenous production is causing great anxiety to filmites of this country. There are moves being taken to have proper restrictions placed on import of Indian films so they do not become a threat to the progress of the local film industry. Industry men of Lahore, main production center of Pakistan, formed a group to present their case to the government.

Hollywood

Stanley Kramer back from Hawaii.

Sam Zimbalist returned from N. Y.

Mari Blanchard operated on to cure an eye infection.

Al Vaughan joined the Rogers, Cowan & Jacobs flackery.

Marjorie Rambeau at Hollywood Presbyterian Hospital for observation.

Bevhills plastic surgeon Dr. Adolphe Brown cracking teleplay market.

Film editor Rudi Fehr in traction at Cedars of Lebanon for a slipped disc.

Charles Brackett addressed luncheon meeting of Authors Club of Los Angeles.

Loyd C. Sigmon, radio exec, heads Community Chest campaign in Hollywood this fall.

Ben Bard signed a one year contract to continue as head of 20th-Fox's new talent department.

Jack Genung exited the Kurt Frings Agency to join Frank Cooper Associates in talent department.

Arthur A. DeTitta back from lensing Movietone newsreel footage of the "South Pacific" location in Hawaiii.

Anne Blyth picked up $3,900 worth of Savings Bonds which have been accumulating from her films' salary since she was 14.

Masquers named Kay Kuter, Pat Collins, George Gilfillan, Adolphe Wenland, Reed Howes and Max Strasberg to the Jesterate.

Athens

By Irene Velissariou
(*Tinou* 44 *Str.*; 614515)

Greek-born Yvonne Sanson stars in Greek film.

Bogdati family is sharing billing with local talent at the Green Park.

Darryl Zanuck shooting outdoor scenes in Rhodes on his new CinemaScope production.

Holiday On Ice doing solid business at the Panathinaekos Stadium. Ballet of Belgrade's State Opera here for three performances at the Athens Festival.

Ireland

By Maxwell Sweeney
(22 *Farney Pk: Dublin* 684506)

Tax cut on imported disks has upped sales sharply in the past month.

"Manuela" (British Lion) nixed by film censor; will go to appeals board next month.

Sports gabber Leo Nealon heading new sound recording outfit in Dublin—Video-Vox Ireland Ltd.

Marc Connelly in to gander Irish talent while casting for London presentation of "Hunter's Moon."

Sheila O'Brien, Dublin station supervisor for Radio Eireann, bows out to take teaching chore in Nigeria.

Hilton Edwards and Michael MacLiammoir mulling offer for Stratford (England) Shakespeare Festival next year.

"Joyce Grenfell at Home" set as opener for Olympia, Dublin, Sept. 16; theatre was shuttered two months for facelift.

Milo O'Shea into Leprechaun role in "Finian's Rainbow" at Gaiety, Dublin, after Joe Lynch bowed out to meet contractual commitments.

Chicago

Sabie Model Agency notched its 10th anni last week with a splash party at Chevy Chase.

John Forsythe due here this weekend to plug his upcoming CBS-TV vidpic, "Bachelor Father."

Jerry Colonna hosting WBBM-TV's "In Town Tonight" through Sept. 23 in Jim Conway's absence.

Jack Eigen's former fortnightly column in Saturday Chicago Tribune tv supplement now running weekly.

Bookseller Stuart Brent hosting cocktail party Tuesday (10) for Studs Terkel's new book, "Giants of Jazz."

Producer Pete DeMet and publicist Max Cooper on Coast this week setting up more sites for "All Star Golf" telefilm series.

Drake Hotel scheduled reopening of Camellia House for Sept. 13 after summer layoff on entertainment. Fernanda Montel is first in.

Preston Foster did a series of filmed blurbs for Standard Oil at Kling Studios last week. They'll be used on the Green Bay Packers, Chicago Cardinals, and Chicago Bears football telecasts this season.

Sig Sakowicz, deejay and gossip columnist for Polish Daily News, departs with an entertainment troupe for a tour of European Army camps Sept. 15. Show is getting a break-in here at Holy Trinity auditorium Sept. 8, free to the public.

OBITUARIES

EDWARD J. MACGREGOR

Edward J. MacGregor, 78, veteran stage director, died Sept. 1 in New York. Starting with an 1893 production of "Charley's Aunt," he worked in a long series of legit plays, mostly as director of dialog.

From 1894 to 1896, MacGregor was associated with William Gillette. In 1910, he worked with Jane Cowl. Among the shows he participated in were "Gingham Girl," "Funny Face," "Parlor, Bedroom and Bath," "Getting Gertie's Garter," "Panama Hattie," "DuBarry Was A Lady," "Louisiana Hayride," "Mexican Hayride," "Stepping Out," "Earl Carrol's Vanities," "Girl Crazy," "Flying High," "Rio Rita," "Desert Song" and "Nellie Bly.' He also directed several films, including "Good News."

Survivors include his wife, son, three brothers and two sisters.

CLIFFORD E. GIESSEMAN

Clifford E. Giesseman, 62, executive assistant to Lester Isaacs, national director of exhibition for Stanley Warner Cinerama, died suddenly of a heart attack on Aug. 31 while travelling by car on the Pennsylvania Turnpike. He had pulled over to the side of the road before he died.

Giesseman, a veteran exhibition executive, was also in charge of group sales of Cinerama and was responsible for $6,000,000 in such sales since the policy was started.

He started his industry career with Balaban & Katz in Chicago in the late 1920s. He later shifted to Detroit and then to San Francisco where he was manager of the Golden Gate Theatre for three years. He joined the Stanley Warner Cinerama operation on the Coast and was responsible for the opening of the Cinerama installations in Los Angeles and San Francisco. Later he was brought to N.Y. as Isaacs' assistant and overseer of group sales.

Survived by his wife.

HELEN HAYE

Helen Haye, 83, British legit actress who had been active in the theatre until very recently, died in a London nursing home Sept. 1. Born in India, she broke into legit in a small theatre at the British seaside resort of Hastings when she was 24. She made her first London appearance at 36, playing with Sir Herbert Tree at His Majesty's Theatre in "Hamlet" and "Twelfth Night."

Miss Haye acted in some 130 roles over the next 40 years, playing in the U.S. and Canada as well as England. When she was 78, she appeared as the Dowager Empress in "Anastasia" with a repertory company, also doing the play on television. (Helen Hayes, the American actress, played the same role in the 20th-Fox film version of "Anastasia.")

Miss Haye was also an instructor at the Royal Academy of Dramatic Art.

LEO PERUTZ

Leo Perutz, 72, Viennese author and playwright, died Aug. 25 in Bad Ischl, Austria. A native of Prague, he wrote several plays which were successful in Europe but failures on Broadway. His "The Trip to Pressburg," a melodrama which Max Reinhardt presented in Vienna in 1930, won critical plaudits there with Lili Darvas in the top femme role.

But when "Pressburg" came to Broadway in 1935 under a new title of "A Journey By Night" it was withdrawn after seven performances. Another Broadway flop was "Tomorrow a Holiday" which Perutz authored in collaboration with Hans Adler. A farce, it was produced in 1935 by John Golden and Joseph Schildkaut.

Most noted of Perutz's novels was "The Marquis of Bolivar." Another tome, "Virgin's Brand," saw publication in the U.S. in 1935 via Dutton.

PIERRE B. DALE

Pierre B. Dale, former musical comedy and vaude performer who was a prominent figure in Atlanta show business, died last week in Atlanta after a long illness. A native of San Francisco, he spent most of his life in the theatre. He also fronted his own band for a number of years in the 1920's.

Dale played the leading presentation houses in the country. He later served as director of stage presentations at Atlanta's Capitol Theatre and opened a school of the theatre. He entered the advertising business and public relations field after illness cut short his theatrical career. During the last two years he produced a talent show on WLW-A, Crosley's Atlanta tv outlet. At the time of his death he was prez of Co-Operative Advertisers Exchange.

His wife survives.

JOSEPH R. LYNAGH JR.

Joseph R. Lynagh Jr., 26, actor who had appeared in summer stock, was killed Aug. 28 when his car collided head-on with a bus in East Orange, N.J. Ironically, he was on his way home in the same vehicle that served as a prop a few hours earlier in a filmed sequence of CBS-TV's Studio One upcoming production of "The Night America Trembled."

Scene in the teleplay used Lynagh's 1938 convertible to illustrate a fatal accident on a curve. "Trembled," incidentally, is based upon the famed 1938 broadcast of Orson Welles which aired an imaginary invasion of the Earth by Martians.

L. BOYD HATCH

L. Boyd Hatch, 60, who retired three years ago as executive v.p. of Atlas Corp., died Aug. 31 in Lakeville, Conn., after a long illness. Until recently Atlas was a major stockholder in Walt Disney Productions. His association with Atlas, and its head, Floyd B. Odlum, extended over some 30 years.

A noted philanthropist and a native of Logan, Utah, Hatch also was a director of the City Investing Co. which has extensive holdings in Broadway theatrical real estate. At the time of his death he was board chairman of the Ambassador Hotel, N. Y.

Surviving are his wife, two daughters, two brothers and two sisters.

ALEC S. NYARY

Alec S. Nyary, 42, column editor for the NBC-TV press department, died Aug. 31 in New York of a heart attack incurred while he was hospitalized with an acute attack of hepatitis.

Nyary was well-known to television's top stars, since before his columns stint he was the NBC press department rep on all the network's spectaculars. He had been with NBC for six years, prior to which he was with the Dumont network, the J. Arthur Rank organization, United Artists and USO Camp Shows. Survived by his mother, two sisters and a brother.

OSCAR F. NEU

Oscar F. Neu, 71, co-founder and past president of the Theatre Equipment and Supply Manufacturers Assn., died Aug. 26 in Crestwood, N. Y. President of TESMA from 1946 to 1951, he was owner and head of Neumade Products Corp., manufacturers of motion picture, radio and television equipment.

Before entering the equipment business, Neu toured in vaude with singing comedian Al Wilson and acted small roles in silent films. For a time he also directed some silent pictures.

Surviving are his wife, a daughter and two sons.

JACK CUSICK

Jack Cusick, 54, onetime radio comedian and script writer, died Aug. 26 in Chicago. Despite the loss of an eye and periods of deaf muteness resulting from a beating by a robber when he was 16, he managed to become a radio comic and at the same time wrote for such personalities as Jimmy Durante, Eddie Cantor, Ben Bernie and Georgie Price. Until three years ago he was a staff writer for CBS.

Two sisters survive.

ERIK TUXEN

Erik Tuxen, 55, a top Danish musician who had been chief conductor of the Danish State Radio Symphony Orchestra since 1936, died Aug. 28 in Copenhagen. He batoned the symphony during its U.S. tour five years ago.

Tuxen, who studied music in Copenhagen, Berlin and Vienna, was a longtime conductor at the Royal Danish Theatre. He also wielded the baton at the Edinburgh festivals in Scotland in 1950 and again in 1954.

PROF. EDWARD J. DENT

Prof. Edward J. Dent, 81, authority on Mozart and a celebrated musicologist, died Aug. 22 in London. He was famed for his translation of Mozart's "The Magic Flute."

A governor of Sadler's Wells Theatre, Prof. Dent also was longtime head of the International Music Society. He was best known for two tomes, "Mozart's Operas" and "Alessandro Scarlatti, His Life and Works."

HARRY COOPER

Harry Cooper, 75, a standard act in vaude for years who toured with his wife as Cooper & Valli, died Aug. 28 in Hollywood. During the old Vitagraph days he was a stunt man and worked with and doubled for Larry Semon. Before retiring two years ago he had been teaching. His pupils included Eddie Albert, Donald O'Connor and Jane Withers, among others.

Surviving is his wife, Mae Valli Cooper.

JOSEPH ROBINS

Joseph Robins, 62, president and owner of the Robins Amusement Co., with theatres in Warren and Niles, O., died Aug. 23 of a heart attack in Miami Beach. He operated the Robins and Daniel houses in Warren and the Warner and McKinley in Niles. His family had operated the old Bijou, Dome and Rex in Youngstown.

His wife, a son, and two grandchildren survive.

LUCY L. CORNOCK

Mrs. Lucy L. Cornock, 72, actress and vaude performer for more than 40 years, died Aug. 25 in New Bedford, Mass. A cast member of "Ben Hur" for three years, she was also seen in the musical "Hoity Toity." She trouped in vaude with her late husband, Sidney Warren Cornock, in a turn known as Lawrence & Curtis.

A stepdaughter survives.

HAROLD DARBY

Harold "Hal" Darby, 54, vet burley comedian, was killed Aug. 31 in Hollywood when struck by an automobile as he was crossing Hollywood Blvd.

His wife, nitery dancer Louise Darling, survives.

EMMIE WALDEN

Emmie Walden, 59, widow of the late English comedian Harold Walden and an artiste herself, died of cerebral thrombosis Aug. 6 in Rotherwell, Leeds, Eng. She appeared regularly in revues and pantomimes between 1918 and 1938.

In the early 1930s, she toured English vauderies with a solo act. Her routine included pop songs and chatter.

A. JACK HAYWOOD

A. Jack Haywood, 77, a pianist who served as longtime official of Musicians Union Local 6, died Aug. 26 in San Francisco. He was recording secretary of the Frisco local at the time of his death and had previously been a business agent and vice-president.

Wife survives.

DENNIS BRAIN

Dennis Brain, 36, noted French horn player in symphony orchestras, was killed in England Sept. 1 in an auto accident.

Brain, a Briton, had several modern concertos written for his solo horn by such composers as Hindemith and Britten.

ALPHONSUS P. FOLLIARD

Alphonsus P. Folliard, 54, former sales manager of RKO Teleradio Pictures, died Aug. 30 in Washington, D. C. He was a member of the Variety Club.

Wife and four children survive.

Andy Young, 46, woodwind specialist and member of the MGM Studio orchestra for the last 10 years, died in San Francisco Aug. 26 following surgery. Wife, two daughters, four stepsons survive.

Harold Bowden, 50, musician, and former clarinettist with the Scottish National and Halle Orchs, died Aug. 27 after falling from roof of an apartment in Birdlington, Yorkshire, Eng.

O. R. Sellers, 89, associated until recently in a Dallas sound recording studio with his son, James, died Aug. 26 in Midlothian, Tex. Also surviving are his wife and another son.

Mrs. Rebecca Brian Seltzer, 76 widow of exhibitor Jacob Seltzer and mother of producers Frank, Jules and Walter Seltzer, died in Hollywood Aug. 27 after a long illness.

Anthony J. Thiel, 85, who managed the Huber Theatre, Hicksville, O., from 1929 to 1946, died Aug. 19. His wife, daughter and four sons survive.

Giovanni Imparato, 66, a member of the viola section of the N.Y. Philharmonic Symphony for 35 years, died Aug. 25 in Jamaica Plain, Mass.

Gayne Sullivan, 49, actor and singer, died of cancer Aug. 20 in New York.

IN MEMORIAM

Marcus Loew

September 5th, 1927

In Remembrance

BETTY MACDONALD

Mother

In Memory of

WALTER GOULD

September 5, 1955

HELEN DU ROSS. Solemn High Mass of Requiem held Thursday (29) at St. Ambrose Church. Mrs. Du Ross, with her husband and brother-in-law, formed The Three Aces of Variety team, which toured the RKO, Fox, Loew's and Orpheum circuits. Survived by a brother, Martin A. Gorham of Manchester, N.H.; a sister, Catherine Ross Gorham, of Woodside, L.I., and a niece, Mrs. Helen Cuddy, also of Manchester.

IN MEMORY OF

WILLIE BERGER

25 Years

September 3, 1932

With Love and Gratitude

We Salute You

PHILIP LOEB

FRIENDS

In Memory of My Beloved Mother

ETHEL-ELLYN

(Feb. 26, 1888—Sept. 7, 1956)

CYNDA GLENN

Pic Tax Ax

Continued from page 1

measure did not go far enough. At a hearing presided over by Wagner, Reilly stated that legit houses also are straining to make ends meet and that removal of the tax would be in order.

Deposition submitted by Murray Handwerker, head of the Coney Island group, insisted that scuttling of the 5% film tax was discriminatory in that it failed to take into consideration the outdoor amusement industry which, too, needs relief.

That both industries will press for legislation in their behalf at the next session of the City Council was strongly indicated.

Impressive to nonpartisan observers was the manner in which film business segments joined in fighting the tax. Theatremen aligned with both the Metropolitan Motion Picture Theatres Assn., headed by Emanuel Frisch, and the Independent Theatre Owners Assn., of which Harry Brandt is president, presented the common argument that the tax, if continued, would cause the closing of numerous theatres and this, in turn, would result in loss of city revenue via other theatre taxes and, in addition, would hurt business enterprises located in the shuttered-theatre regions.

Throughout the course of the campaign exhibitors made it clear that the $4,100,000 annual savings from the tax elimination will not be passed on to the public, that the 5% will simply be added to cost of theatre tickets.

Bill had the support of the Wagner administration right along and strongly backing it was Ralph Brooks of the Commerce & Industry Assn. of N.Y.

MARRIAGES

Ann Reisman to Marty Hoffman, New York, Sept. 1. Bride is assistant to national promotion director of Decca Records; he's eastern promotion director of Coral Records.

Nina Wilcox to Marc Merson, New York, Sept. 2. Bride is an actress; he's the CBS-TV casting director.

Penny Funt to Samuel Blum, Rome, Italy, Aug. 27. She is with CBS-TV and daughter of playwright Julian Funt; he is an editor for Dell Publications.

Kanda Jaque to Tito Mundt, Santiago, Chile, recently. She's an actress; he's assistant editor of La Tercera, Santiago.

Dolores (Dee) Hill to Irwin Zucker, Hollywood, Sept. 1. Bride's a script writer; he's a disk publicist.

Ruby Murray to Bernard Burgess, Blackpool, Eng., Aug. 23. Both are singers.

Jerome Levy to Elaine Skorneck, New York, Aug. 18. He's son of Arch A. Levy, of the Radio City Music Hall executive staff, and is with the Gray ad agency.

Nona Gwynn Berdick to Seymour Press, New Rochelle, N.Y., Aug. 30. He's a musician formerly with the Tommy Dorsey and Benny Goodman bands.

Laura Ansell to Barry Barnett, London, Sept. 1. He's a VARIETY staffer in the London bureau.

Nancy Rhodes to Art Nelson, Dallas, Aug. 24. He's a deejay at KLIF there.

Barbara Vance to Gary Artzt, San Antonio, Aug. 24. He's junior staff artist at WOAI-TV in that city.

Theadora Cepler to A-2C Frank Smart, San Antonio, recently. Bride is a member of the Cepler Family, high wire act.

Barbara Milberg to Howard S. Fisher III, Evanston, Ill., Aug. 28. Bride's a dancer with New York City Ballet Co.

Pat Marand to Capt. Keith Ricks, New York, Sept. 1. Bride's a musicomedy actress.

Jeanne Meneley to Dave Walshak, Gonzales, Texas, Aug. 10. Groom is disk jockey at KCTI, Gonzales.

BIRTHS

Mr. and Mrs. John Meredyth Lucas, son, Hollywood, Aug. 26. Father is a writer-director; mother is former actress Joan Winfield.

Mr. and Mrs. Stan Free, daughter, New York, Aug. 27. Mother is a legit actress; father is a pianist-arranger with Chris Connor.

Mr. and Mrs. Jerry Thorpe, son, Hollywood, Aug. 27. Father is a tv director; mother Dee is an actress.

Mr. and Mrs. Selig J. Seligman, daughter, Hollywood, Aug. 26. Father is general manager of KABC-TV.

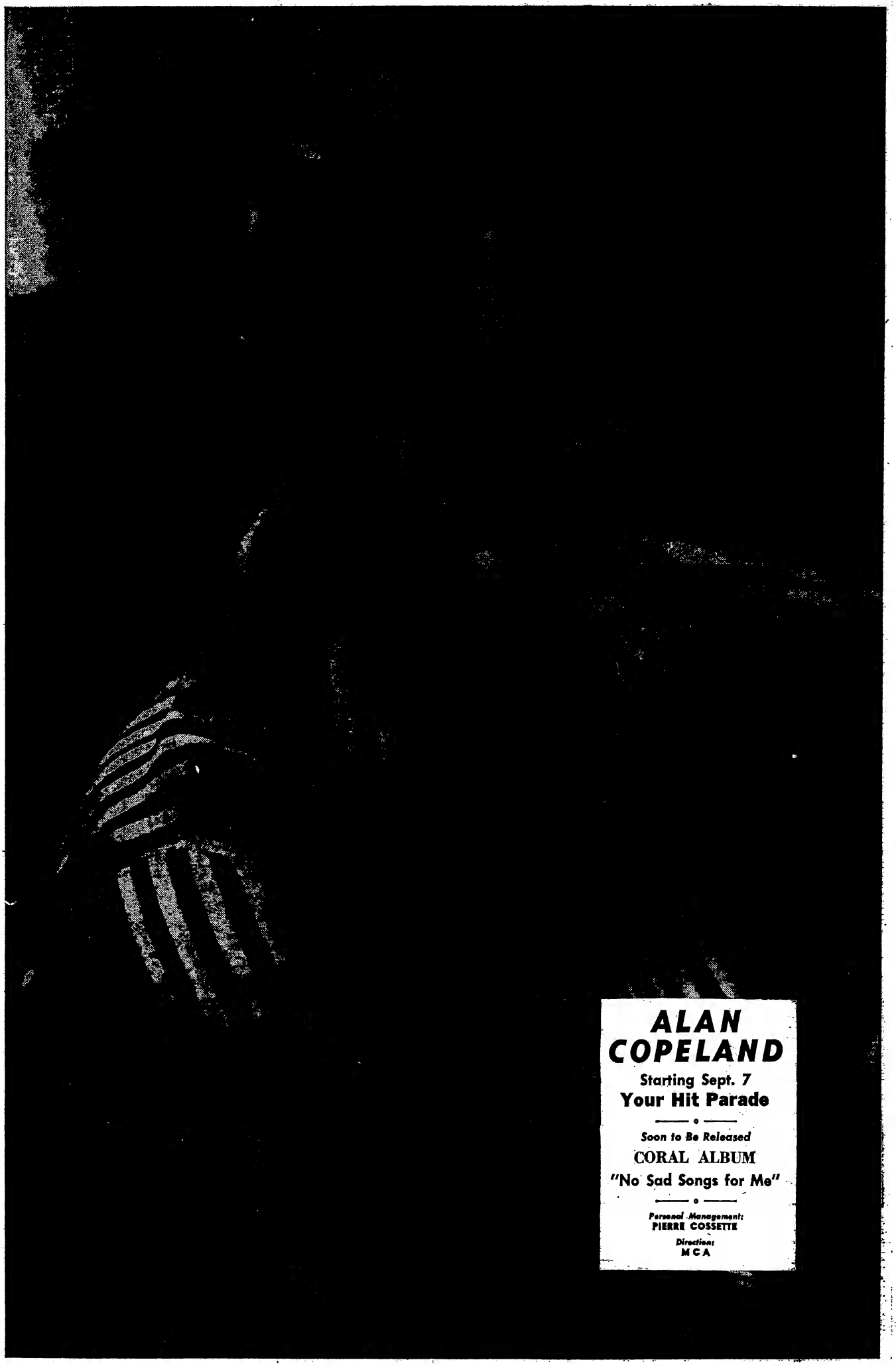
Mr. and Mrs. Cliff Michelmore, son, Reigate, Eng., Aug. 27. Mother, Jean Metcalfe, and father are radio and tv personalities.

Mr. and Mrs. James Kiss, son, Philadelphia, Aug. 26. Father is promotion director of WPEN.

Mr. and Mrs. Delbert Mann, son, Hollywood, Aug. 28. Father is director.

Mr. and Mrs. Fred Ferjardo, son, Hollywood, Aug. 29. Mother is singer Sylvia Mora.

Mr. and Mrs. Dick Godfrey, son San Francisco, Aug. 27. Father is a KCBS sportscaster; child is first grandson of Arthur Godfrey.


ALAN
COPELAND
Starting Sept. 7
Your Hit Parade
Soon to Be Released
CORAL ALBUM
"No Sad Songs for Me"
Personal Management:
PIERRE COSSETTE
Direction:
MCA

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc.. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1957, BY VARIETY, INC. ALL RIGHTS RESERVED

Vol. 208 No. 2 NEW YORK, WEDNESDAY, SEPTEMBER 11, 1957 PRICE 25 CENTS

MONEYBAGS TALK IN H'WOOD

Catskill Ops Promote Winter Cruises As Revenge for Florida's Summer Biz

The Catskill resort owners are now trying to wreak a special kind of revenge on Miami Beach for cutting into the lush summer trade of the mountain areas. They are now promoting cruises for winter vacations, and are illustrating their propaganda by chartering the new Israeli passenger vessel, the Theodor Herzl, for the January cruise in the West Indies.

The mountain owners figure that the cruise season doesn't compete with the mountain hotels being at different times of the year. However, it's a potent competition to the Florida innkeepers, who now depend on the summer business as a vital part of their income, and who have pulled a considerable portion of the mountain trade to the southland.

In this respect, the Catskillmen are talking a cue from the travel agencies and line publicity men who have long been comparing the virtues of cruises to resort vacations, with indications pointing to a terrific battle, for the winter vacationer's coin. The cruise advocates feel that in the long run, it's a lot cheaper, especialy since the line serves six meals daily, at the same basic cost, and top price for drinks on the Holland-American line, for example, is 45c., with most running about 25c. Imported beers go for 10c, and Geneva gin for the same amount. Since the cruise season starts late in November, when the bulk of the Catskill inns are mothballed for the winter, they feel that by plugging the nautical vacations, they will de-accent Florida.

The cruise lines, incidentally, are becoming heavy investors in

(Continued on page 76)

Song Outgrosses Pic

A recording of a tune introduced in a recent Metro pic is outgrossing the film.

Tune is "It's Not for Me to Say," which was written for "Lizzie" by Robert Allen and Al Stillman. Johnny Mathis, who sings the song in the pic, cut the tune for Columbia Records which has racked up over 900,000 sales for a gross take of over $800,000. The pic, meantime, has grossed about $750,000.

Revolutions No Bar to Tourism In West Indies

Hotels have become the key factor in tourist trade development in the Caribbean area. Even after last week's events in which the Cuban revolution took a serious turn, Havana expects one of the biggest booms in years, while Haiti, which lost the bulk of its tourist trade during the political upheaval earlier this year, anticipates tourism of giant proportions.

Key to both these developments is the building of new hotels. Haiti's Port au Prince, key harbor of the republic, has had a public works program and a tourist development board, which has enticed a multitude of new modern inns dotting the mountainside. All are built along modern lines, and have become the showcases for the island. New inns such as El Rancho, Montana, Chacounne, Aboulelle, are among some of the new structures. In addition, the island recently

(Continued on page 83)

STOCKHOLDERS CALL THE SHOTS

By GENE ARNEEL

The major power hovering over Hollywood is the stockholder. Events of the recent past have given this fact a new spotlighting.

Ostensibly the bosses—the studio heads and homeoffice toppers—call the turns on policy matters. But the pressure is on from the investor, whether he owns 100 shares or 100,000.

Loew's for the past five years has been a prime example of how management is forced to accede to the shareowners' wishes. Terms of severance under which Louis B. Mayer left the organization were renegotiated because of stockholder action in the courts.

The stockholder is king in the Joe Vogel-Joe Tomlinson battle. His proxy may be the deciding factor and he's the target of doorbell ringers looking for the proxy support.

More embracing is the situation involving the unloading of old pictures to television. Indeed, this matter concerns the entire industry.

All companies for the first few years of the dynamic growth of tv refrained from giving up their libraries. This was a united front and stockholders were assured of the wisdom of the policy. But once the ranks were broken, via Tom O'Neil's peddling of the RKO backlogs, the other distribs found themselves obliged to follow suit.

Wall Street brokers and the investment advisory services continually were alerting investors to the values of the backlogs. And stockholder anxiety anent such divestiture swelled as company profits from operations began to fall off.

The switch to alignments with independent producers and percentage deals largely was brought about by stockholders. Here, again, an important example is provided by Loew's. The men behind the money wouldn't hold still

(Continued on page 19)

Yates Selling Control of Republic To Harris, Blau Group for $5,000,000

Deal is set for Herbert J. Yates to sell his controlling stock in Republic Pictures to a syndicate headed by Joseph D. Blau and Joseph Harris at a price of $5,000,000. The closing date is next Wednesday (18). Board of directors meeting has been called for the following day, at which time the Blau-Harris group will install their own men at the helm.

That the deal was on the fire was reported last week in VARIETY and this immediately was followed by Yates' issuance of a so-called statement of denial. Actually, this was interpreted immediately in the trade as confirmation of the report, for the veteran exec said little more than "I intend to continue in this great industry." He did not comment at all on disposal of his stock or his relinquishing the presidency.

Blau and Harris, who have extensive interests (National Telefilm Associates and Flamingo Films), presently have in mind to liquidate Rep's feature production and distribution setups. There is a remote chance, but only remote, that they might be dissuaded from this by certain advisers who have pointed to the success United Artists' new owners have had in building up an invalid company.

Also set for liquidation is Rep's plastics division. Disposition or retention of other properties awaits future decisions. Particularly valuable are the company's studios in North Hollywood, its Consolidated Laboratories and Hollywood Television Service, tv subsidiary.

Studios are taken up in large part by Music Corp. of America, operating on a rental basis. Acqui-

(Continued on page 76)

Ike's Newport Hypo

Newport, R. I., Sept. 10.

President Eisenhower's vacation here is "worth a million dollars" in publicity, officials of this once lush playground for tycoons report. With the huge mansions crumbling and decaying, and some converted to museums, schools and religious houses, Ike's selection of Newport could kick off a resurgence of a new kind, say the city fathers.

"It is spotlighting our wonderful fishing facilities and beaches and our historical sites," one official observed. Up to Ike's selection of Newport, the town in recent years had derived national press only from the Newport Jazz Festival.

Osterman Using Cap Gains Setup As Author Lure

Lester Osterman Jr., a Wall Streeter who has been associated with Jule Styne and other legit producers as investor and recently as co-presenter, is one angel who is taking his legit bankrolling seriously, in more than one way.

Besides his industrious application to the Broadway phase, Osterman is engaged in a new Broadway idea of attracting name dramatists by giving them a capital-gains inducement, above and beyond the normal author royalties. This is in the form of a "piece" of the show.

Lillian Hellman's next play, un-

(Continued on page 22)

Ed Wynn Making Like A (Morning) Star Again; Every Medium Wants Him

Schroon Lake, N. Y., Sept. 10.

Whether or not Ed Wynn, as some observers are predicting, turns out to be the scene-stealer of "Marjorie Morningstar," he has certainly been the attention-getter of location shooting here. In addition to being the chief attraction for most of the 80 newsmen and lensers who trekked to this mountain resort to cover location shooting of film version of the Herman Wouk bestseller, Wynn was target for a junket of 22 radio-tv writers last Thursday (5).

Focus of attention on the vet actor highlights the steady progress of his dramatic comeback. Last week's radio-tv tour was set to spotlight next Thursday (19) American Theatre Wing's tribute to Wynn on NBC. But steady stream of requests for Wynn interviews, which has marked his work here, has been accompanied by a barrage of offers for work in pix, tv

(Continued on page 12)

$500,000 Suit Charges Garroway Made Chump Out of Chimp (Muggs)

Can an animal be libeled? Owners of tv chimp J. Fred Muggs believe so, and yesterday (Tues.) filed a $500,000 conspiracy and commercial libel suit against Dave Garroway, announcer Jack Lescoulie, "Today" producer Jac Hein and NBC-TV in N. Y. Supreme Court.

Owners of the chimp contend that since Muggs was dropped from the "Today" show last March, the defendants have made "innumerable remarks" to the effect that Muggs is "retired," and is "vicious and unmanageable." Remarks were made, the plaintiffs state, on the "Today" show and in newspaper columns. As a result, the suit alleges, the owners have had difficulty in booking the chimp, and General Artists Corp., with whom they've been negotiating, has been reluctant to take him on as a client.

Suit was filed by Bud Mennella

(Continued on page 75)

Pros & Cons of Telemovies

The Negative Side

The Bartlesville (Okla.) inaugural of TM (Telemovies) by Video Independent Theatres, Inc. (Henry J. Griffing, president), is generally accepted as a milestone in the picture business and, as such, seriously regarded. Too many showmen bring up the now tritely familiar anecdote about the film pioneer who pooh-poohed talkers—"people come to the movies to rest and doze, and don't want to be disturbed by dialog"—and there is unequivocal respect that "if showmen like Barney Balaban and Elmer C. Rhoden believe in television, then who are we to make light of it?"

Nonetheless there is a vocal and authoritative group which, at the moment, takes a dim view of the Bartlesville experiment specifically and the overall pattern of "boxoffice in the home" generally. Here are some reasons:

1. Bartlesville is not representative. It's too much of a "closed town." Not only does Griffing control this 28,000-population town but he controls several states. There are no other distractions, counter-attractions. "It's like the only crap game in town."

2. It's not a poor town. It's an oil town and "if Mrs. Smith sees Mrs. Jones has the latest gadget,

(Continued on page 22)

The Positive Side

Those who favor the Bartlesville experiment, and look to it to establish a radically new approach to the selling of motion pictures, also are aware that it's easier to puncture a balloon than to launch it. Yet, while definitely in the minority in the film biz, they nevertheless consider themselves the prophets whose visions time will justify.

Even those who enthuse about the cable theatre aren't sure that it has arrived in its ultimate form at Bartlesville. Henry J. Griffing, prez of Video Independent Thea-

(Continued on page 22)

Bill Perlberg, Official U.S. Rep., Bullish on Values of Venice Fest

By ROBERT F. HAWKINS

Venice, Sept. 10.

The Venice Film Festival is an important, worthwhile international event which should and must get the encouragement and full support of the American film industry. This is the pondered opinion of William Perlberg, official U. S. Government delegate to this year's Venice event, following an "eye-opening" two-week tour of duty in the city on the lagoon.

The Yank producer stated that he would spare no effort in trying to convince members of the film industry at home of the vital, two-pronged importance of the Venice Festival, both for the U. S. Government and for Hollywood. He added that he was impressed by its physical layout, the giant press coverage it received (via 600 scribes, radio and tv reporters), as well as by its organization—though several correctable faults were noted. He also had a good word for Venice's director, Floris Ammannati, whom he found "dedicated and hard-working."

To get his message across, Perlberg expects to address any and all talent guilds on the Coast, through the Motion Picture Council, as well as contacting directors and producers and other associations. He feels that with the exception of some of the New York office toppers, few industry people know much about what goes on at a film festival, citing his own case as an example. He will try to prove to them, on the basis of his recent local experience, (about which he has collected sheafs of notes), "how we can be helpful to Venice—and how Venice can be helpful to us."

Reminding one of his "dual" function, "representing the American film industry as a Government man," Perlberg noted that the U.S.

(Continued on page 81)

VENICE SPOTS JUMPING DURING FILM FESTIVAL

Venice, Sept. 10.

The niteries and cafes of Venice and the Lido have refurbished their programs for the Film Festival fortnight. The Casino Night Club has English acrobats Hall, Norman & Ladd, Spanish dancers Federico Rey & Pilar Gomez, and singer Christianne Tassod. Tony Stella orch provides the music. In the same program, for the first time in Italy, are the Joe Trouillot orch, from Haiti, with chantoosie Denise Lallemand.

At the Excelsior nitery is dancer Bruno Dossena, Milan College Jazz Society; the Silvano Tortorella orch with singers Renato Grimaldi and Nello Airaldi; in the Excelsior bar is pianist-singer Franco Nebbia. At the Parco delle Rose are the Greco sisters (3), acro dancers, the Busca orch with singers Mary Cavanna and Pippo D'Andri and trumpet player Tullio Gallo back from a long tour in South America.

Folsom as Chairman Of Heart Fund Drive

Frank M. Folsom, chairman of the executive committee of Radio Corp. of America, has been named chairman of the N.Y. Heart Fund Campaign.

Folsom is also a director of the Alfred E. Smith Memorial Foundation, a trustee of Catholic Charities of the Archdiocese of New York and of the National Jewish Hospital at Denver, and a member of the board of governors of the Extension Society of the United States.

'Guys in World' Lands Golden Laurel Award; Rene Clair Also Wins

Edinburgh, Sept. 10.

"If All the Guys in the World," French film portraying the essential humanity of men of all nations, was announced here at the Scot film festival as winner of the 1957 Golden Laurel award by John Hay Whitney, U. S. Ambassador to Great Britain. Picture was selected by the Golden Laurel jury, which includes such international figures as Mrs. Franklin D. Roosevelt, Ellis Arnall, Dr. Ralph Bunche, Gardner Cowles, William O. Douglas, Otto Harbach, Ogden Reid and H. Bayard Swope as being the film "which contributes the most to the mutual understanding and good will among the peoples of the world," defined as the purpose of the awards by David O. Selznick, their founder.

Five other films, from Germany, India, Italy (2) and Japan, were nominated to compete for the award, and received Golden Laurel medals as runner-up winners. More than 2,000, including the Lord Provost of Edinburgh, diplomats and film producers of many nations attending the presentation ceremony heard Forsyth Hardy, of the Film Festival Council, say:

(Continued on page 22)

NBC-TV's Jerry H. Lewis Now Pix Officer of USIA

Jerry H. Lewis, who was with NBC-TV from 1950 to 1955, his last chore being NBC's supervisor on "Your Hit Parade," is now a motion picture officer of the U.S. Information Agency and is stationed in the U.S Embassy in Saigon, Vietnam. He assumed his post in Saigon in May of this year and his tour of duty extends to May, 1959.

As part of his assignment Lewis recently finished shooting a color film entitled, "Journey into the Ancient Music of Vietnam." The picture will be shown throughout Vietnam in theatres and via Government mobile units and sampans.

Cohan Memorial Funds Ruled Tax Deductible

Contributions to the George M. Cohan Memorial Fund have been ruled tax deductible by the N. Y. District Director of the Internal Revenue department.

Sponsors of the Fund are aiming to erect a statue of Cohan at Duffy Square in Times Square with "Give My Regards to Broadway," one of his song titles, to symbolize the monument.

H'wood's Oscar TV Sponsorship; Tap B.O. Returns

Next year's Academy Awards television (and radio) show will be sponsored by the motion picture industry and there will be no commercials. This comes after four years of sponsorship by Oldsmobile.

Following a board meeting of the Motion Picture Assn. of America in New York Monday (9), MPAA president Eric A. Johnston and George Seaton, president of the Academy, disclosed that film company presidents agreed to join others in the trade in bankrolling the program.

Financing is to be drawn from all companies and individuals who participate in the profits of film product, each to pay one-quarter of 1% of their revenues from domestic rentals. This obtains with producers, directors, stars and writers as well as the distributors.

MPAA went along with the idea "in principle," stated Johnston. It's now up to Seaton to enlist the financial support of the individuals of the film colony. But that this will be forthcoming appears assured.

(Continued on page 19)

GAC Streamlines Setup Into Three Subsidiaries, Each Having Own Prexy

General Artists Corp. has affected a streamlining operation which break up the parent group into a series of subsidiary corporations, each with its own set of officers.

Under the new setup, major divisions will be GAC-TV, of which Milton W. Krasny, has been elected president, and General Artists Bureau, of which Arthur C. Weems will be prexy. A previously created subsidiary is GAC-Hamid, of which George A. Hamid is head, with Joseph Higgins serving as veepee.

Vice-presidents elected are Harry Anger, named veepee and general manager of GAC-TV, and Buddy Howe, who will be veepee and general manager of the General Artists Bureau. GAC-TV concerns itself with the production and sales of teevee and radio programs. General Artists Bureau will engage in a general agency biz, while GAC-Hamid has jurisdiction over sales in the outdoor fields such as circus, fairs, etc.

Larry Kanaga is prexy of the overall company, while Thomas G. Rockwell, who was formerly president, is now chairman of the board. All are wholly owned subsids of GAC.

U. S. TREASURY DEPT. HONORS JIM SAUTER

The U.S. Treasury Department's highest award, the Distinguished Service Award, was presented last week to James A. Sauter, former president of USO-Camp Shows, for more than 15 years of service as a volunteer in the Savings Bonds Program. Award was presented Sauter by Mayor Robert F. Wagner, honorary Savings Bond chairman for New York, and Philip M. Light, northeast regional director of the Savings Bond Division. Award cites Sauter "for leadership in building security for the people and the nation through United States Savings Bonds."

Sauter, who was also president of Air Features, which cast the bulk of daytime serials prior to being bought by CBS, served as chairman of the entertainment industry Committee for the eight War Loan drives in New York, and has been vicepresident of the committee since 1948.

'SAVE' BROADWAY

Billy Graham did a bangup evangelical pitch at Madison Square Garden and made headlines daily. Broadway needs similar salvation.

The N. Y. Sunday Times this past weekend spotlighted the shuttering of the Mayfair, in the heart of Times Square, as another knell in the midtown realty debacle. Some 150 cinemas have been shuttered in New York since 1953 and the remaining 350 picture theatres face further conversions into supermarkets and nondescript auditoriums for lodges, meeting halls, and the like. Local 306 of the IATSE reports a membership drop from 2,500 to 1,800 since last year.

Quite obviously Broadway needs something and somebody more vivid than the closing of one more showcase to reverse the tide in the continuing deterioration of the greatest and most renowned Main Street in the world. Where to start is something between the realtors and their tenants. Mazda Lane more and more has become not only an even more extended Orange Juice Gulch but its labyrinth of pizza stands, raucous jukebox joints, shooting galleries and phoney auction rooms may soon metamorphose the once proud Gay White Way into a Gray Wide Wayward Street of neo-Skid Row proportions.

Maybe the realtors see the handwriting on Third Avenue or Lincoln Square or wherever may be the new realestate rehabilitation horizons, and don't care who pays the raucous rents in the Roaring 40s—so long as they are rented. If so, Broadway may be beyond salvation. As now constituted, the periodic wishful-thinking pronunciamentos of a Broadway Asssociation count for nought. Something much more vivid is necessary to "save" Broadway. Many a regional rialto has seen its peak come and gone. It would be heinous if the same thing ever came to pass on Broadway, the greatest and most famous show business hub in the world.

Nat (King) Cole Hits Madison Ave. Resistance To Negroes On TV

By DAVE KAUFMAN

Hollywood, Sept. 10.

Madison Avenue in N.Y. is to blame for resistance to Negro entertainers appearing on television, not the South, in the belief of Nat (King) Cole, first and only member of his race to have a regular television series. Cole had no kindly words for the hucksters of Madison Ave., but did commend NBC highly for continuing his show into the new season, even though it is a sustainer.

"After all, Madison Avenue is in the North, and that's where the resistance is. I think sometimes the South is used as a football to take some of the stain off us in the North. Madison Avenue still runs television, and there is a certain amount of reluctance on its part to sell my show. We have had a good rating, and the top guestars in the business," remarked Cole

"NBC and I are not doing this as a challenge, but as it should be done—as part of show biz. Why shouldn't a Negro entertainer have a show of his own? I admit you have to work harder to prove your point, but that isn't the reason for the show, and we didn't start it with that idea. This is a new phase that hasn't been previously attempted, I realize. I have been well received in nightclubs, records, so why not tv?

"It's not the people in the South who create racial problems—it's

(Continued on page 22)

Brisson Recovering; Readies New Routine

Copenhagen, Sept. 10.

Carl (Cleo) Brisson, vacationing here with his wife at the Hotel d'Angleterre, where he has also been recuperating following a recent illness, which entailed surgery, is now well enough to resume professionally. He has been rehearsing a new routine for end-October opening at the Berns, Stockholm's No. 1 nitery.

This is the same spot where the Danish singer made his professional debut many years ago.

OKAY BIOGRAPHY OF 'FABULOUS TOM MIX'

One of the cowboy greats of the silent film era has been given a sentimental but compelling biographical treatment by Olive Stokes Mix under the title of "The Fabulous Tom Mix." (Prentice-Hall; $3.95), who brooked and survived many dangers as a lawman and as a daring film star only to meet death in an automobile accident in 1940 at 60. Mrs. Mix, who divorced the cowboy star—one of the box-office greats of the silent film era, parred only by such lariat specialists as William S. Hart and Will

(Continued on page 76)

9/11

VARIETY

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street .....

City..... Zone.... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, HOllywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 208 120 Number 2

INDEX

Bills	76	New Acts	76
Chatter	82	Night Club Reviews	73
Film Reviews	6	Obituaries	83
House Reviews	76	Pictures	3
Ice Show Review	72	Radio	28
Inside Legit	80	Radio Reviews	38
Inside Music	58	Record Reviews	56
Inside Pictures	11	Television	28
Inside Radio-TV	38	Television Reviews	41
International	16	TV Films	31
Legitimate	77	Unit Reviews	76
Literati	81	Vaudeville	66
Music	56	Wall Street	19

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

N.Y. PAYOLA-ON-LOCATION?

The 'War Is Fun' Cycle in Pix

Cycles, during which pictures with similar themes are released on top of one another, are a familiar industry situation. No one seems to know if the practice is deliberate or accidental.

The picture business has experienced cycles of gangster-films, musicals, psychological dramas, war films, rock 'n' rollers and others.

It's the service comedy that now appears to be moving into the forefront. Not too long ago, the public was saturated with the serious films about war. Now, it appears, the war wasn't as serious as it once appeared. Judged from the number of Army and Navy comedies recently issued or on the horizon, service life is one big laugh.

Students of the American scene and sociologists are probably more competent to judge why the time appears ripe for the less serious look at service life and the unmerciful spoofing the brass receives in these pictures. It's probable that in a time of peace and prosperity (despite the cold war) the restrictions and what seems like senseless regimentation appear hilarious in retrospect.

At any rate, the American public which recently saw "Teahouse of the August Moon" (M-G) and "Joe Butterfly" (U), two service comedies with similar themes, are in for several more during the fall and winter season. While Columbia will bank on "Operation Mad Ball," a wacky commentary of the activities of an Army medical unit, Metro will try its luck with "Don't Go Near the Water," a spoof of Navy public relations men in the South Pacific area. Warner Bros. will follow not too far behind with "No Time for Sergeants," the film version of the Broadway legit click about a hillbilly who upsets Army routine. Also in preparation at Warners is "Onionhead," a comedy about Coast Guard life.

The Paradox of Venice: Everyone Running Right in Wrong Direction

By GENE MOSKOWITZ

Venice, Sept. 10.

The 18th Venice Film Festival turned out to be a time for facing "the moment of truth" by fest officials, world industry reps and government film sources responsible for, or in touch with such events.

The fest began Aug. 25 and wound up Sunday (8) with the awards and the out of competition showing of Rene Clair's Gallic pic "Porte De Lilas." Fest rained paradoxes, for it could not be considered a hit or a complete miss and blame might be on anybody and everybody. In fact, it was a time of perfect drama or faultless comedy; that it, everybody concerned with the fest was both right and wrong.

This, of course, needs clarification and some backgrounding is in order first. When Cannes forged ahead of Venice, due to its earlier time slot, better pix and more prestige and personality play, an incoming Venice Fest prexy, Floris Ammannatti, decided that a new format was needed to restore the Venice name. Last year Venice decided to put the "art" back in fests by allowing in only specially selected films of high calibre.

This immediately brought trouble with a boycott by the Federation of International Film Producers and the Motion Picture Export Assn. Fest went on anyway and showed a group of films, though with nothing outstanding enough to warrant a Golden Lion that year.

Venice capitulated somewhat this year and accepted entries from countries with producer orgs, or chose from a list submitted by the countries in question. They took 10 films this way and invited

(Continued on page 10)

H'wood Glamour Missing At Key Film Fests But VIP Guests Filled Void

Venice, Sept. 10.

The two key film fests of '57, Cannes and Venice, both conspicuously lacked the important essential of personality participation. Stars were scarce, while pix people from all other facets of film-making were in abundance, as were newsmen. All are important at fests, and most important are the pix which were of a generally high standard in spite of the clinkers that still manage to get into these competitions.

So where were those who could really get photog interest and lure the coveted space and public play that are also necessary for fests? On the American side, the dearth of stars under contract to the ma-

(Continued on page 10)

New KFG Productions Acquires Two Scripts

Katzka-Farrell-Gaige Productions Inc., newly organized filmmaking outfit, has already acquired two properties for lensing and has deals pending for two other works. Firm's latest acquisition is "Heather Mary" by J. M. Scott. Keith Winter is now writing the screenplay and it's due to roll next spring in England and Scotland.

Previously picked up were rights to "Love, and the Countess to Boot" by Jack Iams, political writer for Newsweek mag. Robert Carson has been inked to prep the adaptation for the venture which will be made in New York and the Virgin Islands.

Company not only will be active in film production but plans to participate in theatrical and tv enterprises as well. Patrners in the operation are Gabriel Katzka, formerly with Distributors Corp. of America; Anthony Brady Farrell, industriialist-investor, former owner of the Mark Hellinger Theatre and now owner of the Sacandaga (N. Y.) Park Summer Theatre, and Elise Gaige. She formerly was associated with indie producer-director Robert Rossen.

Par Pix to TV Any Month Now

Last of the holdouts, Paramount now expects to unload its picture backlog to television in the next four to five months, according to Barney Balaban, president. Company is considering various approaches (i.e., flat sales, leasing arrangements, etc.) but no decisions have been made.

Early this year a deal was projected for divestiture of the library to CBS at a price of $50,000,000. The published report on this (in VARIETY) accelerated the pace of offers from other groups, with the result that the Par board couldn't reach agreement on which way to turn.

Balaban now contends that the vintage pictures "are more valuable than ever." He states further that there's no connection between the holdout on parting with the library and Par's control of the International Telemeter home toll tv system. There had been some thought in the trade anent Par's possibly keeping the oldie pix in the vaults until sale via the pay-as-you-see process would be feasible.

PRODUCER RAPS 'HOLDUP' TACTICS

By MIKE KAPLAN

Hollywood, Sept. 10.

Everybody in New York, from city officials on down, has his hand out for payrolls from locationing film companies, charges producer-director Robert Altman. As a result, he added, many location-bound film-makers are deciding to avoid Gotham in favor of other areas where a budget won't be swollen by a "let's take 'em" attitude.

(Although there have been widespread charges of payola in many branches of show biz for many years, this is the first open contention that the practice has invaded, or interfered with, film-making: Ed. Note.)

Altman has just returned from New York where he was production consultant on "Heartbeat," one of Alfred Hitchcock's hour-long "Suspense" telefilms. The budget on the entry, he charged, was boosted by almost 100% as a result of "holdups by landlords, city officials and police."

Altman, an experienced filmmaker who recently completed coproducing and co-directing "The James Dean Story," has made a career of location shooting. The "Heartbeat" experience, he contended, was the worst in his experience.

"I was driven right out of the

(Continued on page 12)

BRITISH PIX GROSSES UP $1,600,000 IN YEAR

London, Sept. 10.

British film grosses for the year ended last July 27 in the domestic market were more than $1,600,000 better than in the previous year. Figures released by the British Film Production Fund show cumulative rentals for the year at $19,066,000 aainst $17,408,000. In the 48-week span to June 29, British films earned $17,908,000, compared with $16,140,000.

Over the past year the Eady Fund has netted upwards of $7,100,000, which is being distributed to producers at the rate of 30% of the gross. In the previous year, with a slightly upped income, the distribution was at the rate of 33%.

Vogel & Co. Catching Their Breath In Court's Postponement of Meet; New $3,050,000 TV Deal Closed

By HY HOLLINGER

It's back to business as usual at Loew's despite the delay in reaching a final settlement in the fight for control of the film company. The postponement of the originally-called Sept. 12 special stockholders' meeting to Oct. 15 has provided a breather for prexy Joseph R. Vogel and has given him an opportunity to go out to the Coast to attend to studio business.

Vogel, accompanied by George Muchnic, who is playing an increasingly more important role in the Loew's hierachy, Robert H. O'Brien, financial v.p.; and Charles (Bud) Barry, v.p. in charge of television, flew to the Coast over the weekend on business that involved the closing of tv deal completing the licensing of the company's pre-1948 film library in four more cities for an additional income of $3,050,000. New agreement, according to Vogel, brings the company's take from tv rentals to more than $43,000,000.

While on the Coast, the Loew's topper conferred with George L. Killion, who with Vogel makes up the company's executive committee. They heard reports from studio department heads on the progress being made to rejuvenate the company.

Vogel reported also that a number of pending deals for new pictures were brought before the committee and were approved "subject

(Continued on page 27)

Saratoga 1-House Town In Closing of Congress

Albany, Sept. 10.

A landmark disappeared from the theatrical map of Saratoga with the permanent closing Sunday (8) of the 1,000-seat Congress. Built in the 1920's by the late William E. Benton and located on Broadway across from the former Grand Union Hotel, it had chiefly played motion pictures but occasionally presented stage attractions.

Walter Reade Inc. which had owned the Congress for the past 17 months and which for some time before had it as part of a pool with Benton Theatres, sold the house and adjoining three-story office building for a reported $27,500.

Bonn Gov't Okays Free U. S. Imports

Bonn, Sept. 10.

The German government has given written assurances to the Motion Picture Export Assn. that the Americans will be able to continue free importation into West Germany during the 1957-58 release year. The only limitation is that imposed by the companies on themselves on a voluntary basis.

The German move is considered highly significant and gratifying in the light of pressures to impose restrictions. It is also a load off the chest of the Americans, who were seriously concerned over the possibility of limited imports in this, their most healthy and important market on the Continent.

Government guarantee is considered a solid triumph for Fred Gronich, the MPEA rep in Germany, who pressed for it here in Bonn, arguing that the salvation of the German trade lies in a free interchange of goods rather than artificial restrictions and subsidies

(Continued on page 10)

Ireland Censors Crack Down on Five U.S. Pix; 'Tea,' 'Costello' Banned

Dublin, Sept. 10.

With "Tea and Sympathy" (M-G) and "Story of Esther Costello" (Col) among the latest rejects by film censor Liam O'Hara, the list of screenings due to go before Appeals Board when it meets this month is growing. "Tea" was screened at World Film Week in Cork earlier this year, but this was rated as a private showing, and therefore not subject to censorship.

Nicholas Montsarrat's "Esther Costello" novel is currently on banned books list, but nix of this book does not necessarily mean the film should be barred.

A Columbia production which got scissoring recently was "Fire Down Below," and there was a minor cut made in "Garment Jungle" (Col).

"Beau James" (Par) was cleared by Appeal Board but given only a limited certificate, banning admission to all under 18.

COHN AND COL. BRASS' HUSH-HUSH N.Y. GABS

Top-echelon execs and board members of Columbia were behind closed doors at New York meetings Friday (6) and Monday (9) with the nature of the discussions kept under wraps. Spokesman said the sessions were called because Col president Harry Cohn was in town on one of his infrequent visits from the studio. He arrived in Gotham last midweek to attend the trade and press showing of "Pal Joey" at Loew's 72d Street Theatre.

Fact that the huddles were taking place gave rise to speculation re possible subjects on the agenda which, in turn, brought denials from the spokesman. Denied were reports that the suspenson of Kim Novak was being taken up. This is a serious matter for Col since Miss Novak is regarded as the studio's top boxoffice star. Also conjectured (and denied) was Col Board consideration of a spinoff of Screen Gems, television subsidiary.

National Boxoffice Survey

Trade Down Post-Holiday; '80 Days' Back on Top, 'Game' 2d, 'Sun' 3d, 'Wonders,' '10 C's' Next

Usual post-holiday slump this session is being further sloughed by lack of new product and opening of school in numerous key cities covered by VARIETY. Added, if rated a somewhat minor downbeat factor, is launching of new fall tele shows.

"Around World in 80 Days" (UA) again has snapped into No. 1 spot. Playing in some 20 keys, the Mike Todd opus is uniformly big to wow or capacity. Second place is being captured by "Papama Game" (WB), which was topper last round.

"Sun Also Rises" (20th), second-place winner a week ago, is winding up third, though not playing in as many cities as "Game." "Seven Wonders of World" (Cinerama) is landing fourth money, same as last stanza.

"10 Commandments" (Par) again is capturing fifth position, despite the fact that it is playing in only seven of bigger key cities. "Pride and Passion" (UA) is taking sixth spot.

"Man of Thousand Faces" (U) is landing in eighth place while "3:10 To Yuma" (Col) rounds out the Top Nine Winners. "Rock Hunter" (20th) and "Affair To Remember," also a 20th-Fox pic, are the runner-up films.

New batch of product does not appear too promising, as indicated by newies on initial playdates this session. However, "Black Patch" (WB) is rated good in Cincinnati. And "Giant Claw" (Col) looms trim in L. A.

"Brothers Rico" (Col) is rated fine in Boston. "Sea Wife" (20th) okay in Chi, shapes slow in Louisville and fair in Philly. "Dino" (AA), fine in Providence, is good in Boston. "Alligator Named Daisy" (Rank) looms hep in Chi. "Third Key," also a Rank pic, is fine Balto and smooth in Chi.

"Voodoo Island" (UA) shapes sturdy in Chi. "Silk Stockings" (M-G), good in Philly and Detroit, is stout in Toronto.

"Land Unknown" (U) is rated good in Frisco. "House of Numbers" (M-G), another newie, is dull in K. C. and Indianapolis, slow in Washington and okay in Frisco.

"Fuzzy Pink Nightgown" (UA), thin in Cleveland, is rated drab in Portland. "Band of Angels" (WB), good in Indianapolis, shapes fair in Minneapolis and solid in Denver.

"Action of Tiger" (M-G), another fairly new entry, is mild in Seattle, fair in Omaha and slow in Louisville. "Run of Arrow" (U) is rated good in Balto, Omaha and Detroit.

"Loving You" (Par) looks solid in Louisville. "James Dean Story" (WB), mild in Omaha, is light in K. C. and average in Chi.

"Tip On Dead Jockey" (M-G), okay in Minpeapolis, looks slow to drab in N. Y., Portland, and L. A. "Hatful of Rain" (20th) is rated mild in Denver, Indianapolis and L. A.

(Complete Boxoffice Reports On Pages 8-9)

Brit.'s 'Nurse the Dollar' Mood Eyed As Anglo-U. S. Talks on Pact Near

Noting reports of a serious drop in the sterling area's fund of hard currency reserves, film biz foreign execs last week were speculating whether the British government would seek to lower the outflow of film dollars during the coming year..

British delegation, headed by Sir Frank Lee, permanent Undersecretary of the British Board of Trade, is due in Washington Sept. 24 for renegotiation of the Anglo-American film agreement.

Motion Picture Export Assn. prexy Eric Johnston last week said the U. S. industry would again raise the issue of free convertibility of its earnings in Britain, but added that it wasn't realistic to think the British would make such a concession now. "The whole world is dollar hungry, and Britain is no exception," he said.

According to MPEA, there have been no indications of the exact problems which the British wish to discuss in Washington. Last year, they also came to the U. S. and the agreement was simply extended for a year. Johnston said last week he assumed the same probably would happen this year.

Actually, the Americans have a status virtually amounting to free convertibility in Britain. Johnston has said on one or two occasions that it was unrealistic to expect the British to grant free convertibility to the U. S. film industry without granting it to other industries also. Furthermore, via the current bonus system, the British keep a certain volume of Amer-

(Continued on page 27)

TOA's Stellings Blasts 'Ego' Ads; 'Worthless at B.O.'

"Senseless ego advertising" is costing the film industry millions of dollars annually, according to Ernest G. Stellings, president of Theatre Owners of America. In issuing his blast against the "billings" in film ads "which are getting worse year by year," Stellings said he would present the problem as one of the important items on the agenda of the TOA convention in November.

"While we are trying to mobilize the brains and resources of the industry for a business-building campaign, we are apparently overlooking one of the most costly errors being made in our advertising of motion pictures," Stellings declared. "The multiple mention of names and the overplay of unessential talent information are costing theatres and distributors millions of dollars in space which should be used to better advantage at the boxoffice."

The situation, Stellings stressed, is of direct concern to TOA members since they are called upon to share the cost of the distributor—prepared ads—"ads that devote sometimes as much as a third of their previous space to a listing of names which cannot, by the farth-

(Continued on page 12)

Name Harris to Distrib 30-Town 'Dandy' Reissue

Philadelphia, Sept. 10.

Jack H. Harris, who broke long-standing house records, in August, with the reissue of the 30-year-old spec "Noah's Ark," has been appointed by Associated-Dominant to distribute the reissue of "Yankee Doodle Dandy," 1943 James Cagney starrer.

Harris' Philadelphia exchange, Screen Guild, has lined up 30 national release towns in Pennsylvania, New Jersey and Delaware to break day-and-date (18). The musical will go immediately from first-runs into sub-runs on a second saturation (Oct. 9).

Campaign budget is $22,000 and features a four-story billboard of Cagney and heavy tv spot announcement campaign. Promotion also breaks with current "Man of 1,000 Faces" click.

Biopic of Von Tilzers

Hollywood, Sept. 10.

Dan Dailey's indie firm, Hunter-Haven Productions, makes its solo bow with the life story of Albert and Harry Von Tilzer, songwriting brothers of early 20th century Tin Pan Alley. Indie now is participating in production of "Underwater Warrior," Ivan Tors' film for Metro release.

Dailey acquired rights to the story from Harold Gumm, New York theatrical attorney and last surviving one of six brothers, two of whom took the name of Von Tilzer in the music business. Albert wrote such tunes as "Take Me Out to the Ball Game," "Put Your Arm Around Me, Honey," "O By Jingo," "Lonesomest Gal in Town" and "Heart of my Heart" while Harry wrote "Bird in a Gilded Cage," "Wait Till the Sun Shines Nellie," "I Want a Girl," "The Old Fall River Line" and other hits of the pre-radio days.

MPEA Launches Training Program

Conscious of its expanding operation throughout the world, Motion Picture Export Assn. has embarked on a training program for its personnel.

As part of that program, Steven Beers has joined the N.Y. staff of MPEA. He'll assist G. Griffith Johnson, MPEA v.p., and George Vietheer, exec officer. Beers, formerly with the U.S. Dept. of Commerce, will be stationed in Gotham for a year before being sent to the field.

Earlier, MPEA had Henry Borghese in New York for a while before sending him on to a Paris post under Marc Spiegel.

According to Ralph Hetzel, MPEA exec v.p., five or six new men will eventually be taken on and trained. It's noted that many of the men who have joined the association in recent years have come from Government posts, including Hetzel himself, Johnson, Robert Corkery, who is in charge of Latin America, and Charles Baldwin, who heads up the Rome office.

Hetzel said it was important for the MPEA to develop a group of "second liners" specifically trained to deal with the complex problems that arise for the film biz abroad. He didn't indicate the specific conditions a man must meet to qualify for the MPEA staff.

ACLU WOOS HIGH CT. ON WILSON VS. LOEW'S

The American Civil Liberties Union last week filed a brief in the U.S. Supreme Court, asking permission to be heard as "a friend of the court" in the case of screenwriter Michael Wilson against Loew's Inc. and most of the majors.

Move was opposed by the film companies in a separate brief which held the ACLU was seeking to "enlarge the scope of the questions raised in the petition for writ of certiorari and to raise and argue questions not heretofore raised or argued by the parties."

The Union's brief noted the complaint, i.e., "that the Congressional Committee respondents and the industry respondents agreed that there should be an exclusion from further employment in the industry of any person who refused on constitutional grounds to answer questions on political affiliations and beliefs, and of anyone who failed or refused to appear before the Committee and waive constitutional rights and testify concerning political affiliations and beliefs of themselves, members of their families and friends."

Wilson had been called before the House Un-American Activities Committee and had refused to answer queries.

The Union brief put the em-

(Continued on page 10)

Robert A. Wile to 20th In Exhib Relations Post

Robert A. Wile, formerly exec secretary of the Independent Theatre Owners of Ohio, has joined 20th-Fox as director of exhibitor relations. He will work under Alex Harrison, 20th general sales manager.

Wile's appointment occasioned some surprise at 20th which enjoys probably the best exhib relations among any of the film companies. The only other distributor now maintaining an exhibitor relations man is Metro, where Mike Simons holds the job.

Other companies had exhib contacts in years gone by, but had dropped them. That includes 20th, which had Sam Shain in the exhib relations position until 1951.

It was made plain at 20th that there was no particular problem inhibiting 20th's relations with the theatres at the moment. Wile's job was outlined thusly: "He will direct his efforts toward cultivating a closer working relationship between the film company and theatre owners, so that both parties may realize the maximum boxoffice potential on every production placed into general release."

Wile entered the film biz in 1930 as a publicist for Columbia. He graduated from various trade publications to Universal where he held major ad-pub posts for 10 years. In 1952 he resigned to become exec secretary of the Ohio exhib group. He was one of the important springs in the fight against censorship in that state.

Appointment of Wile flies in the face of those who, in recent years, have been arguing that the distributors—having created a seller's market via less product—have shown less and less regard for their exhib customers whom they romanced in the pre-tv days.

MPEA's Corkery Hustles to Arg. On Tax Decree

Film executives were somewhat less optimistic than Eric Johnston last week over the prospects of a satisfactory settlement of the situation in Argentina, where the government has decreed an additional 10% boxoffice tax and a release tax up to $5,000 per picture.

Robert Corkery, Motion Picture Export Assn. supervisor for Latin America, left over the weekend for Buenos Aires in a last-ditch attempt to hold off the release tax which is due Oct. 1. Even assuming an average tax of only $1,000 per picture, that still would automatically saddle the American companies with an immediate $270,000, since 270 films remain unreleased in Argentina.

It's pointed out that Corkery's job is not made any easier via the economic turmoil that exists in the country and the government's plain indications that it doesn't intend to have any more dollars leave the country right now.

MPEA has contacted the U.S. Government, which in turn has made representations in Buenos Aires, pointing out that the release tax was contrary to the reciprocal trade agreement that exists between the States and Argentina.

Fact remains that the Americans are doing good business in Argentina, and their earnings are rising. Argentina apparently has determined not to let this process continue.

Johnston, at a press confab last week, said the Latin-American potential for the U.S. was "great" and he expressed optimism for a successful conclusion of Corkery's talks in Buenos Aires.

N. Y. to L. A.

George Brown
Leslie Caron
David J. Cogan
Franco de Simone
Martin Gang
Betty Garrett
Nat Lapkin
Harold Loeb
Louis Mandel
James Mason
Albert McCleery
Judy Salkow
Martin Shapiro
Andrew Stone
Richard Widmark

New York Sound Track

When the original "Pal Joey," now reprised on film by Columbia, opened on Broadway in December, 1940, VARIETY's *Abel* had an observation to make about a young fellow in the chorus. "Blonde and very personable . . . manages to project himself quite vividly," he said of **Van Johnson.** Preem of the picture at Loew's 72d Street Theatre, strictly an invitational via Col, saw the usual applause when the top cast names flashed on the screen, except one. There was only silence for **Kim Novak,** presently feuding with Col. Legion of Decency's verdict on "Joey" is now awaited. It won't be an "A" rating—that's for sure.

The **Dore (Miriam) Schary's** second daughter, **Joy,** got married Sept. 1 in L.A. to **Arthur Lewis Stashower.**

Joseph A. Tanney, prez of S.O.S. Cinema Supply Corp., sailed on the Queen Mary last week for a nine-country European visit to inspect facilities of various suppliers of his firm. Accompanied by his wife, he'll make stops in London, Paris, Brussels, Amsterdam, Rome and other points during his six weeks abroad.

Fred Clark and **Keenan Wynn,** who portrayed an eccentric commanding officer and an obnoxious war correspondent respectively in Universal's "Joe Butterfly," are seen in almost identical characterizations in Metro's "Don't Go Near the Water" . . . BMI songwriter **Otis Blackwall,** who has collaborated with **Elvis Presley** in writing a number of tunes, has been signed as musical director of "Jamboree," full-length musical being filmed in New York by **Max Rosenberg** for Warner Bros. release . . . **Betty Lou Holland,** who plays **Kim Stanley's** mother in "The Goddess," filmed at the Gold Medal-Biograph Studios in the Bronx, is actually younger than Miss Stanley . . . **Fred Astaire** set for "Wonderland," the Cole Porter song cavalcade which **Arthur Freed** is preparing for Metro . . . **Leslie Caron,** in from European location scenes for Metro's "The Parisians," headed for the Coast after a short Gotham stopover . . . **Taina Elg,** Finnish actress-ballerina who wins star status in Metro's "Les Girls," set for a six-city U.S. tour during first three weeks in October.

VARIETY's **Hy Hollinger** leaves at the weekend for a swing of Brussels, Paris, Rome, the Riviera, Nice, Berlin and London.

George Thomas relays from the Riviera location for **Otto Preminger's** film version of Francoise Sagan's "Bonjour Tristesse" that bilingual callsheets are issued daily in French and English to the combined French-Anglo-American cast and crew. Preminger suggested that there be one in a third language—"for the Americans." At which point, a cast member came up with a fourth—"an accented one for Preminger" . . . New York area exhibitors hosted a luncheon at Toots Shor's last week for **Joe Wohl,** who moves up from Allied Artists' N.Y. branch-manager to assistant to worldwide sales chief **Richard Altschuler** . . . Memphis, **Elvis Presley's** hometown, gets the premiere of the rock 'n' roller's Metro film, "Jailhouse Rock," Oct. 21. After the preem, there will be saturation openings in 600 southern and southwestern theatres.

Inger Stevens, Rod Steiger and 12 others working on a chase scene in the Hudson Tubes tunnel for Metro's "Cry Terror" were overcome by carbon monoxide fumes early Saturday (7). Miss Stevens was taken to a hospital after receiving artificial respiration. She was later released. Steiger was treated at the scene and then sent to his home in New York. Only one person was detained at the hospital—**Justin Scoppa,** a property man, whose condition was described as good. Police said the film crew was shooting scenes for the production at 5 a.m. Fumes leaking from a gasoline-driven generator that provided power for the lighting equipment is said to have caused the accident . . . Japanese authorities in Tokyo ordered a nationwide search last week for **Robert H. Booth,** a former film actor and publisher of an English-language newspaper in Tokyo. Booth, who acted in Japan with **Shirley Yamaguchi,** disappeared last June pending trial in a Tokyo court on charges of forgery, fraud and implication in an auto-theft ring. Booth, 36, is from Mathiason, Miss.

N. Y. Times Sunday mag picture of Russian actresses posing at the beach in Venice is strongly reminiscent of the poses American stars used to strike—in the flapper age . . . Strand Theatre in Wildwood, N.J., went all out for WB's "Pajama Game," dressed its entire staff in pajamas and had 'em parade on the boardwalk . . . Director **Fred Zinnemann** and producer **Henry Blanke** off Oct. 15 for Brussels, Rome and the Belgian Congo to arrange location sites for "The Nun's Story," with **Audrey Hepburn** . . . Warners wants it known that **Jack L. Warner** didn't go to Europe just to help break the bank at Cannes. He mixed business with pleasure, held two press confabs and also read scripts.

Video Independent Theatres in Oklahoma originally planned to carry off the Bartlesville cable theatre test without any fanfare, keeping the whole thing quiet until the results were out. VIT prexy **Henry J. Griffing** admits he misfigured re the interest in the test . . . **Joseph Maternati,** head of the French Film Office, is back after a European vacation. Ditto his assistant, **Donald La Badie,** who went to Vermont and the south. The French economy drive may also mean some belt-tightening at the Maternati setup . . . The stars of **Arthur L. Mayer's** first picture for Paramount are **John Derek** and **Elaine Stewart.** Film is shooting in London where Mayer is co-producing with **Bruce Balaban** . . . **Victor Hoare** of Lion International due soon from London . . . Several Gotham artes dying with pix originally rated high.

Edward L. Rissien, exec v.p. of Harbel Productions, in which he's partnered with Harry Belafonte), gets in Sept. 14 for confabs with Belafonte on Harbel plans. Singer is out of the hospital after an eye operation. Harbel so far has been inoperative . . . Film ads in the Sunday Times this week were dominated by the imports, with Continental Distributing taking out big space to plug three current releases. It's all part of the post-Labor day "rush" to establish pix with the return-

(Continued on page 22)

L. A. to N. Y.

Jim Backus
Lucille Ball
Lloyd Bridges
Frederick Brisson
Doris Day
Rosemary DeCamp
Charles Einfeld
Robert Evans
Oscar Hammerstein 2d
June Havoc
John Huston
Fred Kohlmar
Arthur B. Krim
Eugenie Leontovich
David A. Lipton
Arthur Lubin
Mort Nathanson
Don McGuire
Martin Melcher
Lita Milan
Mae Murray
Norman Panama
Roy Rogers
George Sidney
Ray Stark
Jule Styne
Joseph R. Vogel

N. Y. to Europe

Gina Collens
Walt Disney
Russell V. Downing
Bill Finch
Kay Harrison
Hy Hollinger
Gladys Kendall
Edward M. Kirby
Rosalie Miller
Robert Rothafel
Joseph A. Tanney

Europe to N. Y.

Cecil Beaton
Lew Grade
Peter Hall
Sonja Henie
Ted Howard
George Jessel
E. R. (Ted) Lewis
Goddard Lieberson
Frank Scully
Maurice Silverstein
Sam Spiegel
Mike Stern
Mike Stern Jr.
Bob Troshko

COMING TO GRIPS WITH PAY-TV

See Bartlesville Home-TV Winning Adherents, But Circulation a Secret

By RALPH L. SMITH

Bartlesville, Okla., Sept. 10.

Immediate reaction to Telemovies, the cabled pay-tv system which began operations here last week, is apparently gaining favor with the citizens of this community. Six installation crews, working 10 hours each day, are still running 15 days behind in connecting subscribers' television sets to the coaxial cable.

Customers who are viewing the current programs are apparently being patient with various types of difficulties that have cropped up during the first week of operation. None has requested the service discontinued.

The exact number of subscribers is remaining a secret, at least for the time being. Vumore Co. officials have refused to disclose the number of connections or the total number of residents who have stated they want the service.

If results of a poll of subscribers is any indication, the new project might be reaching the "lost audience." The poll of 48 subscribers taken by VARIETY revealed that 33 Telemovie fans were not regular filmgoers and six stated they had not attended a motion picture in over five years. Nine persons said they were regular fans and two of these said they would quit attending theatres.

However, among 50 non-subscribers in the connection area, 25 stated they were regular fans and 19 of these said they would probably take the service if the "bugs" are worked out.

Phil Hays, manager of the local system, has admitted having some difficulty with the system, but

(Continued on page 22)

'Friendly Persuasion' Practically a Career For Twin Cities Nabes

Minneapolis, Sept. 10.

Film industry's most talked about matter here undoubtedly is the amazing boxoffice performance of "Friendly Persuasion" in its repeat neighborhood engagements in the Twin Cities. It demonstrates anew that pictures "that catch on" have much greater potentialities than ever before and can pile up greater earnings than in the pre-tv days, exhibitor leaders point out.

Some neighborhood houses have played it three and four times, always to bigger business. At the St. Paul Grandview day and date with a number of other outlying houses, it ran for four weeks when first released to the subsequent runs. Now that theatre has brought it back and its take is better than the initial time around.

Although it has played repeats in many nabe houses, the Suburban World, ordinarily a first-run foreign arty, opens with it this week for an indefinite run. The Richfield, another nabe, had it booked for a repeat three days and then held it over the full week.

Local Allied Artists' branch after its first release here about 10 months ago still has 16 prints going and booked solid for months ahead in the territory, believed to be some kind of a record.

Chi Amus. Taxes Drop

Chicago, Sept. 10.

City amusement taxes taken during August from July grosses continues to tell the offpace story of Chi film houses. Theatres here paid $85,594 last month as against $98,626 for the same period last year. Percentagewise this approximates comparisons for the previous six month of each year.

Saving factors in the picture are the increased admission tabs generally instituted and the substantial increase of roadshow business which far overshadows the few closed nabe houses. Attendance, though, has fallen more than grosses to between 15 and 20% of last year's.

Rev. Sullivan Named Top Aide in Decency Legion

In a switch disclosed this week by Bishop William A. Scully, chairman of the Episcopal Committee on Motion Pictures, the Rev. Patrick J. Sullivan, S. J., has become assistant exec secretary of the National Legion of Decency.

A professor of dogmatic theology at Woodstock College, Woodstock, Md., since 1954, he succeeds the Rev. Paul J. Hayes who has been recalled to the Archdiocese of Newark for reassignment.

Selling Pix to TV Abroad 'Ruinous', 20th Snubs Bids

For the moment, and for the foreseeable future, 20th-Fox has no intention of selling its old pictures to television stations abroad, Murray Silverstone, 20th-Fox International prexy, said last week following his return from a three-week European stay.

Silverstone, asked whether his company planned to sell to foreign tv now that a large block of Warner Bros. pix had been acquired by commercial tv interests in Britain, was emphatic in stating that he had no intention of following suit. "There would be no point in ruining our business," he commented. He said there had been many tv bids for 20th's product.

20th is trying to sell to theatres abroad tv films made for U.S. home consumption, but has made little headway in that direction.

Silverstone said his company expected to top the 1956 foreign billings record in 1957, with gross for the year expected to run to $57,000,000. It was $53,000,000 in '56. The 20th exec stated flatly that 20th was topdog in the important British market. Columbia at times has claimed that spot. According to Silverstone, his department's earnings this year again will account for approximately 50% of total rentals. This ratio held true for 1956.

Silverstone offered a spirited defense of the company's new release plan in Britain which goes into effect with the opening of "A Farewell to Arms" at Christmas. Plan calls for the day-and-date premiere of the picture in the West End and in 12 to 15 selected key theatres around the London area. This is unprecedented in Britain, where pix are simultaneously in specific London sections and pulled after one week.

Earlier this year, 20th created a considerable upset in the British trade when it launched "The King and I" on a pre-release basis. According to Silverstone, business in the subsequents wasn't hurt at all, Instead, it flourished.

Expressing the hope that other companies would follow his example, Silverstone said the present release method in Britain killed any word-of-mouth effect since, by the time word got around, the pictures already had been pulled. He said the 20th method also tended to make the key houses less dependent on the small films which aren't doing any business.

S. R. Mayer's Loew's Post

Seymour R. Mayer has been named regional director of Latin America for Loew's International. According to Morton A. Spring, v.p. of Loew's International who made the appointment, Mayer will also continue to serve as regional director of the Near and Far East.

At the same time, Spring revealed that in addition to Charles Patt, his assistant, he has appointed Ronald Carroll to act as his aide in sales and related matters.

INDUSTRY EYES COMPLEX FACETS

By FRED HIFT

Film trade, watching with sharp interest the reports out of Bartlesville, Okla., where Video Independent Theatres has opened the first commercial "cable theatre," is completely divided regarding the blessings and threats which this electronic distribution system represents for the industry.

It is, in essence, a reaction rooted in fear and apprehension over what TM (Telemovies)—if it spreads—could mean to all factions of the trade from Hollywood to the theatres, from the stage grip to the shipping clerk in the exchange and the projectionist in the neighborhood house.

It is a revolt against the inevitability of change (during an era of collossal changes) in an industry that is thoroughly traditionalist in both structure and approach, and it reflects the deep-seated hesitancy to face realities in a postwar age that has seen pix retreating before massive competition and the changing patterns of American life.

Disastrous Folly

To many in the film biz, the Bartlesville TM experiment—and any pay-tv system—represent a threat. They call cooperation with it disastrous folly, opening the door to destruction of the industry as it stands today. "It's like taking a river, from which industries have gotten their power for decades, and channelling it into an entirely new bed," said one film man. "Imagine the havoc and the dislocation."

There appears to be no question that, despite some optimists and some fence-sitters, the majority of distribution execs and theatremen oppose piping films directly into homes. Some candidly admit that they are reacting instinctively rather than logically. Others cite a host of economic factors militating against TM and any other forms of pay-video. Still others argue that the cable theatre, limited to the small tv screen(is a disservice both to Hollywood and to the customers.

"What's the use of making beautiful films, with scope and values, only to show them on a small, black-and-white tv screen?" asked one exec. "If this thing goes, we might as well turn our studios into factories making cheap 16m pictures."

Employment Threat

Emotion runs quite high on these issues. Several of the film companies—20th-Fox, Metro and Paramount—have refused to give product to Bartlesville. There are those who say that Warner Bros., Universal and Columbia are cooperating simply to give TM enough rope to hang itself. Here and

(Continued on page 22)

Matty Fox Spurns Film Company Bids to Buy Him Out in Skiatron-TV

Fox Inter-Mountain Buys Tabor in Denver

Denver, Sept. 10.

Fox Inter-Mountain Theatres has bought the Tabor theatre building, which houses the Tabor, along with five stories of offices. Fox I-M had the theatre under lease, and "Around the World in 80 Days" is now in its 18th week. Fox says it will improve the theatre so it can use the Cine-Miracle technique, and will also do a facelifting job on the exterior and interior of the office portion.

The price was said to be in excess of $1,000,000.

Vote Coming Up On Transfer Of Skiatron Stock

Stockholders of Skiatron Electronics & TV Corp. will meet Sept. 16 in New York to vote on the issue of 250,000 shares of Skiatron stock to Skiatron-tv, the operating company headed by Matty Fox. Stock would be sold at $5 a share. It currently sells at close to $8.

Skiatron stockholders also will be asked to approve a change in the contractual relations between Skiatron; the development company, and Skiatron-TV. Change concerns the profit participation of Skiatron from closed-circuit operations.

At the moment, and governing only over-the-air transmission originally contemplated, Skiatron gets 5% of the gross and will continue to do so any time there is air transmission. Under the proposed new contract, Skiatron would get only 2½% off the top on monies accruing from closed-circuit operation.

It's explained that the closed-circuit wire setups are costlier by far than over-the-air telecasts. Costs of programming, wiring, etc.,

(Continued on page 27)

Buff. House Goes Arty

Buffalo, Sept. 10.

Amherst Theatre, operated since its opening in the early '40s by the Dipson chain as a conventional neighborhood sub-run, goes art policy effective immediately.

Although house has 1,000-seat capacity and is located in the Amherst suburbs of Buffalo, its proximity to the U. of Buffalo is figured to make it suitable for art-pix policy.

Several motion picture companies, eyeing toll-tv with an eager eye, have offered to buy out Matty Fox's interests in Skiatron-TV. One such offer not only would have seen the film company acquiring a substantial block of Skiatron-TV stock, but also would have provided $20,000,000 in working capital for the Fox outfit.

Fox said in N. Y. yesterday (Tues.) that he was not interested in tying up with any film company, except for their product. His reasoning is that, in the light of the consent decree under which they are operating, the producer-distributors can not legally get into the operational end of subscription-tv without getting into conflict with the Justice Dept.

"The Department may not object today, or even tomorrow, but eventually they will," he said. "And I don't want to buy that kind of headache."

Fox added that he also wouldn't become partners with any exhibitor group—such as Fox-West Coast—unless that circuit left the programming up to Skiatron. "The theatres see pay-tv just as an adjunct to their operation. To me, it's much more important than that, and I believe it will be the most vital new factor for production since its inception," he said.

Skouras' 20th-Fox Pitch

It's known that among the companies that have pitched offers at Fox is 20th-Fox whose prexy, Spyros P. Skouras, has been in touch with the Skiatron-TV head. To date, 20th has—publicly at least—taken a hands-off position vis-a-vis pay video.

The only film company that is in the subscription-tv field is Paramount via its Telemeter subsid. As long as it confines itself to provid-

(Continued on page 19)

Have 'Bayou,' Will Travel Ups Low-Budgeter's B.O., See 300-350G in 200G Pic

It's not unusual for a multi-million dollar indie production to receive hand-tailored distribution treatment, but when a rapidly-made, low-budget program picture receives similar handling, albeit on a smaller scale, it rates attention. Such handling apparently can result in a neat profit both for the producer and the distributor. Profits, of course, are not astronomical, but when a $200,000 production can end up with a total take of $300,000 to $350,000, the picture is an eminently successful one.

That's what a pair of young southern exhibitors, embarking on their first production, hope to accomplish with "Bayou," a $200,000 effort shot in three weeks in the bayou country of Louisiana. The picture, produced by Fessler-Ripps Productions, is being distributed by United Artists which also guaranteed $70,000 of its cost. The principals of the production company are Edward Fessler, who wrote the screenplay, and Michael Ripps, who directed. Both shared production chores. Fessler and Ripps, who are both in their 30s, own a number of theatres and drive-ins in the Mobile, Alabama and New Orleans area. They imported a production crew, hired Lita Milan, Peter Graves and Tim Carey for the principal roles and shot the picture entirely on location.

Rather than see the picture go through the normal distribution mill that is the fate of most program pictures, Fessler and Ripps retained Daniel Loventhal, former RKO eastern division sales manager, to serve as producer's representative. In addition to acting as liaison with UA's sales and publicity forces, Loventhal has been hitting the hinterland trail on his own to confer with exhibitors, buyers and bookers. While on the road, he's also acting as field press representative and has been inter-

(Continued on page 27)

'Exhibs Gotta Be Millionaires To Join the Tollvision Club'

Pity the low-bankroll exhibitor if toll television becomes anything like the "new show business" its advocates picture. The economics are such that only the well-heeled theatremen can take a crack at operation, via franchise, of any of the toll systems.

A community-run system would require millions in new capital and it's obvious that this kind of financing is beyond the marginal theatreowner. The fiscal hurdles would be great even if the smaller exhibs were to band together in any given area for the reason that mortgages on their properties would scare away the banks.

The irony of this, of course, is that it's the "little fellow" of exhibition who desperately needs a business hypo. And he's without the means of latching on to this new system of home exhibition which, as a result, could bring about his extinction even faster.

Louis Novins, new president of International Telemeter, provided a good indication of the fiscal calibre of those showing interest in the possibilities of franchise operations. Reps of these big-monied circuits attended the Telemeter demonstrations in New York several times: Century, Fabian, RKO, Loew's, Florida State, E. M. Loew, Butterfield, Shea, Comerford, Skouras, Wometco and Randforce.

The Telemeter licenses will go to those best qualified, said Novins, and it's a cinch that the key qualification is the Dun & Bradstreet rating.

Another source of bitter irony for the marginal theatremen is that fact that many of the millionaire exhibs who can afford toll tv started out in business with shoestring capital. The pattern can't be followed with toll. The rich may get richer but the poor will never get rich.

Pal Joey
(MUSICAL-COLOR)

Rita Hayworth, Frank Sinatra and Kim Novak in racy (not for the kids and grandma) and strictly-top-money musical.

Columbia release of Essex-George Sidney production (produced by Fred Kohlmar). Stars Rita Hayworth, Frank Sinatra, Kim Novak; features Barbara Nichols, Bobby Sherwood, Hank Henry, Elizabeth Patterson. Directed by Sidney. Screenplay, Dorothy Kingsley, from the play of same title with book by John O'Hara; music by Richard Rodgers; lyrics by Lorenz Hart; stage-produced by George Abbott; camera (Technicolor), Harold Lipstein; editors, Viola Lawrence, Jerome Thoms; choreography, Hermes Pan; music supervised and conducted by Morris Stoloff, with arrangements by Nelson Riddle and adaptation by Riddle and George Duning. Previewed Loew's 72d Street Theatre, N. Y., Sept. 5, '57. Running time, 112 MINS.

Vera Simpson	Rita Hayworth
Joey Evans	Frank Sinatra
Linda English	Kim Novak
Gladys	Barbara Nichols
Ned Galvin	Bobby Sherwood
Mike Miggins	Hank Henry
Mrs. Casey	Elizabeth Patterson
Bartender	Robin Morse
Col. Shipley	Frank Wilcox
Mr. Forsythe	Pierre Watkin
Anderson	Barry Bernard
Carol	Ellie Kent
Sabrina	Mara McAfee
Parker	Betty Utey
Lola	Bek Nelson

"Pal Joey," to get the main point across first, is a click. It can't miss being a blockbuster, the commercial values being so stacked up.

Significant, too, is the nature of the content. "Joey" was dearly beloved in original form by many. The initial and repeat on-the-boards outings meant profitable returns. But who can deny that the play was clavicle-high in spice? Here was a guy, a real heel, who romances the dames without letup or limitation and who comes to bewitch, bother and bewilder an ex-stripper turned Nob Hill society. He gets to be her paid-for wooer.

Now it's on the screen and there are no efforts made to obscure the basics; Joey is still the constant lover. Dialog is highly seasoned and bits and story situations are uncamouflaged boudoir played for laughs. In other words, "Joey" is still another reflection of Hollywood's turn to "adult" material.

Be that as it may, this handsomely-rigged Fred Kohlmar production is a strong, funny entertainment. Dorothy Kingsley's screenplay, from John O'Hara's original book, is skillful rewriting, with colorful characters and solid story built around the Richard Rodgers and Lorenz Hart songs. Total of 14 tunes are intertwined with the plot, 10 of them (such as "Bewitched, Bothered and Bewildered," the novelty "Zip," "What Is a Man?" and "I Could Write a Book") being reprised from the original. Others by the same team of cleffers are "I Didn't Know What Time It Was," "The Lady Is a Tramp," "There's a Small Hotel" and "Funny Valentine." These are oldies penned on non-"Pal Joey" occasions but fit in well with the film's script.

Miss Kingsley pulled some switches in shaping the legiter for the screen. Given a buildup to star status is the chorine from Albuquerque who becomes Joey's prey; Rita Hayworth (in the Vivienne Segal role) does the "Zip" number that had been done by the herein-eliminated newspaper gal. there's not much terping, and the finale is happy ending stuff whereby Miss Hayworth plays Cupid in bringing Joey and the line lass together. That finish ought to draw some complaints, for it's inconsistent with the nature of the characters.

Sinatra is potent. He's almost ideal as the irreverent, free-wheeling, glib Joey, delivering the rapid-fire cracks in a fashion that wrings out the full deeper-than-pale blue comedy potentials. Point might be made, though, that it's hard to figure why all the mice fall for this rat. Kim Novak is one of the mice (term refers to the nitery gals) and rates high as ever in the looks department but her turn is pallid in contrast with the forceful job done by Sinatra.

Miss Hayworth, no longer the ingenue, moves with authority as Joey's sponsor and does the "Zip" song visuals in such fiery, amusing style as to rate an encore.

Standout of the score is "Lady Is a Tramp." It's a wham arrangement and Sinatra gives it powerhouse delivery. His "Write a Book" is another of the big plusses.

Credit Hank Henry, veteran of burlesque, with a cleverly-handled performances as the hard-exterior night club owner. And working competently, too, are Bobby Sherwood, as a bandleader with a yen for Miss Novak; Barbara Nichols as the mouse who refuses to be charmed by the rat, and Elizabeth Patterson as a rooming house operator.

The fun begins even before the credits as Joey is being booted out of town because of a hotel incident with the mayor's young daughter. It's then to San Francisco where the singer, broke, nerves his way into the emcee's job at Henry's club. He connects with both the audience and the chorus and encounters Miss Hayworth as the band does a charity date at her lavish Nob Hill residence. From then on he's giving both Miss Hayworth and Miss Novak a play.

Joey all the while is the egocentric who can tell a dame she'll cut her own throat when she realizes what it is not to have him. He's substantially the same (but no longer the dancer) as when first etched by O'Hara for George Abbott's stage entry — the self-assured, unscrupulous heel who sells himself to the rich woman in turn for his own Chez Joey fancy night club.

George Sidney's direction makes of all this a robust, stimulating outing. He has given it sharpness and pace and eschewed subtlety. The music credits are top-drawer, ditto Harold Lipstein's Technicolor camera work and the editing by Viola Lawrence and Jerome Thoms. *Gene.*

Johnny Trouble

Human interest comedy-drama with okay prospects for general market.

Hollywood, Sept. 6.

Warner Bros. release of John H. Auer production. Stars Ethel Barrymore, Cecil Kellaway; costars Carolyn Jones, Jesse White, Rand Harper; features Stuart Whitman, Jack Larson, Edward Byrnes. Directed by Auer. Screenplay, Charles O'Neal, David Lord; story, Ben Ames Williams; camera, J. Peverell Marley; editor, Tony Martinelli; music, Frank DeVol. Previewed Aug. 27, '57. Running time, 80 MINS.

Mrs. Chandler	Ethel Barrymore
Tom McKay	Cecil Kellaway
Julie	Carolyn Jones
Parsons	Jesse White
Phil	Rand Harper
Paul	Paul Wallace
Elliott	Edward Byrnes
Tex	Edward Castagna
Charlie	Nino Tempo
Ike	Jim Bridges
Bill	Paul Lukather
Rev. Harrington	James Bell
Mr. Reichow	Samuel Colt
Boy	Kip King
Madden	Gavin Muir
Johnny	Stuart Whitman
Eddie	Jack Larson

John Carroll's Clarion Production gets off to a healthy launching with this marketable comedy-drama, long on human interest and well turned out right down the line. Film carries strong appeal for the juve and family trade especially and should do okay biz in the general market, backed by its natural exploitation potential.

The titillating situation of a wealthy widow who refuses to move and remains in her own quarters in an apartment hotel after a college purchases the building and converts it into a men's dormitory springboards the Charles O'Neal-David Lord screenplay, based on a story by Ben Ames Williams. John H. Auer as producer-director fashions the idea for sometimes rollicking unfoldment, capturing with a sure hand the entertaining possibilities of the basic situation and drawing capable portrayals from a good cast.

Ethel Barrymore heads player lineup as the widow suddenly plunged into the life of an otherwise all-masculine house where she luxuriates in the students' devotion under the nickname of "Nana." She stubbornly holds to the belief that her son, expelled from the college 27 years before and missing ever since, will one day return to her. When a recalcitrant young ex-Marine with the same name as her son checks in, she sells herself that he's her grandson, helping him in his romantic problems and even going to bat when he gets into trouble with school authorities. She dies on the eve of this boy's father arriving to see his son, never knowing that the same names are a mere coincidence.

Miss Barrymore offers a warm and penetrating characterization, a happy casting for the part, and Stuart Whitman, an interesting newcomer with showy promise, handles himself well as the former leatherneck. Cecil Kellaway as femme's faithful old retainer lends sympathy to role, and Carolyn Jones is a standout as a flip and brassy co-ed who falls for Whitman. Jesse White is amusing as a university official responsible for trying to oust the widow from the dorm, and Jack Larson and Rand Harper are okay as couple of students.

J. Peverell Marley's photography is first-class, Tony Martinelli's editing effective, James W. Sullivan's art direction fits the story and Frank DeVol's music score matches up. Title song cleffed by Peggy Lee and sung by Eddie Robertson is pleasant listening. *Whit.*

The Spanish Gardener

"The Spanish Gardener," a British-made film which preemed at the Sutton Theatre, N. Y., Sunday (8), was reviewed by VARIETY from London on Jan. 2, 1957. Based upon a novel by A. J. Cronin, the J. Arthur Rank production stars Dirk Bogarde, Jon Whiteley and Michael Hordern. Rank Film Distributors of America is releasing in the U. S.

In appraising the import, *Myro* wrote that Cronin's study of a minor diplomat translates into "absorbing screen entertainment." Yarn relates a father, son conflict sparked by the interest of Spanish gardener Dirk Bogarde in the boy. Bogarde, the reviewer added, gives a "polished, restrained study" in portraying the title role. Performance of other principals also drew praise from the critic. Original running time of 97 minutes has been trimmed to 95 for American distribution.

Golden Virgin
(Story of Esther Costello)

"Golden Virgin" is the final title of the picture reviewed in VARIETY on Aug. 21 as "Story of Esther Costello." The Romulus production was filmed in England for release by Columbia.

The picture, which stars Joan Crawford and Rossanno Brazzi, was described by *Rich,* VARIETY's London reviewer, as a strong tearjerker based on Nicholas Monsarrat's best-seller about a pretty blind mute. He further noted that the powerful dramatic performances of Miss Crawford, Brazzi and Heather Sears "give it top b.o. appeal."

Campbell's Kingdom
(BRITISH-COLOR)

Dirk Bogarde in robust adventure yarn set in Canadian Rockies; packs a punch for all-family entertainment.

London, Sept. 3.

Rank release of a Betty E. Box production. Stars Dirk Bogarde, Stanley Baker, Michael Craig, Barbara Murray. Directed by Ralph Thomas. Screenplay by Robin Estridge from novel by Hammond Innes; camera, Ernest Steward; editor, Frederick Wilson; music, Clifton Parker. At Odeon, Leicester Square, London, Sept. 3. Running time, 100 MINS.

Bruce Campbell	Dirk Bogarde
Owen Morgan	Stanley Baker
Boy Bleden	Michael Craig
Jean Lucas	Barbara Murray
James MacDonald	James Robertson Justice
Miss Abigail	Athene Seyler
Creasy	Robert Brown
Mac	John Laurie
Timid Driver	Sidney James
Miss Ruth	Mary Merrall
Driver	Roland Brand
Max	George Murcell
Old Man	Finley Currie
The Doctor	Peter Illing
Fergus	Stanley Maxted
Cliff	Gordon Tanner
The Stranger	Richard McNamara

"Campbell's Kingdom" is virtually a British western. It is a straightforward, virile, action-packed yarn with ample excitement and mounting drama. A popular cast, headed by Dirk Bogarde, will make it a safe bet. Bogarde's star value in U. S. may, however, be insufficient to earn this satisfying pic the support it merits.

Story is a simple clash between a stiff-lipped hero and a glowering villain. When Bogarde, with only six months to live, arrives in the township of Come Lucky in the Rockies to take up his grandfather's inheritance, a whole train of skulduggery is unleashed. Said inheritance is Campbell's Kingdom, a valley which has been a problem child for some years. The old man obstinately insisted that it held oil. The local inhabitants invested their money in his idea. His partner absconded leaving granddad to a jail sentence and the hatred of the locals. Meanwhile ruthless contractor Stanley Baker wants to flood the valley as part of a new hydro-electric scheme involving building of a new dam with inferior cement.

Bogarde, convinced that his grandfather's oil vision was genuine, decides to fight Baker and his gang and make a last attempt to prove that Campbell's Kingdom is, actually, oil-bearing. Before he proves his point, he has to plan a major military operation involving a great deal of dynamite and trickery. Bridges are blown up, landslides created and the entire dam collapsed.

The plot unfolds slowly but gathers tremendous momentum, with the dam crashing a great thrill. There is never any doubt that oil will be struck and that

(Continued on page 26)

Venice Film Festival Pix Reviews

Cittadi Notte
(City at Night)
(ITALIAN)

Venice, Sept. 3.

Titanus release of a Trionfalcine production. Features Patrizia Bini, Henri Vilbert, Antonio DeTeffe, Rina Morelli, Corrado Pani, Luciana Lombardi. Written and directed by Leopoldo Trieste. Camera, Mario Bava; music, Nino Rota; sets, Mario Chiari; editor, Gabriele Variale. At Film Festival, Venice; shown out of competition. Running time, 90 MINS.

Marina	Patrizia Bini
Guido	Henri Vilbert
Alberto	Antonio DeTeffe
Ada	Rina Morelli

Deliberately arty item about life in existentialist circles of Rome, pic has style and an interesting cast of young players to carry it over certain ups and downs of the script. Mild chances abroad, although it has a certain appeal among the circles whose problems it exposes.

Film is a one-man effort, his first, by young Italian Leopoldo Trieste, and as such in itself promises much for his future. While thesping of the youthful cast is sometimes hesitant, the stylized handling overcomes this handicap in most instances. Patrizia Bini and Antonio DeTeffe stand out in the large cast, the former sporting an unusual and photogenic face, while the latter looks headed up following this projection, aided by talent backed by a (locally unusual) tall physique and boyish handsomeness.

For a small-budgeter, lensing by Mario Bava and other technical credits are outstandingly good. *Hawk.*

El Gran Dia
(The Great Day)
(ITALO-SPANISH)

Venice, Sept. 3.

ASPA release of an ASPALUX Film production. Stars Miguelito Gil, Miguel Rodriguez; features Luis Induni, Julita Martinez, Jose Nunez. Directed by Rafael Gil. Screenplay, Vincente Escriva; camera, Cecilio Paniagua; music, Jesus Guridi. At Film Festival, Venice. Running time, 94 MINS.

Marcos	Miguelito Gil
Polonio	Miguel Rodriguez
Father	Luis Induni
Sister	Julita Martinez
Brother	Jose Nunez

Moppet pic with strong femme appeal should prove a big grosser in all Hispano situations as well as in its Italian run, especially in subsequent situations. While religious angle of plotting is overcome by the universality of the theme and appeal, the Catholic slant might limit the boxoffice in some siutations. It's not for the arties in the U. S., but a religioso-lingual releasing sked might build into a payoff.

Based on a true happening, pic tells of the many attempts and hardships of a boy who wants to take his first communion in a white suit. His family cannot help him for reasons of economy, and a near-final gift by a dying woman is lost in a gambling bout by the boy's brother. When kid takes to gathering coal bits by night in a slag pit, he is buried and loses an arm in an accident. News hits the papers, and hundreds of suits pour in, as well as other gifts, allowing him his first communion as wished for.

A tight script by Vincente Escriva and knowing direction by Rafael Gil, both aimed at widest audience appeal, pay off in a satisfying, often moving film, in which the burden is carried by the two starred moppets who run through their paces competently and winningly. Remainder of cast is excellent, too. Pic has been given a handsome production dress by Cecilio Paniagua's lensing of Spanish village and landscapes. Other credits are likewise topdrawer. *Hawk.*

Sama Ljudi Oken Only (YUGOSLAVIAN). Jadran film production and release. Stars Tamara Miletic, Milorad Magetic, Nikas Stefanini, Stepan Juricevic. Directed by Branko Baure. Screenplay, Arsen Diklic; from story by Bosko Kosanovic; camera, Blahko Blazina; editor, Radojka Ivancevic. At Venice Film Festival. Running time, 105 MINS.

Mellerish pic tells love story of blind girl for a one-legged war vet, climaxing in her seeing once more and accepting the man despite his injury. Well acted, especially by comely Tamara Miletic, film tells its story simply and, too often, obviously. Dialogue is endless and production overlong. Export chances appear nil. *Hawk.*

Uwasa No Onna (The Crucified Woman) (JAPANESE). Daiei production and release. Stars Kinuyo Tanaka; features Yoshiko Kuga, Tomeon Otani, Eitaro Shindo. Directed by Kenji Mizoguchi. Screenplay, Yoshikata Yoda, Mashige Narusawa; camera, Kamo Miyagawa; editor, T. Mayuzami. At Venice Film Fest. Running time, 90 MINS.

Though the film takes place in a fancy bordello, there is nothing sensational about it. Pic details how the madame's daughter returns from school where her mother's profession has made things difficult. Here she falls in love with a young doctor who is also loved by her mother. She finds this out too late and drives off the young man to get reconciled with her mother again and take her place at her side. The film tellingly lays bare life in the bagnio with a compassion for the plight of the girls.

This is a subtle film which limits this to specialized playdating in the U. S. with word-of-mouth and its theme plus factors. Technically, it is perfect and acting is outstanding, especially in the sensitive portrayal of the mother by Kinuyo Tanaka. *Mosk.*

Musashino Fujin (Mrs. Musachino) (JAPANESE). Toho production and release. Features K. Tanaka, Masayuki Mori, So Yamamura, Yukiko Todoroki. Directed by Kenji Mizoguchi. Screenplay, Shohei Ooka, Yoshitaka Ida; camera, Masao Tamai; editor, Shoji Kameyama. At Venice Film Fest. Running time, 95 MINS.

Delicately-woven Jap tale details how a sensitive married woman falls in love with a cousin. Her loose husband, who condones adultery, drives her into her cousin's arms but she holds back only to be betrayed by both men, and this leads to her suicide. Film is tastefully lensed and deftly unfolds this story with a dignity that places it in a class for specialized houses of the U. S. Its Japanese pacing and mood make this less likely for any regular U. S. chances. It is technically tops with poignant acting and incisive direction. *Mosk.*

Yoru No Onnatachi (Women of the Night) (JAPANESE). H. Itaro-E. Risaita production and release. Features K. Tanaka, Sanae Takasugi, Tomie Sunki, Mitsugu Fujii. Directed by Kenji Mizoguchi. Screenplay, Y. Yoda; camera, M. Miki; editor, H. Ohsawa. At Venice Film Fest. Running time, 85 MINS.

Film details how two sisters are driven to prostitution by poverty. It blocks out this nether world life via a well-developed story which gives a moving portrayal of the reasons for their lives, frought with attempts at escape.

Pic never cheapens, and it seems to have art house stature, with high exploitation values. Acting is homogeneous and a prostitute's "kangaroo" court, with the unleashing of their disdains and miseries, ends this on a high note. Technical credits are fine. *Mosk.*

Ubagaruma (The Baby Carriage) (JAPANESE). Nikkatsu production and release. Features Jurichi Uno, H. Yamane., I. Ashikawa, Y. Sugi. Directed by Tomataka Tasaka. Screenplay, Yojiro Ishizaca; camera, Saburo Isayama; editor, I. Saito. At Venice Fest. Running time, 116 MINS.

This film treats domestic drama with candor and manages a light, perceptive first half. Then it slows down with polite talk about adultery and illegitimacy. Pic looms as a chancey item for the U. S. except as a possible exploitation film after it has been scissored to speed up things.

An adolescent girl finds her father has a mistress and another child. She visits her and likes them both, and tries to find some way to solve the future of her half-sister. Film has some good acting and a nice feel for character, but the mixture of comedy, drama and problem approach does not jell. It is technically well made. *Mosk.*

'Long as They're Happy

"As Long As They're Happy," a British import scheduled to be tradeshown today (Wed.), was reviewed by VARIETY from London April 6, 1955. The J. Arthur Rank-Raymond Stross production is based upon the London stage hit of a few seasons ago. Cast in top roles are Jack Buchanan, Janette Scott and Jean Carson. Rank Film Distributors of America is releasing in the U. S.

Film's theme concerns the effect a Hollywood crooner has on a middleclass London family. "While it may be expected to register in the home market," *Myro* opined, "this has restricted prospects overseas, particularly in the U. S. Marquee values are limited." Jerry Wayne, as the crooner, is a "positive asset"; Buchanan's performance as the head of the family hits a "breezy note" while Miss Scott is "too repetitive" as the adoring teenager.

TV AS HOLLYWOOD 'B' BUOY

Daff's 'Formula U' on Star Building: Spot 'Em Where It Counts—Big Pix

The only way to develop new film personalities and not just a batch of new faces is "to go all the way" and cast the newcomers in important pictures, Alfred E. Daff, Universal's executive v.p. declared Monday (9) in outlining the company's vigorous youth movement program.

"There is no sense in talking about developing young talent," Daff said, "if you cast them in mediocre pictures. You must take the initiative and make the investment," He pointed out, however, that a studio can't do the job alone and that it's up to the press and exhibitors to support the effort.

As an example of Universal's contribution to the development of new stars, Daff cited the casting of Lisa Pulver, a young Swiss actress, and John Gavin in the leading roles in the filmization of Erich Maria Remarque's bestseller, "A Time to Love and a Time to Die," which U will film in Germany under the title "There's a Time to Love." The picture, according to Daff, is the most expensive one ever undertaken by the company with an investment in excess of $5,000,000.

Daff feels that Miss Pulver and Gavin "will come out of the picture absolute top personalities in the industry" similarly as did Lew Ayres, Louis Wolheim and Slim Summerville who were comparative unknowns until they appeared in Remarque's classic "All Quiet on the Western Front" over 20 years ago.

As part of the buildup for Miss Pulver and Gavin, U will show to the press, exhibitors, opinion makers and to the public a seven-minute color test which won them the important roles. The test was unveiled to the trade press on Monday. The test contains a two-minute recorded introduction by Daff in which he notes that the company has been "constantly pursuing a policy of seeking new and interesting players with talent."

Exec emphasized that U is

(Continued on page 12)

Ohio Theatre Mgr.'s 29 Phone Calls Pay Off In Jayne's 29 Min. Visit

Columbus, O., Sept. 10.

Although he had to make 29 phone calls for a visit of Jayne Mansfield which lasted only 29 minutes here, the newspaper and radio-tv coverage set up by Walter Kessler, manager of Loew's Ohio Theatre, brought big business for Miss Mansfield's starrer, "Will Success Spoil Rock Hunter?" when it opened here about two weeks later.

When Kessler learned that Miss Mansfield was going to be in both Cleveland and Cincinnati, and undoubtedly would fly over Columbus, he swung into action to get approval for a brief visit, previously not scheduled.

First step was to get okay from TWA to have the plane stop here on an emergency landing. Then, he lined up the three dailies, four radio stations and two tele stations, invited press-radio reps to breakfast at the airport, arranged for flowers to be handed Miss Mansfield and had the theatre staff ready to escort the screen star from the plane.

Although the plane was on the ground only 29 minutes, every paper got the photos they needed and disk jockeys and radio-tv people taped the visit and breakfast party.

The dailies gave a Page 1 (in one instance), a feature layout in another, a picture in still a third and the cover for a later edition in the fourth one.

Setting up the coverage and breakfast-reception required about four hours of intensive effort by manager Kessler in which he made the 29 phone calls. But it paid off.

Shute's 'On the Beach' To Kramer for 75G

Stanley Kramer has purchased screen rights to "On the Beach," new and offbeat novel by Nevil Shute, at a price of $75,000 plus a percentage of the gross. Although out only since July, the book has passed the 100,000 mark in sales (William Morrow & Co. is the publisher) and is being serialized in 39 newspapers.

Shute's story focuses on an Australian group who are the last persons in the world remaining alive after an atomic disaster.

United Artists will finance and distribute the picture.

3 Mirisch Bros. Set Up Indie Co. For 12 UA Films

New independent company with a deal to deliver an elaborate program of 12 features to United Artists has been formed by Harold Mirisch, until recently v.p. and board member of Allied Artists, and his brothers, Walter and Marvin.

Outfit is the Mirisch Co. Inc. and has Harold Mirisch as president; Walter Mirisch, formerly AA's exec producer, as v.p. in charge of production, and Marvin Mirisch, erstwhile AA exec, as v.p. and general manager.

Under contract to the new indie unit are producer-director Billy Wilder, Gary Cooper, Tony Curtis, Doris Day, Audrey Hepburn, Joel McCrea, Audie Murphy and Lana Turner, each for a specific project.

Company starts its production activities rolling Nov. 15 with "Man Out of the West," Reginald Rose screenplay based on a book by Will C. Brown. Cooper is to star with Walter Mirisch producing.

Wilder leaves for Europe in October to scout location for "My Sister and I," comedy by Louis Vernuell, which he will both produce and direct. Audrey Hepburn and an as yet unnamed male star will head the cast.

Budgets, according to the prez, will be "whatever is required." Company has its headquarters at the Samuel Goldwyn Studio in Hollywood.

RKO vs. Mirisch 'Kong'

Hollywood, Sept. 10.

RKO has filed a "strong protest" against the newly-formed Mirisch Co., on latter's projected production "King Kong." According to RKO toppers, it had come to their attention that the Mirisch outfit had included "Kong" on its upcoming slate.

RKO made "Kong" in 1933.

READE CIRCUIT NAMES HARRIS AIDE TO PREZ

Jack P. Harris, v.p. of Walter Reade Inc. and partner of Wilbur Snaper and Irving Dollinger in Triangle Theatre Service, has been named assistant to the president in charge of film for Walter Reade Inc.

Appointment takes effect Oct. 1. Harris will headquarter at the company's homeoffice at Mayfair House, Oakhurst, N. J.

Prexy Walter Reade said: "Because of the continued growth and diversity of our organization the responsibility for the careful selection and programming of our theatres must be placed in the hands of one executive." Harris also will assist Reade in maintaining a closer liaison with Continental Distributing in which Reade formerly was partnered with Frank Kassler.

FUTURE PAYOFF KEYS RKO PLANS

Hollywood, Sept. 10.

Convinced that the future of the run-of-the-mill feature film lies in a television payoff, RKO is embarking on an unprecedented program of financing independent efforts with the goal of building up a huge reservoir of product for ultimate video release.

"There are only two ways to be in this business," opines Thomas F. O'Neil president of RKO Teleradio Pictures, "You either make pictures or you make money."

RKO's principal concern is the making of money, since O'Neil views the corporate structure as simply one phase of the diversified economic empire that grew out of the General Tire Co. Its function is to sell a product that will return a profit. With that in mind, he has axed the distribution wing of the business, turning RKO's distribution over to Universal, and shut down operations of the Gower St. studios, both moves aimed at reducing the "factory" overhead, and is in search of product which the firm can pass on to the ultimate consumer.

This doesn't mean, O'Neil emphasizes, that RKO will no longer make pictures on its own. But the company now is undertaking a campaign to acquire films from outside producers, and doing it on a big scale.

What's revolutionary about the RKO drive for product is O'Neil's vision of the future.

"We feel," he declares, "that the greatest potential of the average film lies in its television revenue. The big picture still has a tremendous future in theatres, but pictures in, say, the $500,000- $750,000 class should return the biggest part of their profits from television. Consequently, we are interested in television rights."

Although no deals have yet been closed, RKO is understood to be discussing deals with several producers which would set the pattern for future operations of the firm through its linkage of television stations. O'Neil's plan is to offer 100% financing to producers with worthwhile projects and permit the producers to retain the bulk of profits from worldwide theatrical distribution. RKO, however, would acquire all television rights to the films, in perpetuity.

"These deals," O'Neil declares, "would be on a three-year basis;

(Continued on page 19)

Vogel 'On His Own' in Solicitation Of Proxies, Per Official Rulings

Hitch on Exceptional Italo Pix Ratings

Rome, Sept. 3.

An unexpected hitch is holding up work on the committee in charge of approving pix for "exceptional" rental status under the recently signed rental pacts between AGIS and ANICA. The government Undersecretary for Entertainment, Giuseppe Resta, ruled that Nicola DePirro, as Director of Entertainment, is ineligible to head the commission on exceptional pix. It's argued that in this post, DePirro's work conflicts with his other one as judge of eligibility of Italian product for the yearly film aid awards.

Ruling has come as a surprise in local film circles, where it is pointed out that matter appears merely one of jurisdiction. Also noted that should the decision stick, as is probable, the choice of a substitute in the post will be a difficult one.

Col '58 Brit. Pix Seen Getting 50% Of Its UK Gross

By HAROLD MYERS

London, Sept. 10.

Columbia's British program in 1958 will account for 50% of the company's gross in the UK market and 25% of its rentals worldwide, other than Great Britain. That was the forecast made to VARIETY last week by Mike J. Frankovich, the company's topper in London.

With the signing of a new three-picture deal with James Carreras of Hammer Film Productions last week, Columbia is anticipating a British program next year of up to 17 films and within the coming 18 months its investment in British production will near $17,000,000.

Col's deal with Carreras involves "Camp on Blood Island," "The Snorkel" and "Blood of Frankenstein," all of which will be given worldwide distribution. In the first two it's participating 50-

(Continued on page 12)

Loew's prexy Joseph R. Vogel is no longer giving any indication in his solicitation of proxies that it is the corporation that is seeking the proxies. The new method of solicitation stems from the Ralph Campbell action in the Delaware Court of Chancery. Campbell, a supporter of Joseph Tomlinson, succeeded in getting the court to stay the use of corporate funds for the solicitation on behalf of Vogel. In addition, it's believed that the Securities & Exchange Commission in Washington also ruled that the solicitation must be made personally by Vogel.

As a consequence, the new proxy statement, issued this week, contains no Loew's letterhead. It specifically states that the proxy is being solicited on behalf of Vogel and George L. Killion, a director and member of the executive committee. Additional aid in the proxy solicitation is being obtained by Vogel via a special Loew's Stockholders Protective Committee, headed by exhibitor Harry Brandt. The committee has filed with the SEC and is legally permitted to solicit on behalf of Vogel.

Letter Gives Details

Vogel's second proxy letter, sent to stockholders' last week prior to the Delaware Court ruling postponing the special investors' meet to Oct. 15, gives a blow-by-low account of the litigation and other maneuvers involved in the fight for control of the company. The proxy statement again lists the purpose of the meeting—the removal of Tomlinson and Stanley Meyer from the board, the approval of an amendment to the bylaws increasing the number of directors from 13 to 19, and the election of directors to fill vacancies on the board.

The new proxy statement stresses that Vogel and Killion will bear all costs in connection with the solicitation. Such expenses, it notes, will or may be defrayed by contributions from executives of the company or others. To date, it states, a total of $21,000 has been received in contributions and that Vogel has spent $2,400 of his own funds. Further contributions, it's

(Continued on page 12)

Readers of Paperbacks 10-to-1 Over 'Regulars' As Filmgoer Potential

There's a similarity between motion picture audiences and those who buy paperback books, in the opinion of Harold Robbins, whose Caryn Productions has a commitment to turn out three pictures for Allied Artists release over the next year. Importance of this area of filmgoers is so great, he said in New York last week, that their boxoffice impact is 10 to 1 over purchasers of hardcover tomes.

Robbins hopes to cash in on this vast potential audience with Caryn's first venture, "Never Love a Stranger," which went before the cameras Monday (9) at the Gold Medal Studios in the Bronx. It's based upon his own novel originally published by Knopf in 1948. There have been 10 printings of the $3.95 hardcover edition, plus 300,000 of a $1.49 hardcover edition and 2,000,000 paperbacks.

"Stranger," incidentally, marks Robins' initial step into production. This, plus the two other films on his program, are being financed by AA as previously announced. Prior to turning producer last year, he was director of budget at Universal-International. In light of his experience in that capacity, he feels he's making considerable savings by shooting "Stranger" in New York rather than in Hollywood.

"Construction costs are more expensive there," Robbins said, "and I estimate our budget of $750,000 would have had to be raised to at least $1,250,000." On the Coast, he added, overhead and materials run 11% more per day not counting labor which represent a consider-

(Continued on page 19)

Pix Owe Much to Credits

Opening Runoff Now Getting Lotsa Flair, Flash, Mood-Setting Motifs

Screen credits, for many years a routine proposition in U. S. films, are getting renewed attention from producers. Several major pictures of recent vintage have garnered attention via their imaginative openings which, in a sense, can be compared to tv's "soft sell."

Reasoning is that audiences have long "suffered" through the credit runoff which, over the years, has grown long and often tedious. Now, the pitch is to make the credits more pleasant and, at the same time, to set the mood for the story.

Good example is "Will Success Spoil Rock Hunter?" in which star Tony Randall gets out front and in effect introduces the various characters. In "Papama Game," John Raitt wanders through the pajama factory before the title comes on. In "Under Fire," Plato Skouras' first production, the film starts off in standard dimension with action from the story as the titles flash on in the four corners. As the picture starts, the screen expands to full CinemaScope width. This is one of the few instances in which the credits aren't superimposed on the centre of the screen.

Again, in "The Girl Can't Help It," Tom Ewell introed the players and also CinemaScope. Film started off in standard size, black-and-white. Ewell came on, called first for the C'Scope and then for color. In "Designing Woman," the players described their feelings about each other before the story got under way, and "Tender Trap" used cartoon characters.

It was left to Mike Todd to launch "Around the World in 80 Days" without detailed credits, going straight into the story. At the finale, Todd used cartoon imagery to put over the long credit list. But it was done with such imagination, it rated many comments.

Credit presentation has become something of a special "art," and, according to the studios, an expensive one. "For the money we spent on the 'Rock Hunter' introduction we could almost make a low-budget picture," commented a 20th-Fox exec.

There are those who feel that credit originality can be overdone. It started when men like Saul Bass designed stunning titles for "Carmen Jones" and "Man With the Golden Arm." Bass has done some of the best and most imaginative work in the field. However, there's

(Continued on page 19)

L.A. Okay; 'Claw' Trim $85,000 in 11, 'Beau' Big 71G, 8; 'Game' Solid 27G, 'Sun' Hot 19G in 2d, 'Wonders' $43,600

Los Angeles, Sept. 10.

Despite three new bills (one an arty entry), moderate to strong holdovers are giving a lively outlook to this frame, with stout $267,600 total in sight. "Giant Claw," coupled with "Night World Exploded," paces the openers with trim $18,000 in three first-runs and an $85,000 total with eight ozoners included in.

"Beau James," on first multi-run engagement after showcasing, looks fair $11,000 in two houses plus an additional $60,000 or near from six drive-ins.

"Pajama Game" leads the holdovers, looking like solid $27,000 in second lap in three locations. "Sun Also Rises" shapes fancy $19,000 or near, also in second, at the Chinese. "Affair to Remember" is hot $16,500 in three spots, also second.

Hard-ticket pix still dominate, with "Seven Wonders of World," smash $43,000; "Around World in 80 Days," capacity $27,300 and "10 Commandments," sturdy $14,000.

Estimates For This Week

Downtown, Hawaii, El Rey (SW-G&S-FWC) (1,757; 1,106; 861; 90-$1.50)—"Giant Claw" (Col) and "Night the World Exploded" (Col). Trim $18,000 or a bit over. Last week, Downtown with New Fox, Loyola, Fox Beverly, "Affair To Remember" (20th) and "Strange Intruder" (AA) (1st multiple run), $32,300.

State, Four Star (UATC) (2,404; 868; 80-$1.80)—"Beau James" (Par) and "Unconquered" (Par) (reissue). Fair $11,000. Last week, with Pantages, "Tip on Dead Jockey" (M-G) and "House of Numbers" (M-G), $19,900.

Chinese (FWC) (1,908; $1.25-$2.40)—"Sun Also Rises" (20th) (2d wk). Fancy $19,000 or close. Last week, $29,300.

Hillstreet, Ritz, Hollywood (RKO-FWC) (2,752; 1,330; 756; 90-$1.50)—"3:10 to Yuma" (Col) and "Calypso Heat Wave" (Col) (2d wk). Okay $12,500. Last week, $17,700.

Globe (Metropolitan) (799; 90-$1.50)—"Amazing Colossal Man" (A-I) and "Cat Girl" (A-I) (2d wk). Weak $3,700. Last week, with Hawaii, El Rey, $18,200.

Downtown Paramount, Wiltern, Vogue (ABPT-SW-FWC) (3,300; 2,344; 825; 90-$1.50)—"Pajama Game" (WB) (2d wk). Solid $27,000. Last week, $42,800.

Los Angeles (FWC) (2,097; 90-$1.50)—"House of Frankenstein"

(Continued on page 24)

Broadway Grosses

Estimated Total Gross

This Week $564,100
(Based on 23 theatres)

Last Year $591,860
(Based on 22 theatres)

'Faces' Strong 9G, Philly; 'Sun' 18G

Philadelphia, Sept. 10.

Heavy rainstorm Saturday night plus after-Labor Day slump is dampening the b.o. take this session since it sloughed weekend trade. "Armored Attack"-"Battle Stripe" (UA), reissue package, looms big at Stanton, however. "Unholy Wife," lone new entrant, looks drab at Stanley. Holdovers for most part are slipping. But "Sun Also Rises" looms big at Fox and hard-ticket pix, "Seven Wonders" and "Around World" continue to fare well.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Man of Thousand Faces" (U) (3d wk). Strong $9,000 or over. Last week, $11,000.

Boyd (SW-Cinerama) (1,430; $1.20-$2.60)—"Seven Wonders of World" (Cinerama) (72d wk). Holding at $10,200. Last week, $11,000.

Fox (20th) (2,250; 55-$1.80)—"Sun Also Rises" (20th) (2d wk). Great $18,000. Last week, $33,000.

Goldman (Goldman) (1,250; 65-$1.25)—"3:10 To Yuma" (Col) (2d wk). Off to $8,500. Last week, $15,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays)—"Silken Affair" (Indie) (5th wk). Lush $3,500. Last week, $3,900.

Mastbaum (SW) (4,370; 90-$1.49)—"Pajama Game" (WB) (2d wk). Down sharply to $12,000, mild. Last week, $27,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Around World in 80 Days" (UA) (37th wk). Fast $13,000. Last week, $15,000.

Randolph (Goldman) (2,250; 65-$1.25)—"Sea Wife" (20th) (2d wk). Floundering at $7,500. Last week, $11,000.

Stanley (SW) (2,900; 99-$1.49)—"Unholy Wife" (U). Drab $10,000. Last week, "Pickup Alley" (Col), $10,000.

Stanton (SW) (1,483; 99-$1.49)—"Armored Attack" (Indie) and "Battle Stripe" (UA) (reissues). Big $14,000. Last week, "Shoot Out Medicine Bend" (WB) and "Run of Arrow" (U), $11,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Silk Stockings" (M-G) (6th wk). Good $4,000. Last week, $5,500.

Viking (Sley) (1,000; 75-$1.80)—"Pride and Passion" (UA) (6th wk). Nice $9,000. Last week, $12,000.

'Sun' Sizzling $14,000, Denver; 'Band' Hot 11G

Denver, Sept. 10.

Although in its 17th week at the Tabor, "Around World in 80 Days" is showing enough strength to continue on into the 18th session. City is 100% holdover or longrun, and considering trade is holding very well. "Sun Also Rises" shapes sock in second stanza at Centre while "Pajama Game" is rated good in its second frame at the Denver. "Band of Angels" looks solid in initial holdover week at Paramount.

Estimates for This Week

Aladdin (Fox) (1,400; $1.25-$1.50)—"10 Commandments" (Par) (6th wk). After 13 weeks at Denham. Big $8,000. Stays. Last week $7,500.

Centre (Fox) (1,247; 70-$1.25)—"Sun Also Rises" (20th) (2d wk). Sock $14,000 or near. Last week, $16,000.

Denver (Fox) (2,525; 70-90)—"Pajama Game" (WB) and "Spoilers of the Forest" (Rep) (2d wk). Good $11,000 or close. Last week, $17,000.

Orpheum (RKO) (2,600; 70-90)—"Hatful of Rain" (20th) and "Hell on Devil's Island" (20th) (2d wk). Slow $3,600 in 5 days. Last week, $11,500.

Paramount (Wolfberg) (2,200; 70-90)—"Band of Angels" (WB) and "Shootout at Medicine Bend" (WB) (2d wk). Solid $11,000. Last week, $17,000.

Tabor (Fox) (930; $1.25-$2.50)—"Around the World in 80 Days" (U) (17th wk). Good $7,500. Last week, $11,000.

'80 Days' Wham $14,000 in Omaha

Omaha, Sept. 10.

Biz is strictly in the doldrums at first-runs here this week. However, "Around World in 80 Days" is an exception being terrific in its second stanza at Ralph Blank's nabe, the Admiral. "Run of Arrow," helped by Patterson-Rademacher fight films, is average at the Brandeis. "James Dean Story" looks mild at the Omaha while "Action of Tiger" is fair at the State. "Affair to Remember" is light at Orpheum in second week.

Estimates for This Week

Admiral (Blank) (866; $2.50-$2.20)—"Around World in 80 Days" (UA) (2d wk). Wow $14,000 after $16,000 bow.

Brandeis (RKO) (1,100; 75-90)—"Run of Arrow" (U) and "Danger Flight 932" (T-L). Looks average $3,500. Last week, "Hatful of Rain" (20th) and "Apache Warrior" (20th) (2d wk), $3,000.

Omaha (Tristates) (2,066; 75-90)—James Dean Story"' (WB) and "Let's Be Happy" (AA). Mild $3,500. Last week, "Pride and Passion" (UA) (3d wk), $4,000 at 90-$1.25 scale.

Orpheum (Tristates) (2,980; 75-90)—"Affair to Remember" (20th) (2d wk). Light $6,000. Last week, $8,500.

State (Goldberg) (850; 75-90)—"Action of Tiger" (M-G) and "Vintage" (M-G). Fair $3,500. Last week, "Gun Glory" (M-G), $5,500.

Det. Still Solid; 'Arrow' Fast $15,000, 'Hook' 12G, 'Sun' Sturdy 20G, 2d

Detroit, Sept. 10.

There's a slight slackening from torrid pace of the last few weeks but this stanza still rates big. "Run of Arrow" looks nice at the Palms. "Trooper Hooker" is about average at the Broadway-Capitol. Others are holdovers or longruns, with "Sun Also Rises" at the Fox great in second week. "Affair to Remember" is fine in-third round at the Michigan.

Long-termers, "Around World in 80 Days" in 37th session at United Artists, "Seven Wonders of World" in 58th week at Music Hall and "10 Commandments" in 41st week at Madison, all are doing great. "Seven Wonders" is getting remarkable coin in view of being in second year.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.50)—"Sun Also Rises" (20th) and "Parson and Outlaw" (Col) (2d wk). Swell $20,000. Last week, $32,000.

Michigan (United Detroit) (4,000; 90-$1.25)—"Affair To Remember" (20th) and "Let's Be Happy" (Rep) (3d wk). Fine $14,000. Last week, $18,000.

Palms (UD) (2,961; 90-$1.25)—"Run of Arrow" (U) and "Midnight Story" (U). Nice $15,000. Last week, "Curse of Frankenstein" (WB) and "X-Unknown" (WB), $18,000.

Madison (UD) (1,900;; $1.25-$2.75)—"10 Commandments" (Par) (41st wk). Great $14,000. Last week, $14,500.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Trooper Hook" (UA) and "Delinquents" (UA). Average $12,000. Last week, "Brothers Rico" (Col) and "Town on Trial" (Col), ditto.

United Artists (UA) (1,667; $1.25-$3)—"Around World" (UA) (37th wk). Great $19,500. Last week, $28,200.

Adams (Balaban) (1,700; 90-$1.50)—"Jeanne Eagels" (Col) (5th wk). Down to oke $8,000. Last week, $10,000.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65)—"Seven Wonders" (Cinerama) (58th wk). Terrific $15,000. Last week, $18,600.

Krim (Krim) (1,000; $1.25)—"Silk Stockings" (M-G) (7th wk). Fairish $4,000. Last week, $5,000.

Key City Grosses

Estimated Total Gross

This Week $2,595,280
(Based on 21 cities and 242 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,929,860
(Based on 24 cities and 240 theatres.)

'Game' Smash 21G Paces Cleveland

Cleveland, Sept. 10.

The wickets are turning in satisfactory manner here this round despite the usual dip post-holiday. Standout newcomer is "Pajama Game," smash at the Allen. "20 Million Miles to Earth" looms okay at Hipp while "Fuzzy Pink Nightgown" shapes thin at State. Both "Around World in 80 Days" and "Cinerama Holiday" continue great albeit down, of course, from a week ago. "Pride and Passion" looks fine at Stillman in seventh session.

Estimates For This Week

Allen (S-W) (3,800;; 70-$1)—"Pajama Game" (WB). Smash $21,000 to pace city. Last week, "Band of Angels" (WB) (2d wk), $15,500.

Hipp (Telem't) (3,700; 70-$1)—"20 Million Miles to Earth" (Col) and "27th Day" (Col). Okay $16,000. Last week, "Rock Hunter" (20th), $15,000.

Hanna (Hanna Col) (1,515; 50-$1.25)—"Happy Road" (M-G) (2d wk). Poor $4,300, staying only one week, and closing summer pic policy here.

Ohio (Loew) (1,244; $1.25-$2.50) "Around World" (UA) (13th wk). Stout $19,000. Last week, $24,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Cinerama Holiday" (Cinerama) (10th wk). Great $17,000 after $20,000 last week.

State (Loew) (3,500; 70-90)—"Fuzzy Pink Nightgown" (UA). Thin $10,000. Last week, "House of Numbers" (M-G), $12,000.

Stillman (Loew) (2,700; 90-$1.50)—"Pride and Passion" (UA) (7th wk). Fine $10,000. Last week, $10,200.

'SUN' SOCKEROO 14½G, K. C.; 'ROCK' NICE 11G

Kansas City, Sept. 10.

Opening of school has lightened interest in theatre going, with effect visible on virtually every front. Making an impression in the face of this letdown is "Sun Also Rises," smash at Roxy and Granada and "Will Success Spoil Rock Hunter?", nice in three Fox Midwest houses. "James Dean Story" at Paramount is light while "House of Numbers" at Midland looms drab. Tower Theatre with "Around the World" is having its lightest week since the picture opened but still rated fancy. "Seven Wonders of World" is continuing socko in third Missouri week.

Estimates for This Week

Dickinson, Glen, Shawnee Drive-in, Leawood Drive-in (Dickinson) (750; 700; 1,100 cars; 900 cars; 85c per person)—"Parson and Outlaw" (Col) and "Calypso Heat Wave" (Col). Preem showing of picture, but rain Friday night hurt. Rock bottom $6,000. Last week, two drive-ins played "The Cyclops" (AA) and "Daughter of Dr. Jekyll" (AA), oke $10,000; Dickinson and Glen, "Love in Afternoon" (AA) and "Death in Small Doses" (AA) (2d wk) for oke $2,000.

Midland (Loew) (3,500; 60-80)—"House of Numbers" (M-G) and "The Outlaws Son" (UA) with Patterson-Rademacher fight pix. Drab $6,000. Last week, "Fuzzy Pink Nightgown" (UA) and "Seventh Sin" (M-G), $6,500.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Seven Wonders" (Cinerama) (3d wk). Socko $15,000. Last week, $20,000, with record play on holiday weekend.

Paramount (UP) (1,900; 75-90)—"James Dean Story" (WB) and "Deep Adventure" (WB). Light $5,000 in 6 days. Last week, "Band of Angels" (WB), $11,000 in 9 days.

Rockhill (Little Art Theatres) (750; 75-90)—"Lost Continent" (In-

(Continued on page 24)

School Re-openings Slap Cincy B.O. Albeit 'Eagels' Sock 13G, 'Sun' 10G, 2d

Cincinnati, Sept. 10.

School reopening is reflecting tumble in matinee and midweek biz at major houses this stanza. "Jeanne Eagels," shaping great at Keith's, and "Black Patch," in okay stride at the Grand, are the newcomers. "Sun Also Rises" is good and "Pajama Game" looks big in second rounds. Long-runs "Seven Wonders of World" and "Around World in 80 Days" remain solid despite sharp drop following vacation spree. "Seventh Sin" is oke in fourth Guild week.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Sun Also Rises" (20th) (2d wk). Good $10,000 after $15,000 bow.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Seven Wonders" ((Cinerama) (68th wk). Returning to solid strata after lofty vacation spree with $14,000 outlook. Last week, $19,500.

Esquire (Shor) (500;; 50-90)—"Strange One" (Col). Nice $2,380. Stays. Last week, "Happy Road" (M-G) (2d wk), $1,300.

Grand (RKO) (1,400; 75-$1.10)—"Black Patch" (WB) and "Johnny Trouble" (WB). Good $6,500. Same last week for "Action of Tiger" (M-G) and "Buster Keaton Story" (Par).

Guild (Vance) (300; 50-90)—"Seventh Sin" (M-G) (4th wk). Favorable $1,400 after $1,600 third round.

Hyde Park (Shor) (617; 50-90)—"Lady Chatterley's Lover" (Indie). Nifty $2,500. Holds. Last week, "Bride Goes Wild" (M-G), $1,100.

Keith's (Shor) (1,500; 75-$1.25)—"Jeanne Eagels" (Col). Great $13,000, warranting a second week. Last week, "Sweet Smell of Success" (UA) (2d wk), $7,000.

Palace (RKO) (2,600; 90-$1.10)—"Pajama Game" (WB) (2d wk). Big $11,000 following $16,000 preem.

Valley (Wiethe) (1,300; $1.50-$2.50)—"Around World" (UA) (13th wk). Rousing $15,000 in view of midweek biz falloff after hotsy summer splurge. Last week, $20,000.

H.O.'s Bop Balto But 'Cinerama' Boff 20G, 'Sun' Hot 12G, 2d, 'Arrow' 7G

Baltimore, Sept. 10.

Cool weather is helping the box-office currently but a batch of holdovers will hold down the intake on average. Biggest entry is "This Is Cinerama," great in second frame at the Town. "Run of The Arrow," also new, is very good at the Mayfair while "Sun Also Rises," in second at the Century, looms torrid. "Third Key" is holding nicely at the Playhouse.

"Pride and the Passion" shapes okay in third at the New but "Pajama Game" is lukewarm in second at the Stanley. "Around World in 80 Days" still is rated sturdy in 38th round at Film Centre.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Sun Also Rises" (20th) (2d wk). Hot $12,000 after $18,000 opener.

Cinema (Schwaber) (460; 50-$1.25)—"Sorceress" (Ellis) (2d wk). Fair $3,000 after $3,600 in first.

Film Centre (Rappaport) (890; $1.25-$2.25)—"Around World" (UA) (38th wk). Sturdy $10,000. Last week, $11,000.

Five West (Schwaber) (460; 50-$1.25)—"Passionate Summer" (Kings) (2d wk). Fancy $4,200 after $4,500 in first week.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Jeanne Eagels" (Col) (3d wk). Fair $4,500 after $8,000 for second round.

Little (Rappaport) (300; 50-$1.25)—"Noah's Ark" (Equity) (reissue) (4th wk). Oke $1,500. Last week, $2,000.

Mayfair (Hicks) (980; 50-$1.25)—"Run of Arrow" (U). Good $7,000. Last week, "Land Unknown" (U), $6,200.

New (Fruchtman) (1,600; 50-$1.25)—"Pride and Passion" (UA) (3d wk). Warm $9,000 after $12,000 for second.

Playhouse (Schwaber) (400; 50-$1.25)—"Third Key" (Rank) (3d wk). Holding at fine $5,000. Second week was ditto.

Stanley (SW) (3,200; 50-$1.25)—"Pajama Game" (WB) (2d wk). Slow $8,000. Last week, $14,000.

Town (Rappaport) (1,125; $1.25-$2.50)—"This Is Cinerama" (Cinerama) (2d wk). Great $20,000 after virtually the same in opening week.

Chi Slips; 'Voodoo' Loud $9,000, 'Tent' Rousing 45G on Multiple-Nabe Run, 'Sun' Tall 25G, '80 Days' Wow 27G

Chicago, Sept. 10.

Post Labor Day entries are chiefly routine action - house changes. "Sea Wife," into the Garrick looks fairish $5,000 in first frame. Near-northside houses liven up this session as "Third Key" opens at Esquire for fancy $10,000.

Nabe houses generally take it on the chin this time of the year, but Rank has released an action combo to 15 houses with four others playing half the bill with sub-runs. The first-run package, "Black Tent"-"Checkpoint" bucks both back-to-school-movement with a hotsy $45,000 in prospect.

Surprise starter is "Voodoo Island"-"Pharaoh's Curse" pair at the Monroe which promises lofty $9,000 for initial session. "Wiretapper" with "Counterfeit Plan" bows at the Grand for a good $7,000. Fine $4,500 shapes for initial round of "Adorable Creatures" at the World.

Second framers are all letting out slack. "Pajama Game" at the Chicago and the Oriental's "Sun Also Rises" are still sturdy, with "Will Success Spoil Rock Hunter?" also sharp at the Loop. More tender is "James Dean Story"-"Trooper Hook" pair at the Roosevelt in same frame and long termers "Sweet Smell of Success" in fourth at United Artists and "Jeanne Eagels" in fourth at State-Lake.

Roadshows are holding best in current slump with "Around World" above capacity again with resumption of extra shows in 23d session at Todd's Cinestage. "Seven Wonders of World" still is smash in 38th at the Palace while "10 Commandments" keeps hot at McVickers for 42d round.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.50) —"Pajama Game" (WB) (2d wk). Bright $22,000. Last week, $35,000.

Cinema (Indie) (495; 85)—"Alligator Named Daisy" (Rank). Bang-up $3,500. Last week, subsequent-run.

Esquire (H&E Balaban) (1,400; 90-$1.25) — "Third Key" (Rank). Gate-opening $10,000. Last week, "Lost Continent" (Teitel) (4th wk), $7,000.

Garrick (B&K) (850; 90-$1.25)—"Sea Wife" (20th). Fairish $5,000. Last week, "Hatful of Rain" (20th) (2d wk), $4,500 in 9 days.

Grand (Indie) (850; 50-87)—"Wiretapper" (WB) and "Counterfeit Plan" (WB). Par $7,000. Last week, subsequent-run.

Loop (Telem't) (606; 90-$1.50)—"Rock Hunter" (20th) (2d wk). Rugged $15,000. Last week, $16,700.

McVickers (JL&S) (1,580; $1.25-$3.30)—"10 Commandments" (Par) (42d wk). Lofty at $20,000. Last week, $31,500.

Monroe (Indie) (1,000; 67-87)—"Voodoo Island" (UA) and "Phar-

(Continued on page 24)

Indpls Slowing Up But '80 Days' Mighty 17G; 'Pigeon' Bangup $9,000

Indianapolis, Sept. 10.

Biz is generally moderate here this stanza, reflecting back-to-school activity. Big exception is 'Around World in 80 Days," still leading city in fifth week at Lyric. "Public Pigeon" is good at Circle. "Band of Angels" is holding up well in abbreviated 4-day second stanza at Indiana, to get back on midweek openings. "Hatful of Rain" looks slow at Keith's while 'House of Numbers" shapes dull at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 70-90)—"Public Pigeon No. 1" (U) and "Young Strangers" (U). Good $9,000. Last week "Omar Khayyam" (Par) and "Buster Keaton Story" (Par), $7,500.

Indiana (C-D) (3,200; 70-90)—"Band of Angels" (WB) (2d wk). Nifty $5,000 in 4 days. Last week, $14,000.

Keith's (C-D) (1,200; 75-$1.25)—"Hatful of Rain" (20th). Mild $7,500. Last week, "Love in Afternoon" (AA) (3d wk), $6,500.

Loew's (Loew) (2,427; 70-85)—"House of Numbers" (M-G) and "Hit and Run" (UA). Dull $4,000. Last week, 'Jeanne Eagels" (Col) and 'Women of River" (Col), $9,000.

Lyric (C-D) (850; 1.25-$2.20)—"Around World" (UA) (5th wk). Sizzling $17,000, group sales keeping biz at steady level. Last week, ditto.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Faces' Fancy $10,000 in Mpls.

Minneapolis, Sept. 10.

End of Minnesota State Fair, which had its effect on draining film theatre coin, is helping boxoffices somewhat this week, but school opening was no aid. Only two major new entries, "Man of 1,000 Faces" at RKO-Orpheum, and "Tip on a Dead Jockey" at the Gopher. "Faces" looms solid. "Around the World" and "Seven Wonders" both continue great. "Sun Also Rises" is torrid in second World session.

Estimates for This Week

Academy (Mann) (847; $1.50-$2.65) — "Around World in 80 Days" (UA) (9th wk). Has constant line of advance ticket-buyers out front. Great $19,500 or near. Last week, with added matinee, $20,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (57th wk). Special school matinees Saturday mornings holds up gross. Wow $17,000. Last week, $18,000.

Gopher (Berger) (1,000; 85-90)—"Tip on a Dead Jockey" (M-G). Drab $3,000. Last week, "Curse Frankenstein" (WB) and "X the Unknown" (WB) (2d wk), $5,500.

Lyric (Par) (1,000; 90-$1.25)—"Ride Back" (UA) and "The Lonely Man" (UA). Oke $5,000. Last week, "Affair to Remember" (20th) (5th wk), $4,500.

Radio City (Par) (4,100; 85-90)—"Pajama Game" (WB) (2d wk). Healthy response earned a holdover. Good $8,000 currently. Last week, $12,000.

RKO-Orpheum (RKO) (2,800; 85-90)—"Man of a Thousand Faces" (U). Cagney performance bidding for recognition. Strong $10,000. Last week, "Pride and Passion" (UA) (4th wk), $6,000.

RKO-Pan (RKO) (1,800; 90-$1.25)—"Pride and Passion" (UA) (m.o.). Satisfactory $4,000 after strong four-week stand at Orpheum. Last week, "Night Passage" (U) (5th wk), $4,000.

State (Par) (2,300; 85-90)—"Band of Angels" (WB) (2d wk). Light $5,000. Last week, $7,000.

Suburban World (Mann) (800; 85)—"Friendly Persuasion" (AA) (reissue). Moved in by virtue of startling performance on neighborhood break. Good $2,000. Last week, "Passionate Summer" (Indie) (2d wk), $2,000.

World (Mann) (400; 85-$1.25)—"Sun Also Rises" (20th) (2d wk). Seems sure for run of several weeks. Virile $7,000. Last week, $9,000.

'NUMBERS' LIGHT 12G, D.C.' 'GAME' FAST 19G

Washington, Sept. 10.

Annual post-Labor Day slump has hit the mainstem houses this stanza. Adding to general letdown is lack of solid new product. "House of Numbers" at Loew's Capitol, and "Bright Road" at Columbia, sole newcomers, are both light. Best bet in holdover class is "Sun Also Rises" in second stanza at Loew's Palace. "Pajama Game" looks solid in second round in two houses.

Estimates for This Week

Ambassador (SW) (1,490; 80-$1.10)—"Pajama Game" (WB) (2d wk). Nice $7,000. Last week, $10,000.

Capitol (Loew) (3,434; 70-90)—"House of Numbers" (M-G). Very slow $12,000. Last week, "Rock Hunter" (20th) (2d wk), $16,500 in 9 days.

Columbia (Loew) (1,174; 70-90)—"Bright Road" (M-G). About average at $8,500, but not up to hopes for a Belafonte starrer. Last week,

(Continued on page 24)

'Game' Rugged $9,000, Seattle; 'Faces' 5G, 2d

Seattle, Sept. 10.

With school kids back in classrooms and city loaded with holdovers it is anything but a promising week currently. Lone newcomer, "Action of Tiger" is slow at Orpheum. Standout holdovers are "Man of Thousand Faces" at Music Box and "Pajama Game" at Music Hall. "Seven Wonders of World" shapes immense in third session at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$2.50) — "Around World in 80 Days" (UA) (21st wk). Fast $11,000 or near. Last week, $13,700.

Coliseum (Evergreen) (1,870; 90-$1.25)—"3:10 to Yuma" (Col) and "Beyond Mombassa" (Col) (2d wk). Good $6,000 in 5 days. Last week, $8,700.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"Sun Also Rises" (20th) and "Courage of Black Beauty" (20th) (2d wk). Hep $9,000. Last week, $11,500.

Music Box (Hamrick) (850; 90-$1.25)—"Man of Thousand Faces" (U) (2d wk). Excellent $5,000 or close. Last week, $5,500.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Pajama Game" (WB) (2d wk). Swell $9,000 or near. Last week, $10,400.

Orpheum (Hamrick) (2,500; 90-$1.25)—"Action of Tiger" (M-G) and "House of Numbers" (M-G). Mild $7,000. Last week, "Fuzzy Pink Nightgown" (UA) and "Trooper Hook" (UA), $5,200.

Paramount (SW-Cinerama) (1,262; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (3d wk). Immense $19,000 or close. Last week, $21,300.

'Game' Whopping $15,000, Prov. Ace

Providence, Sept. 10.

"Pajama Game" is easily outstripping the field here and giving the Majestic a smash session. State is nice with second week of "Pride and Passion." On the steady side are Strand's "Dino" and Albee's "Forbidden Interlude."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Forbidden Interlude" (U) and "Joe Dakota" (U). Good $7,000. Last week, "Hatful of Rain" (20th) and "Apache Warrior" (20th), $7,500, below hopes.

Majestic (S-W) (2,200; 65-80)—"Pajama Game" (WB) and "Pawnee" (WB). Sock $15,000. Last week, "Sun Also Rises" (20th), $14,000 in 9 days.

State (Loew) (3,200; 75-$1.25)—"Pride and Passion" (UA) (2d wk). Nice $11,000. First was $21,000.

Strand (Silverman) (2,200; 65-80)—"Dino" (AA) and "Let's Be Happy" (AA). Fine $7,500. Last week, "3:10 to Yuma" (Col) and "No Place to Hide" (Col), $7,000.

Hub Near Normal; 'Rock' OK $24,000, 'Dino' Rich 17G, 'Sun' Hot 18G, 2d

Boston, Sept. 10.

Hub biz is levelling off nicely after newspaper blackout was recently eliminated. With stores reopening on Saturdays and moppets back in school, Saturday matinees are picking up. However, the five new entries this week are not all sock. "Will Success Spoil Rock Hunter?" looks fairly good at State and Orpheum. "Dino" is rated good at Paramount and Fenway. "Interlude" shapes fast at the Astor. "Brothers Rico" is fine at the Pilgrim. "Pajama Game" is fairly smooth in second at the Metropolitan. "Sun Also Rises" is hotsy at the Memorial in second.

Estimates for This Week

Astor (B&Q) (1,372; 90-$1.50)—"Interlude" (U). Fast $14,000. Last week, "Hatful of Rain" (20th) (5th wk), $6,000 in 9 days.

Beacon Hill (Sack) (678; 90-$1.25)—"Lost Continent" (Lopert) (2d wk). Bright $10,000. Last week, $12,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Seven Wonders of World" (Cinerama) (55th wk). Stout $14,000. Last week, $16,500.

Exeter (Indie) (1,200; 60-$1.25)—"Green Man" (DCA) (6th wk). Fifth week ended Saturday (7), big $7,500. Last week, $7,000.

Fenway (NET) (1,373; 60-$1.10)—"Dino" (AA) and "Let's Be Happy" (AA). Good $5,000. Last week, "James Dean Story" (WB) and "Johnny Trouble" (Indie), $4,500.

Gary (Sack) (1,340; 90-$1.80)—"Pride and Passion" (UA) (5th wk).

(Continued on page 24)

Up-Down B'way: 'Jockey' Pokey 10G, 'Bags' Firm 13G, 'Pajama' Tops 160G, 2d, 'Eagels' 33G, 2d; 'Rises' 70G, 3d

Some cooler weather and rain are helping to cushion the usual sharp post-holiday (Labor Day) decline at Broadway deluxers this stanza. However, a virtually 100% holdover situation is proving a handicap except at a few houses. Fact that the city schools reopened Monday (9) naturally is putting a further crimp in the take currently.

Lone newcomer, on Broadway, "Tip on Dead Jockey" is dragging bottom at the State, with less than $10,000 in prospect. It's being yanked after one week, with "House of Numbers" replacing Friday (13). The single new arty entrant, "Four Bags Full," looks big $13,000 opening round at Trans-Lux 52d Street.

Still champ is "Pajama Game" with stageshow at the Music Hall, where a sock $160,000 or slightly over is in prospect for the first holdover session. It continues. Second week of "Jeanne Eagels," down sharply from opener, still looks solid at $33,000 at the Capitol. "3:10 To Yuma" was robust $18,000 in second Astor week.

"Sun Also Rises" with stageshow looks to finish its third round at the Roxy with stout $70,000, with boost from preview of new pic Thursday (12). Stays on. "Man of Thousand Faces" still is big with $20,000 in fourth stanza at the Palace.

"Love in Afternoon" continues good at the Paramount in the third session with $32,000 and smash $15,500 in same week at the Plaza, where day-dating. "Chicago Confidential" is slipping to a slight $7,000 or close in six-day second frame at the Victoria, with "Woman in Dressing Gown" replacing tomorrow (Thurs.).

"Man Escaped" was big $9,500 in second round at arty Baronet, while "Brothers in Law," another Continental release, is holding solid with $7,500 in third week at the Guild, another arty house.

Hard-ticket pictures mainly are off from the previous round, understandable since most spots had fewer performances. "Around World in 80 Days" is capacity $37,100 in 47th week at the Rivoli, this being for two less shows than in the 46th week. "10 Commandments" shapes great $40,000 at Criterion for current (44th) stanza. "Seven Wonders of World" wound its 74th week at smash $37,000 at the Warner. It now is in the 75th session, with "Search For Paradise" due in Sept. 24.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"3:10 to Yuma" (Col) (3d wk). Second round ended last night (Tues.) was sturdy $18,000 or near. First was $26,000. Stays, with "Helen Morgan Story" (WB) next booked to open here.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Novel Affair" (Cont) (3d wk). Second week finished Monday (9) held with fancy $8,000. First was $9,100.

Baronet (Reade) (430; $1.25-$1.80)—"Man Escaped" (Cont) (3d wk). Second round completed Sunday (8) was big $9,500, being helped by part of Labor Day weekend biz. First was $9,300.

Capitol (Loew) (4,820; $1-$2.50)—"Jeanne Eagels" (Col) (2d wk). This stanza winding tomorrow (Thurs. looks like solid $33,000) First was $51,000, below expectancy. Holds on.

Central (Maurer) (854; 95-$1.50)—"Battle Hell" (DCA) (4th wk). Third week completed last night (Tues.) was good $11,000 or near. Second was $17,000.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (44th wk). This session ending tomorrow (Thurs.) looks to reach $40,000 for 15 performances. The 43d week was $47,000 for 16 shows. Stays on, natch!

Fine Arts (Davis) (468; 90-$1.80)—"The Roots" (Harrison) (2d wk). Initial week ended Sunday (8) was very good $10,600. In ahead, "Light Across Street" (UMPO) (5th wk), $3,800.

59th St. Playhouse (Moss) (360; $1.25-$1.80) — "Rising of Moon" (WB) (10th wk). The 9th stanza ended yesterday (Tues.) was $4,000, okay. The eighth was $4,800.

Guild (Guild) (450; $1-$1.75) — "Brothers In Law" (Cont) (4th wk). Third round completed Sunday (8) was fancy $7,500. Second was $9,500.

Normandie (Trans-Lux) (592; 95-$1.80)—"Last Bridge" (Union) (4th wk). Third round completed Monday (9) was stout $6,100. Second was $9,000.

Palace (RKO) (1,700; 95-$2) — "Man of Thousand Faces" (U) (5th wk). Fourth session completed last night (Tues.) was bangup $20,000. Third was $28,000.

Paramount (AB-PT) (3,665; $1-$2)—"Love in Afternoon" (AA) (3d wk). Current stanza ending tomorrow (Thurs.) is heading for smooth $32,000. Second was $40,000. Stays fourth, at least.

Paris (Pathe Cinema) (568; 90-$1.80) — "Passionate Summer" (Kingsley) (8th wk). Seventh frame ended last Friday (6) was nice $6,400. Sixth was $6,800. "Girl in Black" (Kings) opens Sept. 16.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Pajama Game" (WB) and stageshow (2d wk). Looks to hold with sockeroo $160,000 in present session ending today (Wed.). First week hit $199,000, new record for Labor Day week and fifth biggest week ever here. Other pix to top this figure all were in holiday weeks, with five-show daily lineups. This was regular four per day. Stays on indef.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World in 80 Days" (UA)

(Continued on page 24)

Frisco Lusty; 'Unknown' Good 11G, 'Game' Hep 12G, '80 Days' Wow 31G

San Francisco, Sept. 10.

First-run biz here continues strong, with newcomers and holdovers doing well. "House of Numbers" is rated okay at Warfield while "Land Unknown" looms good at Golden Gate. "Sun Also Rises" shapes fine in second Fox stanza. "3:10 to Yuma" looks smooth in first holdover week at Paramount. However, ace holdover is "Pajama Game," socko in second round at St. Francis. "Around World in 80 Days" shapes terrific in 37th session at Coronet while "Seven Wonders of World" is smash in 42d week at Orpheum.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Land Unknown" (U) and "Joe Dakota" (U). Good $11,000. Last week, "Run Of Arrow" (U) and "Destination 60,000" (AA), $11,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Sun Also Rises" (20th) (2d wk). Fine $15,000 or near. Last week, $24,000.

Warfield (Loew) (2,656; 90-$1.25) —"House Of Numbers" (M-G). Oke $15,000. Last week, "Action Of Tiger" (M-G), $8,500.

Paramount (Par) (2,646; 90-$1.25) —"3:10 To Yuma" (Col) and "Beyond Mombassa" (Col) (2d wk). Slick $11,000. Last week, $17,500.

St. Francis (Par) (1,400; 90-$1.25) —"Pajama Game" (WB) (2d wk). Sock $12,000. Last week, $19,500.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (42d wk). Smash $23,300. Last week, $22,500.

United Artists (No. Coast) (1,207; $1.25-$2)—"Pride and Passion" (UA) (8th wk). Nice $6,000 for 6 days. Last week, $9,200.

Stagedoor (A-R) (440; $1.25-$2.20)—"10 Commandments" (Par) (17th wk). Good $6,500. Last week, $7,000.

Larkin (Rosener) (400; $1.25)—"Mlle. Striptease" (DCA). Lively $3,800. Last week, "Mask and Destiny" (AA) (2d wk), $2,100.

Clay (Rosener) (400; $1.25)—"Last Bridge" (Indie). Fine $4,500, Last week, "Rising Of Moon" (WB) (3d wk), $2,300.

Vogue (S. F. Theatres) (364; $1.25)—"Young and Passionate" (API). Fine $4,000. Last week, "Quiet Man" (Rep) (reissue) (3d wk), $1,700.

Bridge (Schwarz) (396; $1.25)—"Devil's General" (DCA) (4th wk). Oke $2,000. Last week, $3,600.

Coronet (United California) $1.50-$3.75)—"Around World" (UA) (37th wk). Terrific $31,000. Last week, $30,500.

Rio (Schwarz) (397; $1.10)—"Grand Variety" (Indie). Fair $1,500. Last week, "Lady Vanishes" (Indie) and "39 Steps" (Indie) (reissues), $1,600.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"French Are Funny Race" (Indie) (3d wk). Big $3,500. Last week, $4,500.

See Venice's 'Info Section' Made Permanent After Click at Fest

By ROBERT F. HAWKINS

Venice, Sept. 10.

The twin art-commerce function of the Venice Film Festival, by which an "informative" section for trade showings of high-quality commercial fare was this year added to the strictly quality-slanted main event, looks to become a permanent fixture of the lagoon event following this year's successful experiment. This year's experience will serve as a basis for some needed changes in the 1958 setup.

Considerably more than the 30 features originally intended to be shown in the accessory section of the fest were eventually screened during the gathering's 14-day run. Business was brisk among buyers, especially Continental ones. Less fare exportable to the U.S. was noted by some U.S. buyers here, among them Richard Davis, Ilya Lopert, Jean Goldwurm, George Margolin, who also felt that Venice's last-come position among the year's film events had hurt its chances of coming up with suitable product. Interest among the U.S. contingent centered around Italian and French fare, with other film sources still considered "too difficult" for the U.S.

On the "selling" side, the U.S. put forth "Twelve Angry Men" (UA) with a press confab by Henry Fonda. "Ambassador Satchmo" (also titled "Satchmo the Great" and "The Saga of Satchmo" here), also UA, plus last year's Documentary Grand Prix winner, "On The Bowery," and "Albert Schweitzer." "Bowery," for one, picked up addi-additional Continental bookings via its local exposure.

Both France and the curtain countries were also all-out in presenting pix in this section, as well as backing them with plenty press material for maximum effect. France showed "Le Cas Du Dr. Laurent." "La Mort en Fraude," "L'Amour est en Jeu," "Patrouille de Choc." Poland screened four features, Hungary one, "Quartier Libre" (to great success), Russia one, while Holland, Japan, Greece, Egypt, Yugoslavia, Mexico, Austria, Argentina, and of course Italy were among the other countries participating with one or more pix.

Criticism of this year's initial experiment centered around a certain lack of coordination in setting up the screenings, as well as some inevitable confusion in drawing the line between straight trade shows and showings of interesting arty product for the connoisseur. Most of all, however, buyers complained about the lack of screening rooms and/or houses. The one Lido cinema, the Astra, added to the three small rooms in the film palace, soon proved insufficient for the tremendous demand for screening sites and times. Cannes, with the dozen-odd houses available every morning, was frequently cited as an ideal place for such mass trade screenings, making the local lack more apparent in comparison. Venice's pic houses, across the lagoon, are too impractical and distant. As all other Lido pic houses are strictly al frescoers functioning seasonally and only at night, the only solution would be to build more screening rooms in the film palace area—no mean feat economically.

Lack of coordination was also evidenced here in fact that many film buyers were not properly taken care of by the festival, which shifted the burden over to the Italian pic industry representation here (ANICA, UNITALIA, AGIS, etc.), but only after considerable bureaucratic discussion evidencing improper cooperation of the two sectors. It was repeatedly suggested also that the festival name an able public relations man to span this vital gap between art and commerce at the festival.

20th Promotes Raphel

David Raphel, 20th-Fox manager in Holland, has been upped to the post of assistant to John Lefebre, managing director for continental Europe, it was disclosed in New York last week by foreign chief Murray Silverstone.

Raphel joins Lefebre at the Paris office, which operates under direction of Albert Cornfield, supervisor for England and the Continent. Oscar Lax remains as chief aide to Lefebre.

GERMANS TO ATTEND EUROPEAN POOL TALKS

Venice, Sept. 10.

The Germans will participate in the upcoming European Film Pool confabs skedded for Ischia from Sept. 24-26, according to ANICA, the Italian industry org.

Among the German delegation to attend the talks will be Kurt Schoene, prexy of the German Producers Federation, and Walter Koppel and R. Riesse of the Bonn Ministry of Economics.

ANICA went to pains to deny reports of the resignation of Floris Ammannati as director of the Venice film fest, stating that members of the Federation of International Film Producers had always kept their internal and international problems clearly separated from such other matters as participation in film fests.

There had been reports that Ammannati was trying to resign in the wake of his refusal to accept the German "Robinson Soll Nicht Sterben" for Venice, and that the Germans—in apparent retaliation—wouldn't go to Ischia for the talks.

Venice Seeks New Setup on Entries From Federation

Venice, Sept. 10.

As the result of this year's relatively poor showing of pix at the Venice Film Festival (which many observers ascribe to the stringently applied Federation of Film Producers' (FIAPF) ruling requiring the fest to accept 10 films from various countries or their industry groups), Venice has asked for a revision or at least a less binding enforcement of the Federation regulations.

Fact that, of the 14 features shown here, the four "invited" items were among the best while several of the "required" acceptances from film federations were soundly panned, appears to bolster the argument.

Floris Ammannati, director of the Venice fest met with officials of the International Federation with a bid for rule changes. A cautiously - worded communique acknowledged that, in the future, "some mutually profitable modifications" might be agreed upon.

The festival itself, when it announced the list of accepted pix, noted its special thanks to those countries Japan, India, Italy, Spain, and the URSS) which did not rigidly apply the FIAPF ruling, alowing for freer selection. It's privately known, for example, that Russia at first officially submitted a film which was not liked by the acceptance committee. Following an exchange of ideas, they submitted a list of other pix, from which the eventual Venice entry, "Malwa," was chosen.

For his part, Venice topper Ammannati whose position was directly threatened when he refused to accept a German pic in competition, also feels that the overstringent application of a ruling he had hoped would have been more elastically considered has undoubtedly damaged the Venice event. He said that Venice bowed to the Federation ruling in order to fulfil one of its most important functions, that of being a truly international and representative event, with the widest possible representation.

Ammannati added that regardless of this year's results, Venice was still championing a quality standard, and that he felt that the experience of this year would prove a helpful eye-opener to producers and the Federation, as well as to the festival itself, and could lead via mutual adjustment to a common solution which would "finally" mirror the best interests of cinema art and the film of industry itself.

Venice Paradox

Continued from page 3

four on their own. This time it turned out that the four special pix were the best, but the selection committee still was off in accepting many of the nondescript films that ended up in competition.

When films are whistled at by a white tie audience, the foundations of fests are wavering. Here is where both the fest and participants were wrong.

So it boils down to the fact that either Venice enforces its specialized format and has only unique films—if there are enough left from all the other fests and provided they are being made—or it goes back to the bigger type with most films accepted and more prizes prizes again a la Cannes. Cannes gave 10 awards this year, Venice four.

Poor Quality of Entries

After all these years of fests it also seems strange that some countries still send unlikely items which only militate against the country's film prestige and the pic itself. When each country can undo choice intrigues, when the fest can get away from diplomatic pressures from the sponsoring governmental reps who want good clients repped whether the films are good or bad, and when Venice can get a proper selection committee, with taste, this fest may take on an art allure which would reflect to the advantage of all film-making and film-going countries.

Incidents this year were numerous as fest authorities tried to discourage unlikely pix but then showed a group of turkeys in the fest proper. Saving the event qualitywise, was the special section devoted to showing works of recently deceased directors and the info section to give an idea of world production. Here again the fest and participants received a black eye as many info section pix turned out to be better than the official entries.

A series of films by the late Japanese director Kenji Mizoguchi denoted a brilliant taste, feeling and compassion in the treatment of women's dramas in films. Showings of films by Max Opuls, Dimitri Kirsonoff, A. Dovchenko all helped, as did a curio retrospectvie of old English films. In the info branch a Hungarian and Polish film stole interest from many of the regulars.

Slow Start

First week unspooled slowly with little eclat either on the Venice screen or on the Lido. Some Italo stars showed and, in sum, there were bigger names than at Cannes, but no one with the verve and appeal to capture bored photogs and working newsmen's attentions. There was plently for film specialists but not for the lay press.

The invited pix, the Jap "Throne of Blood," the U. S. "Hatful of Rain" (20th), the French "Bitter Victory" (Col) and the Italo "White Nights," were all worthy of fest attention and have been analyzed and reviewed in VARIETY.

Of the rest, there were about four which could be rated as fest entries, but six unworthy items threw off the very meaning of the fest. So attention must be paid if the good Venice idea does not lose itself and fade.

Cannes still seems to have the edge due to time, location and both biz and quality balances; but there is a place for Venice if it can get a good selection committee ready to view all the films necessary and having the power to reject unworthy pix, to help reach a level of importance. When this is done all parties would be satisfied and Venice could fulfill its art and commercial responsibilities.

Right or wrong, Venice looks here to stay. Perhaps more entries could mean more good pix, but if participants can ever send their best (commercial ones can be shown specially outside the fest) and Venice reps can travel afield and get unique newcomers, Venice will be a fine, specialized addition to the international film fest setup.

Col's 30c Divvy

Columbia Pictures last week declared its regular quarterly cash dividend of 30c per share on the common stock and voting trust certificates for common.

Melon is payable Oct. 30 to stockholders of record Sept. 30.

The Winners at Venice

Venice, Sept. 10.

The Venice Film Festival, which last year couldn't find a single pic worthy of its top honor, this year picked India's "Aparajito" as the winner of the "Golden Lion" award, symbolic of the "best picture" to be shown at the fest.

The Indian film won out in the face of competition from two U.S, productions—"Something of Value" (Metro) and "Hatful of Rain" (20th-Fox). Both won prizes, but none rated tops in the general film category.

Second prize, the Silver Lion, went to the Italian "Notti Blanche" (White Nights).

Anthony Franciosa got the nod as best actor for his performance in "Hatful of Rain." Top female award went to Zidra Rutenbergs in the Soviet feature, "Malwa."

Awards bestowed outside the festival proper included the Italian critics' Pasinetti trophy and the Catholic Film Office Prize, both of which went to "Hatful of Rain." "Something of Value" got the Giorgio Cini Production's St. George Statuette for the "human values" presented in the film. International critics' award went to Satyajit Ray for his direction of "Aparajito." Esther Williams collected laurels as the most cooperative film performer attending the festival.

"Aparajito" is about a poor boy who manages to become a university student.

H'wood Glamor

Continued from page 3

jors was one reason for the lean showings. Most will not indulge in the hard chores of interviews, photos, etc. No major can order them too now, and those who consider invites ask for payments for a retinue, clothes, etc, making the trek usually impossible from a financial point of view.

Recently wound Venice Fest audiences gave a resounding hand to "Hatful of Rain" (20th), and the presence of one of the stars would have localized it and made it even greater. Kim Novak and Betsy Blair were practically unknown on the Continent and became stars via the click they made with visitors and newsmen at the fests. So care and interest in fests could make them sound investments as well as sound sounding boards for world film trends.

'Glamour Roster'

While the lack of bigtime stars, especially from the USA, was more than apparent with very few exceptions this year at Venice, the festival denies that the glamour element was lacking. On the contrary, it claims a record number of VIP guests. To prove it, it lists the following names as having attended this year's event:

Esther Williams, Elsa Martinelli, Marisa Allasio, Ruth Roman, Rossana Podesta, Siren Adjemova, Laura Adani, Franca Bettoia, Pina Bottin, June Cunningham, Gianna Maris Canale, Andree Debar, Emma Danieli, Mary Esquivel, Lola Flores, Lorella de Luca, Annie Girardot, Mireille Granelli, Madeleine Fischer, Antonella Lualdi, Belinda Lee, Waltraut Haas, Maria Linch, Katharina Mayberg, Rina Morelli, Silvana Mangano, Andreina Pagnani, Silvana Pampanini, Cosetta Graco, Lola Oraloglu, Jaqueline Plessis, Angelika Hauff, Tania Pileskaia, Hind Rostom, Nora Ricci, Lea Massari, Heather Sears, Delia Scala, Romi Schneider, Cleo Teresa, Tilda Thamar, Yoko Tani, Bianca Toccofondi, Nadia Tcherednithcenko, Irene Tunc, Anneliese Uhlig, Eva Kotthaus.

Actors present included: Alberto Sordi, Robert Lamoureux, Giorgio Albertazzi, Renato Baldini, Jehia Chanine, Eddie Constantine, Tullio Carminati, Pablito Calvo, Antonio Ciffariello, Antonio deTeffe, Aldo Fabrizi, Henry Fonda, Massimo Girotti, Franco Interlenghi, Curd Jurgens, Folco Lulli, Michel Mercier, Toshiro Mifune, Ettore Manni, J. P. Mocky, Enrico Pagani, Massimo Serato, Paolo Stoppa, Miksa Stefanini, Jaques Sernas, Henry Vidal, Mario Valdemarin, Marco Vicario.

Lending an artier note were the following directors: Michelangelo Antonioni, Bernard Aubert, Bruno Beneck, Branko Bauer, Andre Cayatte, Luigi Chiarini, Yves Ciampi, Renato Castellani, Rene Clair, Marcel Carne, Helmy Hussein, Anatole Litvak, Gustav Machaty, Antonio Petrucci, Ivan Pierievc, Jan Popesco-Gopo, Satyajit Ray, Carlo Rinaldi, Istvan Szots, Leopoldo Trieste, Nicolai Tikhonov, Ladislao Vajda, Luchino Visconti, Alberto Lattuada, Marc Allegret, L. Van Gasteren.

U's Dividend 25c

Universal's board of directors at a meeting last week declared a quarterly dividend of 25c per share on the company's common stock.

Melon is payable Sept. 27 to stockholders of record Sept. 14.

60 MIDWEST MANAGERS O.O. HOW PIX ARE MADE

Hollywood, Sept. 10.

Delegation 60 theatre managers repping Commonwealth Amusement Corp. in the midwest are here for a week's stay. Headed by Elmer C. Rhoden Jr., circuit prexy, board chairman H. E. Jameson and exec veep Richard H. Orerar, the group made the coastal trek as a "morale booster" for managers. According M. B. Smith, ad-pub manager of Commonwealth, "on-spot visit to studios and various film labs, to see how film product is put together, may give the exhibs an incentive in selling their pix."

Commonwealth chain comprises 87 theatres in the five-state area surrounding Kansas City.

Bonn Gov't

Continued from page 3

as prevail in France and Italy. Latter two countries have been pressuring the Germans to intro subsidies, etc., to create a standard for all members of the Common European Market in films.

The German guarantees make meaningless any future moves which the government may make re cancellation of the General Agreement on Trade & Tariffs under which the Germans could not limit imports or raise their screen quota above 27%. The GATT agreement was for two years and froze trading conditions as they existed in 1955. It contained a clause calling for the continuination of the agreement into 1958, unless cancellation notice was served by Sept. 30, 1957.

American trade recently has been alarmed by reports that the Germans had decided to definitely serve notice of cancellation. They have not done this so far, and may not do so in the future. Should, for political reasons, the move be made, it will be of only theoretical meaning for U.S. film companies in the light of the new "understanding" re imports.

The German government's unwillingness to accede to the pressures of its allies in the Common Market is seen as a highly significant and, from the American view, encouraging sign in the coming struggle involving the CM.

ACLU Woos

Continued from page 4

phasis on the role of members of Congress (specifically the Committee) who worked with the film biz —according to the complaint—in blocking future employment of persons called before the House group who refused to answer questions and took the Fifth Amendment.

Said the Union: "Because the instant case involves the extent of power of Congressional investigating committees over the status and economic well-being of the individual, it affects much more than the private litigants in this suit, and it is appropriate that an amicus (friend) interested from the public standpoint be allowed to participate."

Inside Stuff—Pictures

Metro hopes to rival the 1939 Atlanta premiere of "Gone With the Wind" with the activities planned for the bow of "Raintree County" in Louisville on Oct. 2. George Murphy has been assigned by M-G to act as liaison between Kentucky state and city officials in extending invitations to a list of Hollywood personalities. In addition to the Coast contingent, reps of the working press will be flown to Louisville from Los Angeles, New York, Chicago, Philadelphia and Boston, the cities chosen for a series of roadshow engagements following the Kentucky premiere.

Seven outstanding American artists have been retained by Metro to prepare special illustrations for use in the pub-ad campaign for "Raintree." The artists whose contributions will be used for posters, lobby displays and other promotional material include Walter Baumhofer, Robert Patterson, Wallace Bassford, Symeon Shimin, Armand Seguso, John Groth and Steele Savage.

Realty men are predicting more casualties among Broadway film houses, according to a survey in the N.Y. Times real estate section on Sunday (8). The report by John Callahan notes that "while the realty men tend to blame Hollywood's product for failing to entice the public away from television screens and into the first-run houses, the movie operators reply that they cannot long survive the lease arrangements insisted upon by their landlords."

A VARIETY story on Aug. 28 revealed the complaints of theatremen who charged that they have been forced to give up their leases because of demands of higher terms and better guarantees by the real estate operators.

Society of Motion Picture & TV Engineers has given its Samuel L. Warner Memorial Award to Col. Richard H. Ranger, prexy of Rangertone Inc., Newark, N.J. Presentation will be at the Society's 82d annual convention at the Sheraton Astor in Philadelphia Oct. 4. Ranger was picked "for the invention, development and application of a method of electronically synchronizing sound recorded on magnetic tape to the motion picture camera." Warner medal, first given in 1947, is awarded for the most outstanding work in the field of sound motion picture engineering and in the development of new and improved methods or apparatus designed for sound pictures.

Teamup of the Mirisch Brothers with United Artists has its historical background, states Harold Mirisch. He said in New York this week he's been high on the Arthur Krim-Robert Benjamin operation for some time and recalled a specific incident in which Krim had bailed him out on a picture project.

Mirisch had a company in South America shooting "The Americano." Production ran into assorted snags and had to be abandoned. In a later deal with UA, Krim permitted costs of this to be charged against Mirisch's "Beachhead." Latter came out fiscally fine, made money for both UA and Mirisch, and the producer had no loss on "Americano."

Release of Warner's "Marjorie Morningstar" will mark the debut of a new film hopeful, Susan Sperling, 16-year-old daughter of producer Milton Sperling, plays a bit role in film. Along with Neighborhood Playhouse grad Suzanne Pleshette, daughter of manager of Brooklyn Paramount, Miss Sperling appears at end of film as a new candidate for Noel Airman's (Gene Kelly) wiles. Playing extras in pic are 9-year-old Debora Sperling and 11-year-old Lana Gurdin. Latter is sister of star Natalie Wood and, like the Sperling offspring, accompanied her family for the Scaroon Manor location shooting.

New kind of telethon—this one dubbed "Taka-thon"—will originate today (Wed.) from the dressing room of the Japanese actress, Miiko Taka, on the Warner Bros. lot. Miss Taka, starred in Warners' "Sayonara," will hold around-the-clock interview sessions with scribes in cities all over the world via the phone and in person. She'll also do a number of radio broadcasts. In "Sayonara," Miss Taka takes the part of the young theatre dancer who falls in love with a young American jet pilot (Marlon Brando).

Bosley Crowther, film critic of the New York Times, will lecture on "What You Don't Know About the Movies" at the Albany Institute of History and Art, March 27. His is one of seven special programs which will be presented. The opener will be Teresita La Tana & Co. in Spanish dances, Oct. 4. "Italian Holiday," a film by Donald Sultner Welles, will be shown as part of the annual Christmas show, Dec. 6. "The Glory That Was India," a documentary of the life of the maharajahs, is slated for Feb. 24.

Even on a big budgeter like "South Pacific," 20th-Fox is always on the lookout for economies. Actor Floyd Simmons, playing Lt. Cdr. Harbison, was the first to find that out. He was measured for a dozen new khaki uniforms and the studio was set to go to work on them when someone discovered that the shirts worn by Dan Dailey for "Lieutenant Wore Skirts," were Simmons' exact size. He inherited them. Later, another worker discovered that Cary Grant's trousers from "I Was a Male War Bride," was a perfect fit. He got those too—and the studio saved almost $300.

Metro is going to try again with "Bright Road," 1953 drama which had an all-Negro cast including Dorothy Dandridge and Harry Belafonte. On its first time out the picture played only a limited number of dates, there haying been exhibitor resistance due to the lack of names. Now, though, M-G feels that Belafonte and Miss Dandridge in the interim became meaningful on the marquee. As a result, "Road" is being set for new marketing, including a playoff on the Loew's circuit.

Los Angeles is getting the dirt on Universal. Studio made a deal with the city under which Airplane Hill, site of several permanent sets including the Southern mansion, is being leveled. Studio gets flat ground space for expansion at no cost and the city gets some needed dirt to fill the route for the Valley Freeway.

'Guns Don't Argue' Newest To Take Turner Technique

Visual Drama Inc., subsidiary of RKO Teleradio, which produced the feature, "Gangbusters," will have another feature, "Guns Don't Argue," ready for release this month.

Picture is being completed on the Coast by William Farris, who also produced "Gangbusters." Picture is a factual account of the short lives and quick end of 12 of America's "public enemies." They include John Dillinger, Baby Face Nelson, and Pretty Boy Floyd among others.

An exploitation campaign is being prepared by Terry Turner and Don Thompson. Film will tee off with a saturation booking in the New England area and will be distributed in the territory by Joe Levine's Embassy Pictures.

Broidy AA Prod. Chief

Hollywood, Sept. 10.

Allied Artists prexy Steve Broidy has taken over function of studio production chief, following exit of exec producer Walter Mirisch, who formerly helmed production (see separate story).

Broidy held the top production post years ago, later relinquishing it to Mirisch. Broidy plans to personally oversee all production.

Takiff V.P. of Col Realty

Harry Takiff this week was named a v.p. of Columbia Pictures Realty Corp.

A veteran exec at Col, he recently supervised the acquisition and development of the company's new homeoffice at 711 Fifth Ave., New York.

20 FOX-MIDWEST EXECS TO ATTEND NT MEETING

Kansas City, Sept. 10.

Fox Midwest Theatres will be represented on the Coast at the annual convention of National Theatres later this month by a delegation of about 20 homeoffice execs and managers. In the group will be four managers accorded titles as "manager of the year," each representing a different quarter drive.

The winning managers are C. C. Murray, city manager at Wichita; Roy Hill, manager of the Tower Theatre, Kansas City; Nick Carter, Rex Theatre, Clay Center, Kans.; and Clyde Patton, Lyric Theatre, Boonville, Mo.

The list to attend includes Richard Brous, president; district managers Leon Robertson, James Long, Fred Souttar and John Meinardi; film buyer Ralph Adams and assistant Harold Hume; publicity director Joe Redmond; concession chief Frank Bamford; maintenance chief Lu Pope and treasurer Charles Shafer. They will be among a group seeing rushes of Cinemiracle on Sept. 21, and then will go to Alisal Ranch, Solvang, Cal., for a six-day session of meetings.

Buena Vista's 15 Its Distrib Peak

Hollywood, Sept. 10.

Biggest releasing schedule since the Walt Disney distrib firm was founded four years ago, a total of 15 full-length color films, will be released by Buena Vista Film Distribution Co. in the next 18 months. Leo F. Samuels, general sales manager, told the windup of the firm's second international sales conference that the list includes a pair of C. V. Whitney Productions, "The Missouri Traveler" and "The Young Land," and four films not yet set.

Bulk of the program will consist of Disney product including "Perri," "Old Yeller," "The Light in the Forest," "The Rainbow Road to Oz," "Arctic Wildnerness," "Sleeping Beauty," "Banner in the Sky" and reissues of "Snow White and the Seven Dwarfs" and "Peter Pan."

WOMETCO TO HIGH CT. VS. LOEW'S IN M. B'CH

Florida's Wometco Theatres has gone to the U. S. Supreme Court in its effort to block Loew's from acquiring a theatre in Miami Beach. Represented by attorney Monroe E. Stein, the circuit, in its high court petition, states it was improperly denied the right to intervene in a New York Federal Court hearing on Loew's acquisition of the property.

Loew's bid for the theatre was approved; the Department of Justice did not oppose it.

Wometco now charges that the D. of J. took information only from Loew's on the competitive aspects of the acquisition and made no independent investigation. Florida chain also argues that Loew's is increasing its exhibition interests beyond what is authorized in the antitrust consent decrees.

Nearly $5,000 From '10 ¢' In Pay-Choose Fortnite

The "pay-as-you-choose" policy adopted by Trueman Rembusch for "Ten Commandments" at the Crest Theatre, Wabash, Ind., resulted in grosses of $2,050 the first week and $2,841 the second week, according to Rembusch.

He revealed this in presenting a check for $1,751 to the Will Rogers Memorial Fund, this amount representing the theatre's share of the boxoffice. Under the deal with Paramount, the theatre was given 30% of the first week's receipts and 40% of the second's.

Rembusch reported that the average weekly gross for the six weeks prior to the "Commandments" run was $346.

Exhib reported that 3.6% of the total admissions brought 20c or less from the customers, mainly youngsters who couldn't afford to pay more. In the $1 category were 2,259 admissions.

Russians Cool to Pix Deal With Yanks; Ideas on 'Reciprocity' a Stalemate

Russians are currently so busy turning out films fitted to the theme of the 40th anni of the Bolshevik revolution that they aren't making the type of picture that readily lend themselves for export to the U.S. However, as of the end of this year, several interesting, non-political pix are going on the boards.

That's the word brought back last week to N.Y. by Nicola Napoli, prez of Artkino, the Soviet film agents in the U.S.

He reported that, as of the moment, the Soviets do not seem interested in making a film deal with the Americans. When the topic came up, Moscow continued to insist that there could be no deal unless the U.S. industry, via the Motion Picture Export Assn., gave an assist to the Soviet pix to assure their wider release in the States.

This is an old point of contention between the Americans and the Russians. Former have explained that the type of "reciprocity" asked by the Soviets isn't feasible under the American setup. The Russians, ignoring realities, continue to insist that it is. The result has been a stalemate from the start.

Napoli said he found the Soviet studios preoccupied with color and widescreen. Come 1958, they'll reflect the "new line" in Soviet culture, with themes that lean more heavily on romance and culture and less on chauvinism and Communism.

Plans are afoot to film several ballets. Russians will make another film version of "Giselle" despite the fact that a British company shot the ballet in London, as performed by the Bolshoi Ballet. However, the Soviets say, the London version was done off the stage while the new version will be adapted for filming.

Also, the Soviets are dubbing their "Don Quixote" picture (shown at the Cannes festival in May) into English in London. It'll be released here by Artkino. Mike Todd plans to film the same story. He saw the Soviet version at Cannes, but thought little of it.

Buena Vista Latches On To Its 1st German Pic

Walt Disney's Buena Vista distribution outfit has taken on the German "Maedchenjahre Einer Koenigin" (The Young Queen) for distribution in both the U. S. and Britain. It's the Disney outfit's first German release.

Color picture is being dubbed into English at the Disney studios. It's due for release in the States next January. Star Romney Schneider, and her mother, Magda, are expected to come over from Germany to help bally the release.

Scorecard on Pix Made In Yugoslavia: U. S. No. 1; Players Get Tax Break

The average Yugoslavian feature in black and white costs $7,500, of which $1,250 goes to the star, according to Vladimir Bacic, who's among the top players in Titoland. Now in Munich working in Kirk Douglas' "The Vikings," Bacic passed along some facts and figures about the Jugoslavian film industry to United Artists reps, who in turn relayed them to New York.

American films are the most popular in the country's 4,000 theatres and Tony Curtis recently was named the top star in an exhibition poll. High on the popularity list were Orson Welles, James Mason, Gregory Peck, Ava Gardner and Kim Novak.

The five production companies in Yugoslavia are owned by the government and each produces three documentary-type films and two features a year. Scripts undergo censorship as does the finished product, but there is considerable freedom of expression. However, Bacic noted, a film writer wouldn't turn in an anti-government script because he would be criticized by the press.

Admission prices range from 5c to 20c.

Stars have a happy tax situation, according to Bacic, for they are called upon to pay no more than 10% of their income.

Export market is limited to England, France, Germany, Italy and South America. Of the imports, the French pictures are second to Hollywood's in popularity.

Gibraltar $1,000,000 Suit On Pic Vs. RKO Teleradio

RKO Teleradio Inc. last week was named defendant in a $1,000,000 breach of contract suit brought in N. Y. Federal Court by Gibraltar Productions Ltd. In alleged violation of a five-year pact entered into in July, 1956, to properly release the plaintiff's film, "Guilty?," it's charged that RKO turned the picture over to states rights distributors.

"Guilty?" was an "artistic" success in England, the complaint states, and through RKO's failure to handle the picture on its own "they killed a good film." Defendant, which closed its exchanges last February, assertedly not only turned the film over to states righters but failed to publicize, advertise and exploit the film with the result that it was handled in "second rate fashion."

Gibraltar, which is repped by Fitelson & Mayers, also seeks an injunction to restrain RKO from distributing "Guilty?" through any distrib except itself. Original release pact under which RKO agreed to handle the picture applied to the U. S. and Canada.

Winik to Film Bout

Deal has been set between International Boxing Club and Leslie Winik, president of Winik Films, for latter's firm to film the Ray Robinson-Carmen Basilio middleweight championship fight on Sept. 23.

Winik will produce the fight film and United Artists will distribute. It's estimated that more than 700 prints will be shipped to theatres within 24 hours after the fight takes place.

S. F.'s Film Festival For Oct. Fortnight

San Francisco, Sept. 10.

Frisco will have an international film festival next month, despite lack of industry sanction.

Festival will be held under auspices of the city's Art Commission, headed by industrialist Harold Zellerbach, and Mayor George Christopher has already issued invitational letters to consulates of France, Britain, Germany, Greece, Japan, Mexico, Sweden, Brazil, India, the Philippines, Spain and Denmark. Most consulates have signified interest.

Heading the working committee which will coordinate festival is Irving M. (Bud) Levin, who runs San Francisco Theatres Inc., a city division of Michael Naify's big United California-Golden State chain.

Festival, according to Levin, will be held at the Metro Theatre, 1,200-seat neighborhood house not far from downtown Frisco. Exact timing is not yet set, but it's expected festival will run two weeks, starting in late October.

At stake will be four prizes, "Golden Gate Awards," for best film, best actor, best actress and best director. Special jury is being set up to make these selections.

Levin said a non-profit corporation is being set up to operate the festival and that prime rules for competition will be that films must have English subtitles and must not have been shown in general release in northern California. Operating corporation will select films to be shown.

Festival stems from successful Italian and French film festivals held in Frisco within the past year.

Wall St. Brokerage Support Keeps Growing for Joe Vogel in Loew's

Support for Loew's prexy Joseph R. Vogel in his fight against Joseph Tomlinson is reportedly building strongly among important Wall Street brokerage firms. Several of the downtown houses, it's said, have pledged to vote substantial blocks of stock for Vogel at the Oct. 15 special stockholders' meeting. Among the Wall St. firms seen joining the Vogel camp are Bache & Co., Carl M. Loeb & Rhoades, Merrill, Lynch, Pierce, Fenner & Beane, Bear, Stearns, Arthur Wiesenberger, Sutro & Co. and Burnham & Co., a survey indicated. A spokesman for Dreyfus & Co. said the firm is remaining neutral.

Meanwhile, despite persistent reports that Tomlinson is seeking to unload his stock, the Canadian industrialist, who is challenging Vogel's management, is reported to have told intimates that he planned to file a 14-B statement with the Securities & Exchange Commission and that he will send out his first proxy letter shortly. However, there's been no indication from the SEC that Tomlinson has made such a move.

The filing of a 14-B statement with the SEC is a legal requirement before a proxy solicitation campaign can be launched. In addition, it's reported that Tomlinson has sounded out Squires & Co., a proxy solicitation firm.

If Tomlinson decides to launch a proxy battle at this time, it will probably cause considerable speculation among all those involved in the fight for control of Loew's. Since Tomlinson has had since July to start a proxy campaign if he so desired, his motive in launching one at this time, if he does so, is unclear to observers of the Loew's situation. Vogel has had a tremendous head start and has probably accumulated a majority of the proxies by this time. Tomlinson would have only a month to solicit proxies and it's doubted that he would be able to match or surpass Vogel's total in so short a period. Tomlinson, incidentally, filed a 14-B statement last year when he originally launched his fight against Loew's. However, a new statement would be required for the present fight.

In the midst of the complicated battle for control of the company, Loew's stock hit a new low for the year yesterday (Tues.), closing at 14⅞ after a drop to 14¾. It was off a total of ¾ since Monday (9). The drop is attributed to Tomlinson's persistent harassment of the company and the fact that the final quarter dividend will be delayed since there is no functioning board of directors to declare one. The boad usually meets in September to settle on the fourth quarter divvy.

Vogel, who is on the Coast for an important tv deal, will return to New York for the originally-called special stockholders' meeting tomorrow (Thu.). However, this meeting will meet and, following the instructions of Chancellor Collins J. Setiz of the Delaware Chancery Court, will immediately adjourn to Oct. 15. It's uncertain as to how many stockholders will make an appearance at tomorrow's session. A letter informing them of the postponement was received by stockholders early this week.

Vogel and George L. Killion, president of American Lines, who with Vogel makes up the company's executive committee, have continued to hold meetings. During the period of Vogel-Tomlinson battle, the exec comittee has continued to function actively and has closed a number of deals, including the one involving the acquisition of the Broadway legit hit, "Bells Are Ringing."

Screencraft's Features

Hollywood, Sept. 10.

After five years in the field of tv and industrial films, Screencraft Enterprises is branching out into the feature film market.

Marc Frederic, general manager of the outfit, has closed a deal with Astor Pictures to handle a program of 12 features, beginning next January and covering a two-year period. Initialler will be "She Demons" by Michael Francis, which will go before the cameras Sept. 25 to be ready for release shortly after the Astor contract takes effect. Screencraft will concentrate on exploitation films.

Screen Directors Int'l Now Official in East; To Start Negotiations

Screen Directors International Guild, an indie organization representing about 300 film directors in the east, midwest and Canada, was officially organized on Saturday (7) at a meeting of the Film Directors Organizing Committee.

Officers of the new group are: Howard Magwood, president; Charles Wasserman, first v.p.; Jack Glenn, second v.p.; Joseph Kohn, secretary, and Jean Lenauer, treasurer. Elected to board in addition to the officers were William Buckley, Al De Caprio, Paul Falkenburg, Mauri Goldberg, Phil Goodman, Ben Gradus, Leo Hurwitz, Joseph Lerner, Henwar Rodakiewicz, Leo Seltzer and Robert Sharpe. George L. George was renamed executive secretary, a post he held during the organizing period. Irwin Feldman, a N. Y. attorney, has been retained as counsel.

Meeting, at which the organization was formalized and the bylaws adopted, represented nearly two years of research and study by the organizing committee. It's expected that negotiations with film producers will start shortly. New outfit mainly represents directors in the documentary, industrial, educational and television film fields.

PAR EXECS IN CHI ON 'GOLDEN 8' HOOPLA

Paramount homeoffice sales and ad-pub execs are in Chicago for a two-day meeting opening today (Wed.) for discussions with field reps of product set for release September through November. It's billed as a "Golden 8" session, this being in reference to the eight pictures on the schedule for the three months.

Western sales chief Sidney Deneau will conduct the conference which will be attended by global distribution chief George Weltner, ad-pub v.p. Jerry Pickman and others.

Similar session took place in New York yesterday and Monday.

Stellings

Continued from page 4

est stretch of the imagination, sell a single ticket."

The TOA topper said he knew of several circuits which have refused to approve such ads "if they must share the cost." Stellings acknowledged that those who create pictures are entitled to all the credit they can get—"but not at the expense of the boxoffice." He pointed out that the problem of billing has always existed in show biz, "but the thing has gotten out of control; where the abuse lies the studios must know."

Stellings noted that there have been previous discussions on the subject, that committees have been named to bring about reforms, but that nothing has been done. "The ads get more cluttered each month and sell fewer tickets," Stelling complained.

M-G's 65m on 'Ben Hur'

"Ben Hur," which goes into production early next year, will be the second Metro film to be shot in the company's new 65m process. The process was employed for the first time in "Raintree County," which will be released early next month.

Studio has set a deal with Panavision Inc., headed by Robert Gottschalk, to develop 10 new lenses for Metro's Camera 65 so that the "sharpest focus ever given a camera" can be obtained for the focal lengths required for the spectacular scenes of "Ben Hur."

According to M-G, the 65m film, once exposed, can be converted to fit any type of exhibition needed, including Cinerama, CinemaScope and ordinary 35m projection.

Vogel on Own

Continued from page 7

pointed out, will be requested and accepted. Contributions now total $53,250, according to a followup letter announcing the postponement of the Sept. 12 meeting.

The proxy statement notes, too, that as long as the restraining order against the use of company funds is in effect, no expenses will be incurred by Loew's and none of its employees will be permitted to request or solicit proxies on company time. It's asserted, however, that insofar as permissible, Vogel's immediate staff and other officers and employees will assist him in his efforts.

If the stay is removed or reversed, the proxy statement says, the costs of solicitation will once again be borne by Loew's. Vogel points out, however, that when the stockholders make a decision on the question of control of the company, he and Killion will request a reimbursement on their own behalf and on behalf of the contributors of the expenses involved in the solicitation. Their present intention, it's noted, is to submit the question of such reimbursement to the board of directors rather than to the stockholders.

Proxy statement notes that in addition to employees involved in proxy solicitation, pub-ad v.p. Howard Dietz and David Karr, special public relations counsel, have handled the press relations relating to the controversy between Vogel and the Tomlinson group. Since the entry of the stay against the use of corporate funds, the activities of Karr and his associates have been without expense to the company, the proxy statement says. Prior to that time, it notes, Karr's outfit received weekly retainers from the company of $1,500.

The separate proxy statement issued by the Loew's Stockholders Protective Committee lists 65 members, mostly from show biz, who are actively working to support Vogel and his slate of nominees. In a letter to shareholders, Brandt explained that the protective committee was organized by prominent members of the motion picture and other industries "as a concrete expression of their faith and confidence" in Vogel and his executive team.

Contributors

The committee's proxy solicitation notes that the group has spent $2,000 to date. It's estimated that the total amount to be spent will be about $25,000. This does not include attorneys' fees, which may be substantial, or costs of any litigation, it's pointed out. Contributions have been received from the following: R. J. O'Donnell, $7,500; Edward K. O'Shea, $1,000; Jay Emanuel, $1,000; Leo Brecher, $500. The committee, it's noted, will initially bear all costs of solicitation and other expenses and if successful will seek reimbursement from Loew's.

Daff's Formula

Continued from page 7

"more interested in talent than measurements. We are uninterested in publicity gimmicks not backed up by performance."

Later, in a discussion with trade reporters, Daff said the studio is operating under a "think young" policy. Pictures and performers, he stressed, will be chosen to appeal to the vast young audience that makes up the bulk of the picture trade. "It is a recognized fact," he said, "that actors, producers, directors, executives, journalists and exhibitors grow old but the motion picture audience does not."

In addition to Miss Pulver and Gavin who are getting the big break by appearing in U's most important picture of the year, the company, Daff noted, has cast a batch of other newcomers in important roles. They include John Saxon, Jock Mahoney, Rod McKuen, Martha Hyer, Andra Martin, Launa Patten, Gia Scala, Marianne Cook, Sandra Dee, and Rowan & Martin. A majority of the new personalities, Daff said, are under term contracts to Universal.

On the basis of the experiment in showing as widely as possible the test performances of Miss Pulver and Gavin, Daff said the studio is considering the continuation of the technique to introduce other new performers.

M-G to 'Sail' in With Michener Before WB's Release on 'Sayonara'

Hollywood, Sept. 10.

With both Metro and Warner Bros. making picturizations of James Michener books, Metro will nose out WB by at least two months on its release of "Until They Sail." Charles Schnee production, directed by Robert Wise, is set for mid-October pre-release dates, while Warners won't go into distribution of Goetz' "Sayonara" until around Christmas.

Metro is lining up a heavy promotion campaign, with Paul Newman and Jean Simmons sparking newspaper campaigns on this end and Piper Laurie hitting New York Press-TV outlets. Joan Fontaine already has been grabbing space in Europe. Schnee goes to N.Y. in a couple of weeks for additional promotion, with Wise devoting weekends for long-distance telephone interviews.

Col Brit. Pix

Continued from page 7

50 in the finance, while the third will be backed exclusively by the British production company. "Blood Island" has already been completed and is due for handing over in the new year; "Snorkel" started rolling last week and the new "Frankenstein" pic is to go into production in November.

Among the producers who will be filming under the Columbia banner in the coming year are John Ford, Warwick Films, Launder & Gilliat, Maxwell Setton, Carl Foreman, Sam Spiegel, Otto Preminger, Hal Chester and John Woolf. Additionally, Col's own British production company will be making another two pictures over and above the John Ford film which is now in the works.

Apart from a two-picture deal with John Woolf, Columbia has also inked a five-film deal with the British producer for pix starring Heather Sears, who plays the title role in "Esther Costello" (The Golden Virgin). These will be delivered at the rate of one a year and some will probably be filmed in Hollywood.

Frankovich revealed that Columbia intends to break away from the normal distribution pattern for Sam Spiegel's Horizon Production, "The Bridge Over the River Kwai." The Alec Guinness-William Holden starrer is due to open an eight weeks' run at the Plaza on Oct. 2 on a two-a-day basis with a $2.80 top. It was also being set for a two weeks' run at Grauman's Chinese Theatre, Hollywood, in December so that it could qualify for the Academy Awards.

At the moment, Columbia is still examining the "Kwai" release potentialities, but envisaged the likelihood whereby the film would not be confined to a single circuit but would play the best theatres in each situation. Negotiations are still in progress and it will be some weeks before a firm decision can be made.

The company's policy of negotiating independent production deals was a definite inducement to creative talent. There was a growing tendency for participation by artists, directors and others, which could be done on indie deals, but which could not be undertaken by a studio. And, Frankovich averred, there was a wealth of creative talent in Britain which justified the hefty program.

One of Columbia's British pictures "The Admirable Crichton," with Kenneth More starred, will rank as one of its top grossers in the UK market this year. It's heading for a return of $840,000 first time around, putting it ahead of most of its other British and American productions.

Rank's Chi Break-In

Chicago, Sept. 10.

Newly set up Rank film distrib office here makes its initial break into Chi houses this week on a wholesale basis. Four British-made pix are entered around the city.

At the Cinema "Alligator Named Daisy" starts while "Reach for Sky" bows at the Esquire and "Black Tent"-"Checkpoint" combo is set for 15 nabes and ozoners with four other houses taking one or the other of the pair.

N. Y. Payola

Continued from page 3

city by the lousy, uncooperative attitude of people vital to smooth film-making. No outsider had any pride in his job. They feel this is the only time they're going to work for a film company anyway, so they may as well take advantage of it. Everyone was looking for a payoff."

Trouble starts at the top, Altman contended, and extends down through various levels involving individuals, unions and officials.

"There's no problem in arranging licenses and permits," he said. "They're easy to get. It's after you get them that the trouble starts. "The payoffs are so bad that I'm scared to talk about them."

Altman charged that his production man "who has been in New York arranging locations for 20 years for every film studio" is moving to California because "things are so impossible it's hard for him to accept any assignment in good faith any more because he can't deliver within the budget."

As an example of the "general attitude" of New Yorkers, Altman related that the unit had rented a bar to shoot in, offering the owner four times his daily gross per day. Shooting ran over one day "and we had no choice but to keep shooting."

"The tavern owner," Altman charged, "set a new price of $100 per hour because he knew he had us over a barrel. This was the same man who at first refused our offer to pay, because he wanted us to shoot in his place for nothing just for the publicity benefit that would accrue to him."

Raps Teamsters

Altman charged that teamsters forced the unit to use extra trucks for transporting furniture, even though "three empties with two teamsters apiece drawing overtime sat around while we had to hire two extra trucks to move furniture." Then, he added angrily, the movers neglected to bring pads, damaging expensive rented furniture beyond repair.

"We had to shoot in Steeplechase Park and their electricians said if we drew power from them we'd have to use their men. We said we'd furnish our own power and our own men, which we did. When we got set up, they shut the job down and said that regardless we had to put 10 electricians on standby. We finally negotiated it down to three—and we never saw the three men."

Beyond that, Altman concluded, "the electrical inspectors will let you get away with anything you want—even if it's illegal as hell—if the payola is high enough."

Ed Wynn

Continued from page 1

and legit. There was even an offer from Doubleday for a biography to be authored by son, Keenan.

Wynn, who delighted spectators here by his courtesy and courtliness, admits he is "thrilled" with revived interest in him. "Now that I'm doing dramatic work," he states, "they want me for comedy again." He is already slated for four stints on the Perry Como show, begininng Nov. 2, and spaced two months apart thereafter.

Of three tv series he is mulling, he is partial to "My Old Man," a teleseries tailored for him and to be produced independently. In addition, he will play Gramps in "On Borrowed Time" on U. S. Steel Hour, and has been offered a new Russell Janney script, also to be written for him for production by Universal. "This would have been good even for the Ed Wynn of 15 years ago," he gloats.

As for Broadway, he has nixed several shows, and feels the demands of eight shows a week would be too strenuous. Nor will he approve any biography while he is still alive, he states. "I hope this will be a useful legacy for Keenan when I'm gone," he adds.

As shooting here wound up this week, town of Schroon Lake continued to exploit the three-week touch of Hollywood to the hilt. Signs on the main road to Montreal are being made to proclaim that "Marjorie Morningstar was made here." And the enterprising manager of the local cinema has been running "Burning Hills," starring Natalie Woods, who plays Marjorie, and Tab Hunter.

"A New Star Can Mean $200 Millions."

—Robert J. O'Donnell, Vice-President and General Manager of Interstate Theatres, Texas

"Young stars create a greater interest in movies."

—Leonard Goldenson, President AB-PT

"We Must Develop New Talent."

—Ben Marcus, President, Allied Theatre Owners of Wisconsin

"Why don't the film companies start bringing more youthful faces into the pictures?"

—P. H. Bontsema, Orpheum Amusement Company, Indiana

"New faces are good for production, good for exhibition and build the future of the industry."

—S. H. Fabian, President, Stanley Warner Corporation

"New Personalities Mean So Much At The Boxoffice."

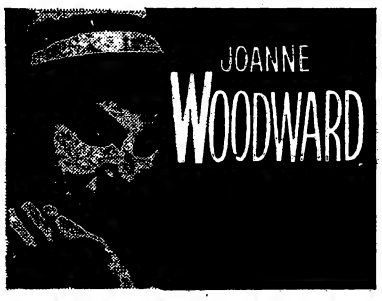
—Elmer Rhoden, President, National Theatres

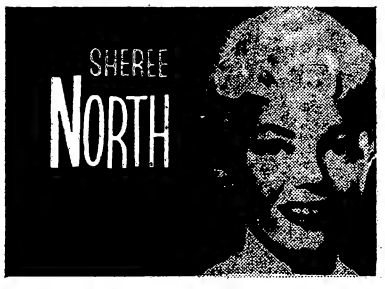
"The Future Of Our Business Depends On New Personalities."

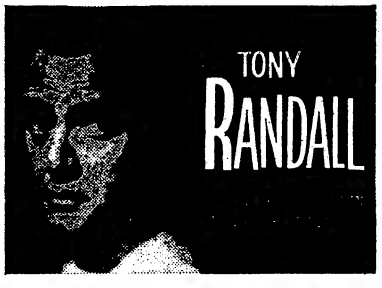
Sol Schwartz, President, RKO Theatres

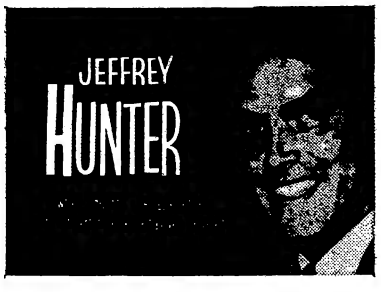
20TH HAS THE ANSWER TO EVERY EXHIBITOR'S PRAYER!

Turn here...for your golden opportunity!

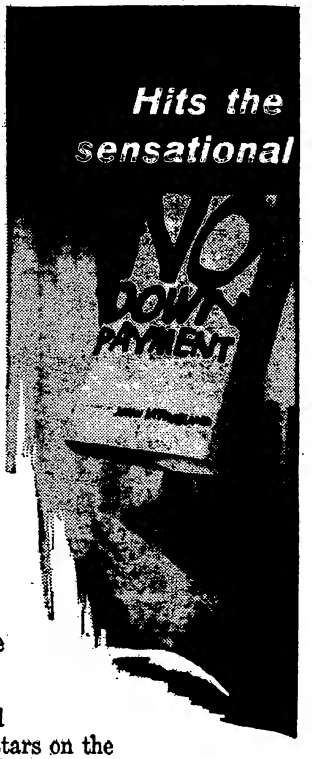








All these important new stars of tomorrow in an outstanding motion picture of today's young marrieds!



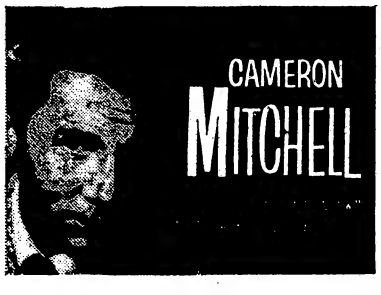
"Over the past few years 20th Century-Fox has been taking the lead in introducing new talent.

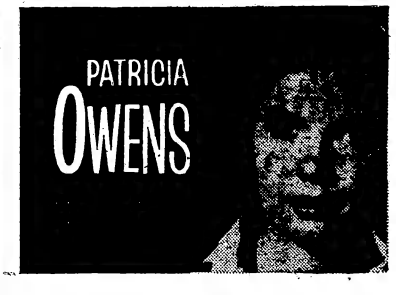
"Some of these new personalities, whom you have already seen and will see again in our pictures, are among the most important stars on the screen today. They include Harry Belafonte, Pat Boone, Joan Collins, Dorothy Dandridge, Richard Egan, Sophia Loren, Jayne Mansfield, Terry Moore, Don Murray, Debra Paget, Elvis Presley, Robert Wagner, Dana Wynter and the eight brilliant young performers whose faces appear on this page.

"We are very happy to have brought you such discoveries, and at this very moment our talent scouts are traveling all over the world to find other exciting young people who will be our potential stars of the future.

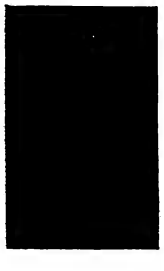
"At the 20th Century-Fox talent school these promising young people will be given every opportunity to fulfill themselves and to answer the demands of exhibitors and audiences for the stars of tomorrow."

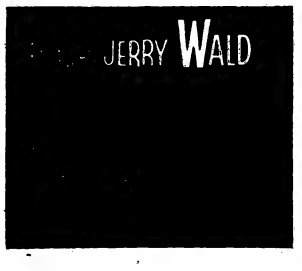
BUDDY ADLER

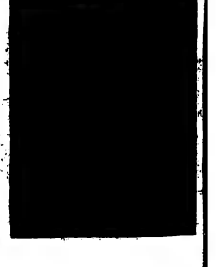


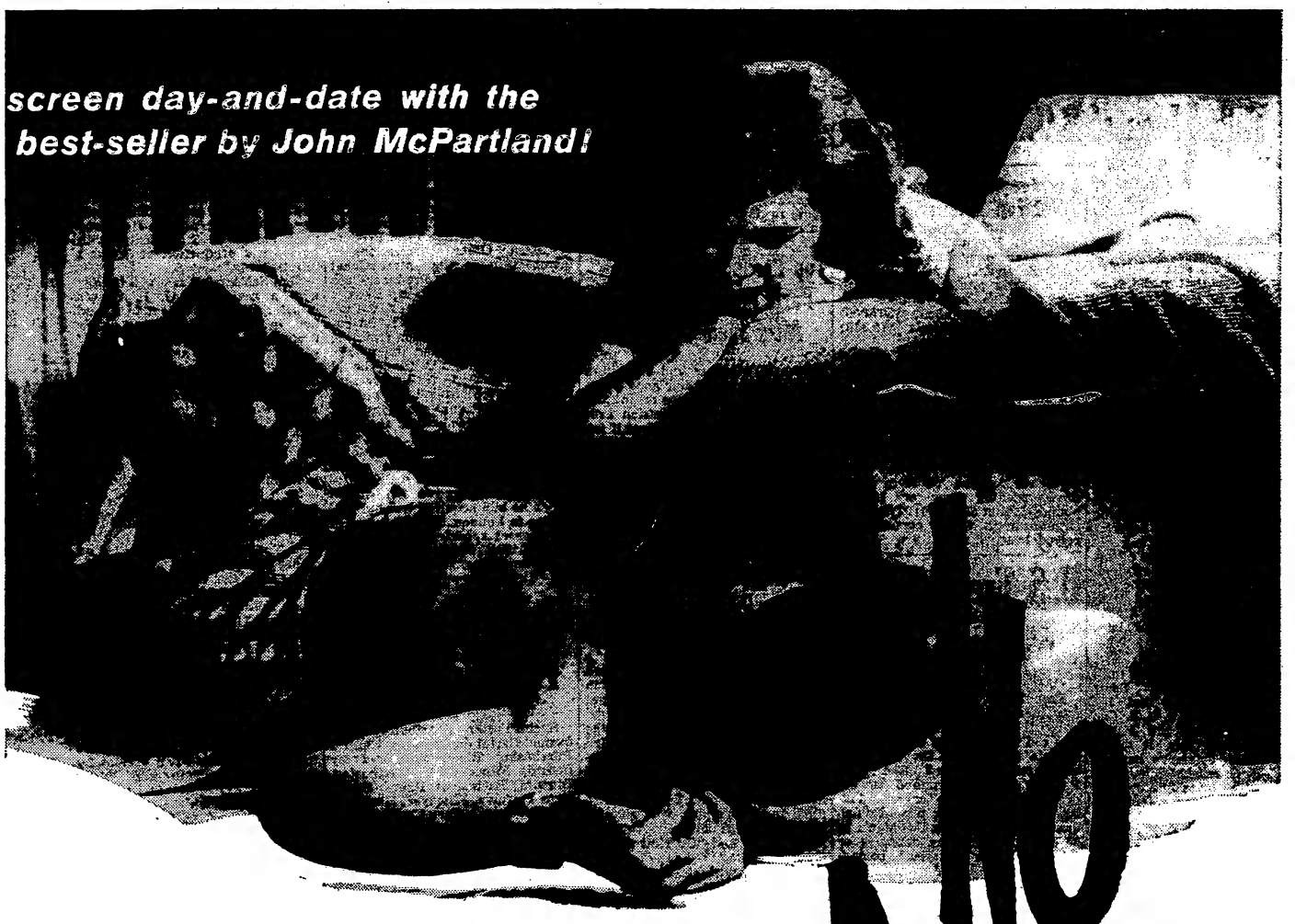


all brought to you in a story which is life-real and emotion-raw by









NO DOWN PAYMENT

PAT HINGLE

20th brings to the screen for the first time the explosive story which looks inside young married America!

FROM 20th CENTURY-FOX IN CINEMASCOPE
AVAILABLE WITH STEREOPHONIC SOUND

PRODUCED BY
JERRY WALD

DIRECTED BY
MARTIN RITT

SCREENPLAY BY
PHILIP YORDAN

Flaud's Idea of Forced Dating For French Pix May Figure in Accord Talks; Idea of B.O. Films Ignored

Venice, Sept. 10.

The new French film policy of giving "proportional pleasure" to countries taking Gallic product, by allocating more French screen time to them, may have a heavy influence on French-U. S. film accord talks. Jacques Flaud, head of the French Centre Du Cinema, elaborated on this to VARIETY during his Venice Film Festival visit. He pointed out that France now needed 200 foreign pix per year and that the U. S. provided 110 to 120 films of this total. With more time needed for other countries, reportedly taking more Gallic pix than the U. S., this could mean a drastic reduction in American visas unless French films got greater playing time in the U. S.

Thus, Flaud felt that if U. S. aid, via the Motion Picture Assn. of America, was not forthcoming to "back" French initiative in upping French film returns from America a corresponding cut in Yank pix quotas in France was in the offing. Flaud said that the U. S. office of the MPAA now had the Gallic proposals on this subject, and talks between the CNC and the MPEA in Paris would be resumed later this month.

See Possible Boycott

The old accord holds good until the end of September. Some sources here maintain that the French might demand a U. S. film quota of 60. Since the MPEA would not accept this, it would mean either an extensive backing of French-U. S. market plans or a deadlock, with a possible boycott of the French market by Yank outfits.

Flaud insisted that the CNC wanted no handout or subsidy from the MPAA but only help in getting France a greater foothold in the American market. The French Film Office in N. Y. would look-see all future French attempts at U. S. expansion and has the advantage of two years of study of the American foreign film distribution setup.

U. S. plans will probably hark back to the oft demanded "depth" distribution sought by the French. CNC feels it now has the films for more general chances in America, plus those for the arty theatres. French steps in the U. S. will probably involve buying showcase theatres in key cities, another attempt to get American majors take at least one Gallic pic a year when rated to have general circuit chances and perhaps setting up a network of distrib outfits (to be run by U. S. indie foreign film distribs).

It is felt here that foreign films have not had exactly what-the-market-will-bear chances in the U. S. FFO would also launch a great publicity campaign for French films. So, if American biz for French films perk the French would extend more visas to the U. S.

Joseph Maternati will stay on as FFO head in N. Y. He turned down private industry offers in Paris to continue his work. Flaud also feels that the Common Mart will probably be functioning by 1959. He was content with the Gallic showing at Venice and said that Paul Graetz's "Bitter Victory" (Col) will probably get complete French nationality and perhaps partial film aid from government coffers. Pic was made only in English whereas French rulings call for two versions to be made of co-productions to entitle them to aid.

Rank's Prize Essay Contest

London, Sept. 10.

In association with the Daily Express, the Rank Organization has launched a championship contest carrying a top prize of $7,000, plus a life pass for two at any Odeon or Gaumont theatre.

Competition, which began on Monday (2), will run 12 days and asks Express readers to place in order of merit 10 means of increasing b.o. receipts. Among the success factors listed are big screen presentation, no smoking, more British films, first class projection and sound, and good and friendly service.

Greater Union Profit Drop Blamed on Tele

Sydney, Sept. 3.

Greater Union Theatres, major cinema company headed by Norman B. Rydge, reports a slight downbeat in profits at the end of the financial year. Intake was 225,061 pounds (about $507,000) or a dip of 6,769 pounds ($15,230) from the prior term.

The earnings, however, do not include around $450,000, set aside to combat television. Rydge reported to stockholders that the 1956 term was not as powerful as previous year. However, GUT should be high up on its 1957 intake, it's reported, despite mooted tv opposition. GUT paid the same dividends for the '56 term as in the preceding year or 150,000 pounds (about $337,500). The Rank Organization, GUT partner received nearly half of this.

U. S.-French Pix Accord Stalled

Paris, Sept. 3.

French-U.S. Accord talks are now going into the home stretch but still appear to be deadlocked. The old Accord stays in effect until late this month though it actually ran out at last June. The French seem determined to cut drastically into the current 110-film quota for Yank pix. French would like to get the U.S. down to 60 films without any demands or subsidies from American companies.

The reason given is that France has to extend courtesies to its growing foreign marts, and hence needs more screen time which would result from lopping off some U.S. visas. France is also overproducing and needs more time for its own product.

U.S. companies are remaining adamant on keeping the present quota, but talks will continue in an effort to reach some equitable agreement. With the 20% loss to American remittances, caused by devauation in currency, it looks like there some stormy days lie ahead for the forthcoming talks. These will continue next week when Jacques Flaud of the Centre Du Cinema again huddles with Marc Spiegel of the Motion Picture Export Assn.

Pakistan Film Censors Get Their Signals Mixed

Karachi, Sept. 3.

Censor problem took an accute turn in this country recently when a Pakistani film, "Murad," was okayed by two censor boards—the Karachi and East Pakistan boards—and then was declared as unsuitable for general release by the West Pakistan Board. The producers of the film lodged an appeal against the decision of this West Pakistan board to the Chief Secretary of the West Pakistan government. After seeing the film, he ordered it passed.

This decision of the West Pakistan censors again has brought to the fore the question of having one central board of censors. It is argued that if a film is good enough for one part of the country it should be for all sections. After all, the people inhabiting the country have one religion, one culture and similar customs.

Pakistan Enters 1st Fest

Karachi, Sept. 3.

For the first time a fulllength Pakistani film will be shown to an international festival, the Asian Film Fest in Peking. The film, "Baghi," has been dubbed in Chinese. Earlier this year this pic was purchased by China for release in that country.

To participate in the festival a three-member delegation from Pakistan has left Karachi for China. Delegation will remain in China for two weeks.

Quiz Show a Matter Of Dutch Politics

Hilversum, Holland, Sept. 10.

Political necessity has forced the Socialist government here to okay an American-type quiz show on the state-owned radio. Prizes will be limited to $800 and part of the jackpot must go to specified charities.

Earlier, the Socialists opposed quiz shows as a matter of principle. The Liberals, however, have been urging the programming of quiz shows.

Top Product Back In Paris First-Runs Soon After Summer Downbeat

Paris, Sept. 10.

Film distributors and exhibitors traditionally keep their good product out of theatres here during the summer. The mass Parisian exodus, nearly 2,000,000, hotfoot it for resorts, plus the firm belief that tourists are not filmgoers nor are the stay-at-homes, makes the summer a strictly downbeat period. Anyone looking for a good new pic will find them hard to locate.

Although "Around World in 80 Days" (UA) and Cinerama held fine and "Friendly Persuasion" (AA) did top biz, weakie product mainly was released during the summer. It is true that a big decline is readily in evidence from July to August for the Gallic thriller, "Mefiez Vous Fillettes" (Look Out Girls), which had a $62,000 week in July and dropped to $27,000 for the first week in August. But this gross is still not minor coin.

Gallic fill-ins were mainly of the program variety. They included "Patrouille De Choc" (Shock Patrol), and "Un Cheveux Sur La Soupe" (A Hair in the Soup). Some hack actioners and musicals also filled in the summer void such as "Fric Frac En Dentelles," "Paris Music Hall" and "Un Nuit a Moulin Rouge."

Reissued good oldies were top summer entries. While summer biz still definitely is off, some French and U. S. distribs may take a chance in the future to help change sharp decline.

Next week a deluge of top pix will hit screens here as the French and Yanks unload top product, including "Sweet Smell of Success" (UA), "Hatful of Rain" (20th), "Something of Value" (M-G) "10 Commandments" (Par). French distribs also have a solid lineup.

Union Insurance Halts Loans to French Prods.

Paris, Sept. 3.

Union Insurance Company's pulling out of film production bank guarantees is considered a financial blow to filmmakers here. Company backed Gallic pix loans in the last few years at 3%, and never was unpaid. Estimated that Union underwrote about $12,000,000 in pix loans all of which were repaid.

Union's decision to pull out is laid to a sudden biz caution, but is viewed as a blow to film biz equilibrium here. Since pulling out on its guarantees, Union also is asking for 75% of policy preems in advance while originally it had been only 25%.

London Cafe de Paris To Resume Operations

London, Sept. 10.

Cafe de Paris has temporarily suspended its plan for a major conversion because of the heavy Sunday night bookings for private functions. Instead, it's to resume as a nitery on a twice-weekly operation starting Sept. 12, with a policy aimed at appealing to debuts. New project tees off with dance music by the Johnny Lennox band, and the Earl of Wharncliffe on drums.

The following night there will be a rock session with Nat Allen's orch, interludes featuring hot jazz disks. On the same evening there will also be a "black tie" beat of the world rock 'n' roll championships.

In one respect the Cafe de Paris is not changing its policy. Black tie will continue to be a must, but an innovation will be a cover charge of approximately $1.50. Food and liquor, however, will be available at prices lower than under the previous regime.

O'Neill's 'Poet,' Wilder One-Acters Will Feature Swiss Legit Season

Zurich, Sept. 3.

The 1957-58 Swiss legit season at Schauspielhaus starts here Sept. 12 with the German-language preem of an unknown Goldoni comedy, "Bettina, or The Respectable Girl," to celebrate the 18th Century Italian poet's 250th birthday. Opera season teed off one week earlier at Stadttheatre with an all-new production of Weber's "Freischuetz."

The Schauspielhaus will follow with a revival of G. B. Shaw's "Doctor's Dilemma," not staged here in more than 20 years; a new production of "Romeo and Juliet" with Peter Brogle and Maria Magdalena Thiesing in the leads; and Swiss preem of John Osborne's "Look Back in Anger." U. S. plays slated for production include Eugene O'Neill's "Touch of the Poet," a series of one-act plays by Thornton Wilder, to be world-preemed here, and repeat performances of the same author's "Aleestiad" (A Life in the Sun), first staged here last June.

A new musical by Paul Burkhard ("Oh My Papa") is set for New Year's Eve opening, based on Henry Becque's 1885 French comedy "La Parisienne." Gallic contributions to the new legit sked include Felicien Marceau's Paris hit, "L'Oeuf" (The Egg); Jean Genet's "Le Balcon" and Maurice Clavel's three-character play, "Leonor." A Spanish play, "Clover in Bloom," by Rafael Alberti, will have its preem in German.

The classics are well represented by Shakespeare's "Richard III," Goethe's "Faust," Schiller's "Maria Stuart," Moliere's "Bourgeois Kentilhomme" and two dramas by Gerhart Hauptmann and Frank Wedekind. Leading Swiss playwright Friedrich Duerrenmatt, whose "Visit of an Old Lady," is set for London and Broadway productions, has written a new version of his comedy-drama, "Romulus the Great," which will be done here. Nine operas, five operettas and one evening of ballets make up the new season's program at Stadttheatre. Following "Freischuetz," Rossini's "Barbiere di Siviglia" will be staged Sept. 14, followed Sept. 30 by Puccini's "Turandot," with Swedish soprano Birgit Nilsson in the lead. She will also be heard in "Walkuere" next January. Another important addition to the roster is Astrid Varnay who has recently settled in Zurich and will be heard here as Elektra (Dec. 12), Lady Macbeth (Verdi) and Brunnhilde.

First performance in his native country of Rolf Liebermann's U.S.-preemed opera, "School of Women," is skedded for November. A rarely performed comic opera by Jaromir Weinberger, "Schwanda the Bagpiper," is also to be done, as are revivals of standard operas by Verdi, Bizet, Beethoven and Lortzing.

Under the new regime of artistic director Karl Heinz Krahl, appointed last year, a number of innovations will be put into action this season, the first fully under his control, among which a reduced number of new productions from 18 to 15, allowing more time for preparations and rehearsals of individual stagings.

BFPA Acts to Allow Prods. Okay Fest Pix

London, Sept. 10.

The entry of British films into Continental film fests without the approval of the producer has led to action by the British Film Producers Assn. Other organizations in membership of the International Federation of Film Producers are taking steps along similar lines.

At its meeting last week, the executive committee of the BFPA endorsed a recommendation from the export committee that, if possible, distributors of British films should include a clause in future overseas contracts prohibiting their presentation at international festivals without the agreement of the British parties concerned.

There was, apparently, a case earlier this summer at a minor Continental festival at which a local distrib entered a British pic which he had acquired without reference to London. There have been other cases reported affecting not only British films, but pix from other countries.

Spain's Distribs Form Buying Unit

Madrid, Sept. 3.

Spanish film distributors have formed Cartel de Compras (Central Purchasing Bloc), sponsored by Bengala Films, CEA Distribucion, Dipenfa, Exclusivas Diana, Exclusivas Floralva, Filmayer, Hispamex and Procines. Cartel will have a three-man purchasing group to operate in the U.S. and to explore all avenues of access to Hollywood quality product.

Distrib cartel received government support when Jesus Orfila, head of the key Secion de Ordenacion Economica de la Cinematografia (for Ministries of Commerce and Industry) affixed his approval to the statement of purpose and rules. More concretely, the government has dipped into diminished hard currency reserves to the tune of $1,000,000 as a cartel fund made available to distribs at low official exchange rates for the invasion of U.S. distrib home-offices.

Problem facing the new cartel is threefold. The Motion Picture Export Assn. boycott of the Spanish market has practically sealed off Spain to top Hollywood product. Lowgrade screenfare shown during the last five months is creating public hostility, poor returns and a dangerously increased rate of film consumption at a time when product is difficult to import. Equally serious is the rapidly depleting State Aid Production Fund derived largely from the importation of U.S. C'Scope tinters. If the Spain-MPEA conflict is not resolved by the end of the year, or if the cartel does not succeed in its American mission, the continued absence of Yank pix will cripple local production. Local distribs, successfully stalling MPEA return to Spain, must now secure U.S. product in quality and quantity to keep the Production Fund alive.

Cartel will name its three-man buying group soon. Trio of buyers will select all product, limited only to a maximum average picture cost of $25,000, prints excluded. Each film will be given an "A" or "B" classification. "A" films will be auctioned to the highest bidder at a meeting of cartel members. "B" films will be assigned as members pick titles out of a hat.

Japanese Tourism Up

Tokyo, Sept. 3.

The trend of increased tourist traffic continues to flow to Japan as evidenced by figures for the first five months of 1957 which give a total of 51,024 visitors, an increase of 10% over 1955, according to the Japan Tourist Assn.

Total for the year is expected to reach 154,000. Increased transport facilities and publicity to the country's attractions are the reasons given for the new high.

Trades Union to Ask Brit. Copyright Acts

London, Sept. 10.

The Trades Union Congress is to ask the government to back an international conference on performers' rights, with a view to considering ways of copyrighting acts. Decision was taken at its Blackpool congress last week after Hugh Jenkins, spokesman for British Actors Equity, said that oldtime performers could have lived on a single act. They might have been seen by 10,000 people in a week—or possibly 10,000,000 in 20 years. Now, a single peak-hour performance on tv could consume the work of a life-time. He averred that was really automation.

Another proposal for the national registration of theatrical managers was referred to the TUC general council for further consideration. Congress was given examples by R. W. Swinson, secretary of Variety Artists Federation, of managers who had abandoned performers without paying them.

Location Shooting on 'Naked Earth' In Uganda Proved Huge Headache

Entebbe, Uganda, Sept. 10.

Against the colorful backgrounds of Murchison Falls and Lake Victoria in Uganda, director Vincent Sherman has finished work on what he rates the toughest location job he has ever tackled. Varying weather conditions plus the lack of communications and coping with enthusiastic but often erratic native labor have combined to give Sherman plenty of worries. Only 100% co-operation between Sherman's cast and the British technical crew enabled him to finish on the last day of his scheduled four weeks. Panic might have set in on that last day when the long over-due corpse of a hippo needed for a big native scene—had still failed to show up. Sherman compromised by switching to a bullock as stand-in.

Similar problems faced everyone, even the accountant. Native labor near rugged Murchison Falls had to be paid in coins rather than paper money because the natives use the good earth as their bank and paper currency would be eaten by ants. In another area natives were paid with goats since one goat would buy a wife which struck the natives as good business.

Manhandling Equipment

Manhandling equipment up and down the steep slope leading to the foot of the majestic Murchison Falls, followed by a 30-mile car journey over a bumpy road invariably blocked by elephants at nightfall became part of everyday routine. The film got away to a shaky start because of its title. The natives misconstrued "The Naked Earth" to mean that the women would be running around nude. Not until producer Adrian Worker had taken radio time to explain that the film was perfectly proper and the Kabaka (the local ruler) had visited the location to give the proceedings his blessing would the Swahilis consent to be lensed.

"Earth" which stars Richard Todd, also introduces Juliette Greco, internationally known French cabaret star, and John Kitzmiller, the American Negro actor who has become famous on the Continent. Mlle. Greco's arrival, with Darryl F. Zanuck, who takes a keen personal interest in her career, created some alarm. How would a chic Existentialist chanteuse from the Left Bank fit into the scheme of things? There was no temperment from Mlle. Greco even when her chore involved skinning a crocodile with Todd.

Director Sherman led with his chin by stating that "Earth," an earthy love-story, will make her a star overnight. Back in the studios at Elstree this Foray Film (for 20th-Fox) proceeds smoothly. Because at Elstree no elephants are around to threaten valuable equipment and still more valuable stars.

DAIEI (JAP) FILM CO. DENIES STEVE PARKER

Tokyo, Sept. 11.

Daiei topper Masaichi Nagata disclaimed a New York wire service story announcing a coproduction arrangement with indie Steve Parker.

The story stated that a film, "Fourth Bureau," dealing with counterspy Richard Sorge's activities in this country during World War II, would be made here beginning in February. It was further described as the "first co-production arrangement between an American and Japanese film company."

Nagata charged the story as false and said Parker had no basis for making such a statement. The Daiei prexy recalled that Parker tried to arrange an appointment with him during the American's stay in Japan, but Nagata's schedule did not permit a meeting at that time. That, Nagata declared, is the extent of his dealings with Parker.

Nagata added that he is still very much in favor of coproductions under proper conditions. His scheduled August trip to the U.S. to confer on same has been rescheduled until at least October due to his heavy work load.

Robert Jeffrey has been appointed choreographer for the N. Y. City Opera season, opening Oct. 9.

20th-Fox Won't Permit Pix Clips on Brit. TV

London, Sept. 10.

Insisting that the postage stamp tv screen, with its black and white picture, is a negation of all that CinemaScope stands for, James F. Pattinson, 20th-Fox topper here, has decided not to supply any clips from its pictures to "Picture Parade" or "Box Office," the two excerpt programs aired respectively on BBC-TV and ABC-TV.

Pattinson averred that the home screen could not do justice to C'Scope and color entertainment of theatrical screen proportions, and felt that in the past excerpts had done more harm than good. Unable to find suitable clips to convey the "remotest impression" of Darryl Zanuck's "Island in Sun," 20th-Fox withheld pix clips from the two tele programs. Pattinson now claims this did not affect its business anywhere.

Jap Actresses Balk At Accepting 'Any' Role In Yank Film Productions

Tokyo, Sept. 3.

American producers preparing to roll their cameras on locations in this country have met with great difficulty in casting Japanese actresses for leading roles. Part of the problem is in finding a suitable girl who can handle the English language. But a greater difficulty stems from the refusal or inability of the Hollywood reps to consider the position of the talent they seek. Most of the tweedsuiters barge into Japan like a latter-day Commodore Perry and expect doors and careers to fly open at the drop of a U.S. screen credit.

Japan's first actress to appear in a post-war U.S. major production filmed on location here said she has remained steadfast in her refusal to see the results of her effort because she is "ashamed." Pretty Keiko Awaji, one of Japan's better-known actresses, who was featured in "The Bridges at Toko-Ri" (Par), said the public indignation over her role as a slatternly hostess was so high she couldn't bring herself to see the picture.

Miss Awaji added: "If I had been able to read the scenario, I wouldn't have taken the assignment. I would have told director Mark Robson to get another girl. But I was new at the time and I didn't know what the role was about."

Having been burned once, she spurned two later opportunities to appear in U.S. productions. When Universal was scouting for a Japanese actress to play opposite Audie Murphy in "Joe Butterfly," Miss Awaji was called. But her schedule was such that she couldn't consider it.

Last summer, when director Joshua Logan was seeking an actress to play the lead opposite Marlon Brando in "Sayonara," he sought out Miss Awaji. Although he said she fitted the part, she turned it down.

John Huston Searching For Girl

Director John Huston, in Japan earlier this year doing spadework for "The Townsend Harris Story" (20th), was unable to fin da girl for the all-important role of Okichi, the geisha who was romantically linked with the first U.S. Ambassador to Japan.

Stating her position, Miss Awaji declared: "I'm a Japanese girl. If they write about a good Japanese girl, fine. But they always think in terms of hostesses or worse. I would do a 'bad girl' only if the script explained the circumstances of her situation."

Miss Awaji also pointed out that Japanese actresses who have appeared in U.S. productions have not necessarily been given a free ticket to stardom. Veteran Shirley Yamaguchi, who made two Yank pix, would probably just as soon have people forget she made them. Keiko Shima, who eventually was cast in "Joe Butterfly," hasn't received any noticeable boost in her native land as a result. Machiko Kyo of "Teahouse of the August Moon" is a big star here, but she was a big star before that film.

Kaufman Would Release 11 German Pix in U.S.

Frankfurt, Sept. 3.

Sidney Kaufman, head of Grand Prize Films of New York City, has copped himself a lot of good will in the German film production industry with his announcement here that he is planning to release 11 German films in the U.S.

Five productions from Arthur Brauner's CCC company, including the prize-winning "The Last Will Be the First," are included on the schedule. And he plans to exhibit the German product throughout America. Grand Prize Co. is currently making an English synchronization of the old UFA film, "Muenchhausen," for which he has now cleared the U.S. release rights.

French Legit Season Jumps Gun This Year

Paris, Sept. 3.

The Paris legit season usually tees off in mid-September, but this year the Theatre Potiniere has jumped the gun with "A Quoi Revent Les Maris," by Maxine Fabert and Pierre Chevalier. However, this entry is a mixture of bedroom farce and a strip show. The title, "What Husbands Dream About," means primarily unclad strippers who double from the niteries around town. So this lame legiter is really a touristy nude show whipped into play form.

It may get some play from the curious but does not look to be around very long, and is definitely not an auspicious opener. Many of last season's hits will be back soon for another round before the new plays are preemed. It looks to be another prolific season with the more than 50 theatres to house about 160 new plays, reprises and rep pieces.

Back for limited re-runs are "Tea and Sympathy," Jean Anouilh's "Pauvre Bitos," Andre Roussin's "La Mama," Jacques Fabbri's version of the Neapolitain farce, "Misery and Nobility," "Patate" and reprises of the late Sacha Guitry's "The Night Watchman" and Roussin's "Bobosse."

Batch of Newcomers

New ones in the offing are a new Anouilh, a new Marcel Ayme offering, "The Blue Fly," which puts American mores up to a satirical light; a new Jacques Deval piece, "La Prententaine" (The Pretendress); and George Schehade's "Vasco" as well as Pol Quentin's adaptation of Franz Kafka's "The Castle." Last-named is to be done by the Jean-Louis Barrault-Madeleine Renaud Co. during its season at Theatre Sarah Bernhardt.

Among early visiting foreign troupes is Katherine Hepburn's Co. slated for an October appearance at the Palais De Chaillot with "The Taming of the Shrew" in English. A little later, Pierre Brasseur and Suzanne Flon do it in French as the first presentation of a new rep company they have just formed. First musical of the year will be a revue by Jean Marais, "The Sorcerer or the Bewitched Fakir," with music by Yank Jeff Davis and choreography by U.S. dancer George Reich.

Marcel Ayme Play

Marcel Ayme, the caustic Gallic author and playwright, has a new play which will present a long delayed clinical look at American manners. Material came from the trip Ayme took to the U.S. in 1954 for Look mag. Look never accepted Ayme's looksee at America but may see some of his observations in "La Mauche Bleue" (The Blue Fly), tentative title of this new play which opens at Comedie Des Champs-Elysees later this season.

Piece will be a love story in which Ayme will examine such ordinary things as Yank efficiency, materialism hygienic attitudes, etc. Ayme's barbed looks at French Occupation and the law have let to some incidents here in the past.

"All Kinds of Men," by Alex Samuels, a New Yorker, is in rehearsal for a Sept. 19 opening at the London (Eng.) Arts Theatre. It's being directed by Robert Mitchell.

Too Many Holdovers Slow West End; 'Affair' Great $10,500, 'Tiger' Lean 9G in 2d, 'Costello' Big 9½G, 3d

London, Sept. 3.

The heavy volume of holdovers appears to have affected West End first-run returns in the past stanza. But one newcomer "An Affair to Remember" is doing smash business at the Carlton first round heading for $10,500.

"Action of the Tiger" looks light $9,000 at Empire in second. "Man of a Thousand Faces" at the Odeon, Leicester Square, was just about average at $7,000 opening round.

Among the holdovers, "Story of Esther Costello" (to be released in the U. S. as "The Golden Virgin") is continuing as a solid attraction at the Leicester Square Theatre. After a second week at great $11,200, it's heading for a hefty $9,500 in third stanza.

"Around World in 80 Days" is still capacity, natch, at the Astoria, where the ninth round hit $14,000. "Cinerama Holiday" at the Casino is stronger than ever in its 83d week with a mighty $22,000. "Prince and the Showgirl" is winding its 10-week run at Warner Theatre with above-average $6,500.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15)—"Around World in 80 Days" (UA) (9th wk). Capacity as always, with $14,000 for 10 performances.

Carlton (20th) (1,128; 70-$2.15)—"Affair to Remember" (20th). Prospects are for great $10,500 opening round.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin) (83d wk). Better than ever at more than $22,000.

Empire (M-G) (3,099; 55-$1.70)—"Action of Tiger" (M-G) (2d wk). Mild $8,400 or near. First week, $9,000.

Gaumont (CMA) (1,500; 50-$1.70)—"Operation Mad Ball" (Col) (3d wk). Fair $4,800. Second was $5,600. "Jeanne Eagles" (Col) follows Sept. 5.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Story of Esther Costello" (Col) ("Golden Virgin" in U. S.) (3d wk). Heading for sock $9,500 or near. Second was $11,200.

London Pavilion (UA) (1,217; 50-$1.70)—"Full of Life" (Col). Average $6,500 or close.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Man of Thousand Faces" (Rank) (2d wk). Modest $5,900. First was $7,000. "Campbell's Kingdom" (Rank) preems Sept. 5.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Long Haul" (Col). Mild $5,300.

Plaza (Par) (1,902; 70-$1.70) —"Loving You" (Par) (2d wk). Fair $7,000 or near. "The Delicate Delinquent" (Par) follows Sept. 5.

Rialto (20th) (592; 50-$1.30)—"Island in Sun" (20th) (2d wk). Great $6,400, better than first frame.

Ritz (M-G) (432; 50-$1.30)—"Gone With Wind" (M-G) (reissue) (7th wk). Fair $2,200, same as previous week.

Studio One (APT) (600; 30-$1.20)—"Song of South" (Disney) (5th wk). Modest $2,000.

Warner (WB) (1,785; 50-$1.70)—"Prince and Showgirl" (WB) (10th wk). Finishing current pre-release run with $6,500, above average for length of engagement. Ninth frame was $7,500. "Band of Angels" (WB) opens Sept. 5.

Jessie Matthews Quits Play Pre-London Preem

Leeds, Eng., Sept. 3.

Jessie Matthews has quit the play in which she co-stars with her former husband Sonnie Hale. The play, "A Nest of Robins," written by Hale, opened at Liverpool, July 29. It has been on a pre-London tour, but now has closed here.

Jessie Matthews, now about 50, played a retired musical comedy star in it. Hale, now 55, was cast as an old admirer tempting her back to the stage.

Miss Matthews commented: "The experiment has not been a success, and it is not one I should care to repeat."

Expected Aussie Govt. Okay on Dollar Takeout Seen Helping Show Biz

Sydney, Sept. 3.

When Sir Arthur Fadden, treasurer of the Robert Menzies Liberal Party government, announces the new budget in parliment covering the government's financial policy for the balance of this year and to June, 1958, insiders tip that the government will okay a higher dollar takeaway in a bid to encourage American organizations to invest in this country on a no-hinderance shipping all profits out of the country. American distributors will no longer be compelled to freeze a high percentage of Aussie earnings as in the past, it is reported here. The government in the new budget will erase any "ceiling rate" in order to permit a quick flow of dollars from this zone, meaning that distributors will be freed of irksome coin freeze until next June at least.

U.S. stage talent also fits into the new financial scheme via a greenlight to take away around $15,000 from Aussie paychecks or a 50% increase on the old takeaway edict. Talent importers of the calibre of David N. Martin, Tivoli vaude-revue loop, and Lee Gordon, Stadium circuit, will now be able to put out more attractive bait to woo top U.S talent here for a quick runaround.

Previously, these Aussie talent operators had been behind the eight-ball for top performers because of the frozen money setup, with many performers nixing a Down Under term when advised they would be compelled to invest a high percentage of earnings locally.

Government's agreement to allow the operators here to buy U.S. programs with dollars minus restrictions is seen as a terrific boost for the commercial tv loops, previously struggling along on a limited dollar budget. As previously reported, the Aussie tele field becomes an open market for the tops in U.S. entertainment.

The new budget is also tipped to lighten the tax burden of the average Aussie family man, giving him more spending coin for entertainment. Cinema operators believe that the exit of dollar restrictions will see a new prosperity boom here because of a continuous flow of solid product from the U.S., the earnings from which may now return to the producers completely, freed of prior monetary control edicts.

Rank to Film in Ireland

Dublin, Sept. 3.

George Pollock started work here this weekend on his first direction chore for J. Arthur Rank Organization, "Rooney." It will be produced by George Brown from novel by Catherine Cookson. Story is that of shy Dublin man who is also star at Irish ball game of hurling. John Gregson plays lead, with Barry Fitzgerald, Noel Purcell and Muriel Pavlow also starred. After location work here, picture moves to Pinewood Studios for interiors.

Pollock, a longtime assistant director in British studios, has just been upped to directorial chair.

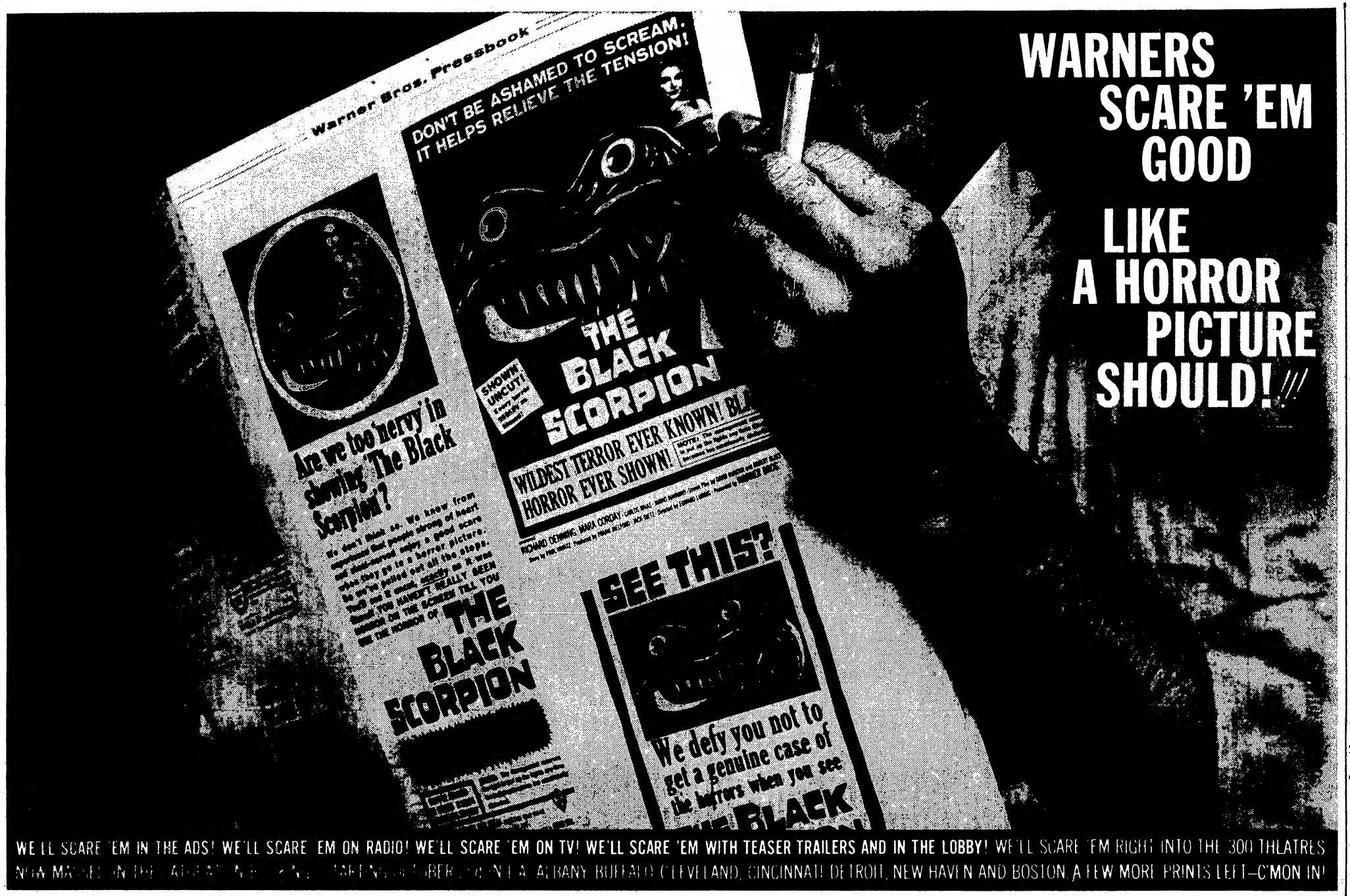
AUSTRIANS IRKED BY CONTINUED SEAT TAX

Vienna, Sept. 3.

The Parliament's intention to renew the Kultur Groschen law until 1960 has aroused Austrian cinema owners. Together with the producer group here, a vigorous protest has been launched, since both exhibs and producers feel this hurts biz.

This "Groschen" is a special tax on each ticket sold. A large part of it is used to support the legitimate theatre, with the Josephstadt Theatre, Volkstheatre and operetta theatre Raimund getting the major part of the coin.

The film industry's attitude is that it does not object to supporting the cultural needs of the country during times of crisis, but that the situation has changed radically since 1950. Theatres are sold out at nearly all performances, and business is good.


Warner Bros. Pressbook
DON'T BE ASHAMED TO SCREAM; IT HELPS RELIEVE THE TENSION!
THE BLACK SCORPION
SHOWN UNCUT!
WILDEST TERROR EVER KNOWN! BL
HORROR EVER SHOWN!
Are we too nervy in showing 'The Black Scorpion'?
THE BLACK SCORPION
SEE THIS?
We defy you not to get a genuine case of the horrors when you see
BLACK
WARNERS SCARE 'EM GOOD
LIKE A HORROR PICTURE SHOULD!!!
WE'LL SCARE 'EM IN THE ADS! WE'LL SCARE 'EM ON RADIO! WE'LL SCARE 'EM ON TV! WE'LL SCARE 'EM WITH TEASER TRAILERS AND IN THE LOBBY! WE'LL SCARE 'EM RIGHT INTO THE 300 THEATRES
ALBANY BUFFALO CLEVELAND, CINCINNATI DETROIT, NEW HAVEN AND BOSTON. A FEW MORE PRINTS LEFT—C'MON IN!

Amusement Stock Quotations

For Week Ended Tuesday (10)

N. Y. Stock Exchange

1957 High	1957 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	**ABC Vending**	18	15⅜	15	15	—
24⅞	16⅝	**Am Br-Par Th**	67	18	17⅜	17⅝	— ½
36⅛	27⅞	**CBS "A"**	62	30	27⅝	28⅞	—1
35½	27⅞	**CBS "B"**	97	29⅞	28	28	—1⅜
20½	17	**Col Pix**	9	18⅞	18⅛	18⅛	— ⅜
19⅝	13⅜	**Decca**	44	18⅜	18	18⅛	— ¼
115	81¾	**Eastman Kdk.**	52	100¾	96⅝	97¼	—3⅜
4⅝	3½	**EMI**	71	4½	4⅜	4⅜	— ¼
10⅜	7⅜	**List Ind.** ...	24	8⅝	8	8	— ⅝
22	14¾	**Loew's**	243	16½	14¾	14⅞	—1⅞
9⅛	7¾	**Nat. Thea.** ..	102	8¾	8½	8½	—
36⅞	28¼	**Paramount** ..	25	34	33⅛	33⅛	— ⅛
18⅜	14⅛	**Philco**	79	14⅝	14¼	14⅜	— ¼
40	31⅝	**RCA**	181	34⅞	33⅛	33¼	— ⅛
8¼	5½	**Republic** ...	47	7½	6¾	6¾	— ⅝
13⅛	11	**Rep., pfd.**...	2	11¾	11½	11½	— ½
18½	14¼	**Stanley War.**	22	17¼	16⅞	17	— ¼
29¼	24⅛	**Storer**	25	24	23¼	23¼	— ⅞
30¾	22⅛	**20th-Fox**	69	26½	25¾	25¾	— ⅝
25⅜	20½	**United Artists**	21	21½	20½	20¾	— ¾
30⅞	23⅝	**Univ. Pix**...	1	27	27	27	—
28⅞	21	**Warner Bros.**	16	21¾	21	21	—1⅛
121¼	91¼	**Zenith**	53	117	105⅜	113¾	+5¾

American Stock Exchange

4½	2⅞	**Allied Artists**	39	3⅛	3	3⅛	— ¼
11¾	9	**Asso. Artists**	68	9⅝	9⅛	9⅛	— ½
1¼	⅝	**C & C Tele.** .	83	15/16	13/16	¾	—1/16
6⅛	4¼	**DuMont Lab.**	23	4⅞	4¼	4¼	— ¼
4⅝	2½	**Guild Films** .	264	3⅞	3½	3¾	—
9¾	7	**Nat'l Telefilm**	37	7⅞	7¾	7¾	— ⅛
9	3⅛	**Skiatron**	266	8⅛	7⅛	7½	+ ¼
8¾	5¼	**Technicolor**...	41	5½	5⅛	5¼	— ⅜
5⅞	3⅞	**Trans-Lux** ...	17	4⅞	4⅝	4¾	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	51¼	55½	— ½
Chesapeake Industries	2⅛	2½	— ½
Cinerama Inc.	1⅝	2	+ ¼
Cinerama Prod.	2½	2⅞	— ¼
DuMont Broadcasting	9	9⅝	+ ⅛
Magna Theatre	2⅛	2⅝	—
Official Films	1¼	1¾	—
Polaroid	182	192	—
U. A. Theatres	4½	5⅞	+ ⅜
Walt Disney	20½	22½	—

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

H'wood's Oscar TV Sponsorship

Continued from page 2

He's already sounded out numerous persons on the Coast and has yet to encounter one dissent. It's understood that even talent agency reps have verbally committed themselves to the formula.

Can Reach $800,000

The specified fraction of rentals can amount to $800,000, Johnston reported. In previous years the Oscar outing cost the Olds division of General Motors about $500,000, which was paid to NBC for the time and the Academy for putting on the show.

Under picture industry sponsorship, the monies left over will be allocated to other projects which Seaton has been advocating. These include an international film festival, creation of a library for mutual use by all studios, establishment of an industry museum in Hollywood to accommodate tourists who would usually want to visit a studio, a traveling museum and exhibits, publication of a quarterly magazine containing articles anent various phases of production for circulation to educators, critics and others, and a cooperative program with educational institutions.

Monies raised also will pay for the services rendered the Academy. MPAA member companies have been footing the bill for this at the rate of $150,000.

Gone Are The Blurbs

The "outside" sponsorship of the Oscar tv presentations in the past consistently has been the subject of criticism from both within and beyond the industry. Beef was that this should have been the trade's own show but the audience repeatedly was subjected to the projection of automobiles on parade and the usual blurbs.

Seaton made it clear that this is finished. The new show is to be strictly institutional; not even individual pictures will be plugged. Airer will have an opening line such as "The Motion Picture Industry Presents . . ." and that's all.

Details of the format are to be worked out by Seaton and his Acad associates in cooperation with the MPAA advertising-publicity directors committees, which is headed by Columbia v.p. Paul N. Lazarus Jr.

MPAA action in large part was regarded as a personal triumph for Seaton. While many persons have supported the idea of the picture business sponsorship, this writer-director-producer (in partnership with William Perlberg) has worked diligently on the project. He had a "sell" job to do, particularly with those companies which felt the Oscars encouraged the "art" but not the "commerce" of films.

He heads back to the Coast tonight (Wed.) to follow through, that is, putting the financing program in formal and working order.

Exhib in on a Pass

Exhibitors are to be given a "free ride" so far as the industry's sponsorship of the Academy Awards television show is concerned. For the time being, at least.

They're not to be tapped as a financing source this year under the formula proposed by Acad president George Seaton and approved by the Motion Picture Assn. of America. But it was suggested that subsequently this formula might be changed so that theatremen would be called upon to participate.

Moneybags Talk

Continued from page 1

if the company they "owned" failed to come up with the right kind of properties. The managements recognized this and acted accordingly, although several company presidents have been outspoken in their beefs about the high costs of the percentage teamups.

There's been pressure exerted for diversification, as stockholders watched other industries expand in other fields and, they ask, why not Hollywood?

A final note might be added concerning Howard Hughes. According to much trade suspicion, the airman bought out all assets of RKO as a means of assuaging minority holders who had brought their complaints about his management to the courts.

Todd's Threat' to Put Oscars on TV Himself If Acad Nixed Backing

George Seaton, president of the Academy of Motion Picture Arts & Sciences, went into the film company presidents' meeting on sponsorship of the Oscar tv program armed with a "threat" by Mike Todd.

Todd put in the form of a telegram his proposal to arrange for the bankrolling of the show on his own in the event the company chief execs, sitting as the board of the Motion Picture Assn. of America, refused.

MPAA voted approval and the extent to which Todd had influenced the vote couldn't be gauged, of course. However, his proposition previously had been given a press spotlight and it appeared likely that the company execs were aware of it. As a matter of fact Seaton had mentioned the Todd maneuver earlier on an informal basis and, ostensibly, it wasn't taken seriously.

Seaton carried a copy of the telegram in his pocket to present it to the MPAA group in the event his Oscar sponsorship proposal were to run into opposition. As things turned out, there was no need to produce it.

In his message Todd deplored the situation whereby Hollywood was being relegated to the "status of a fairground free act while a medicine man uses the glamor, magic and strange fascination that motion pictures exercise on the public to sell them a commercial product during our annual Academy Awards presentations."

The "outside" sponsorship of the program in the past was "shocking," thought Todd, who added: "Something has gone wrong in the kingdom of films, and the company heads seem bent on digging their own graves."

Todd said he felt he could recoup the cost of the show in terms of the values accruing to his single picture ("80 Days Around the World").

Pix Credits

Continued from page 7

some suspicion that an offbeat credit runoff, while pleasing to the patrons, does an injustice to the talent since the audience's attention is definitely diverted from the names.

Approach to titles varies, ranging from the sedate to the hilarious. The days when credits are flashed on in terious sequence against a monotonous background are virtually gone. Credits today catch the mood of the film. Frequently—and it isn't clear whether Hollywood's been copy-catting from tv or vice versa—action is started and gets underway quite a bit before the credits come on. In contrast, in the upcoming "My Man Godfrey," a butler sets an elaborate dinner table. The place cards serve as credits.

It is agreed that the manner of title presentation is more important than ever in that it conditions the audience's receptivity of the film itself. Thus, in "Sweet Smell of Success," the mood of the piece is very clearly established even before the story itself starts rolling.

Readers

Continued from page 7

able item when projected over a five or six-week shooting schedule.

"Stranger" will star John Drew Barrymore, with Lita Milan and Robert Bray costarred. Robert Stevens directs. Co-producer is Richard Day, who has a participating interest in the picture. Location lensing will be done at Coney Island and other Gotham points.

"Several versions of emotional scenes," Robbins said, "will be shot for the European market. In this case it's not a question of cheesecake but of providing greater dramatic intensity." Such "dramatic intensity," it's felt, may be found in Caryn's upcoming film version of Robbins' bestselling novel, "79 Park Avenue." While this concerns a call girl, Robbins anticipates no Code problem since it's a "moral" story. It's due to roll next spring in color and possibly CinemaScope. The third property isn't set as yet.

'Twas Not U. S. But Too Many Pix That Forced Up Italo Costs, Sez De Simone

Rise of production costs in Italy hasn't been so much caused by American filming activity there as by the normal law of supply and demand, Franco de Simone, general manager of Italy's Titanus Films, said in New York Monday (9).

"When we made 200 films a year, and everyone was working, wages went up. Now, we make fewer films, and a man will work for the normal local scale if he needs work," he added.

In the past, the assertion has been made on several occasions that lavish U.S. spending in Italy has caused wages to go up and has created a problem for the local Italian producers.

De Simone, whose outfit (headed by Goffredo Lombardo) is pot only in production but also in distribution and runs theatres, said he personally was all for healthy competition from good American films "without which we couldn't exist in Europe." Public generally is showing a trend away from pix, he noted, "and we should welcome good films regardless where they come from. We are facing a common competition for people's leisure time. These problems should be faced without national distinction."

He refused to be drawn into discussion as to the possible eventual effects of a successful European Common Market on the distribution of American films on the Continent.

As for Titanus, the company made eight in '57, of which about half are co-productions. He said co-production with the French was working out well. Titanus co-produced "The Seven Hills of Rome," starring Mario Lanza, with Metro, and the picture has now been completed. Metro will distribute everywhere except Italy.

De Simone is in the States to huddle on a co-production deal (probably again with Metro) for a projected film on "Goya," for which Titanus would like to have Ava Gardner. Italo exec also has with him a final script on "Venice the Moon and You," which he described as a modern romantic comedy, calling for two American actresses and an Italian leading man. Lee Steiner, the Titanus rep in the U. S., noted that the Titanus deals were the only "real" co-production deals, in that the Italo outfit actually invests money. For instance, in "Seven Hills of Rome," it was Titanus which contributed Lanza's services.

Regarding the Italo industry outlook, de Simone said it was much better for 1957 than it had been in 1956. "We are making fewer pictures, and it looks like the start of a 'new' Italian industry," he said. Titanus so far has produced six in '57 and will make two more within the next two months.

Speaking of film festivals, de Simone opined it was impossible to run a fest simply on "artistic" grounds. "After all, pictures are not for an elite," he commented. "In the long run, it still always comes back to the question of the commercial boxoffice."

Titanus has 15 stages, some of which it rents out to other producers. One Titanus film as yet unreleased in the States is "Pulveri ma Belli" (Poor But Handsome) for which de Simone is trying to negotiate distribution.

BOUT ADDS 5 HOUSES FOR LINEUP OF 170

Addition of five theatres in five more cities has increased the closed-circuit television network for the Ray Robinson-Carmen Basilio middleweight championship fight on Sept. 23 to an all-time record of 170 theatres in 127 cities.

Requests from additional theatres are still coming in, according to Nate Halpern, prez of Theatre Network Television, which is handling the telecast for the International Boxing Club. More than 100 TNT mobile units and portable tv projectors, 25,000 miles of telephone lines and a theatre seating capacity of 500,000 are involved in the telecast which originates from Yankee Stadium, N.Y.

Previous network high for a closed-tv bout was for the Rocky Marciano-Archie Moore heavyweight championship fight two years ago when 133 theatres in 93 cities carried the event.

Briefs From Lots

Hollywood, Sept. 10.

Merry Anders signed for a featured role in "Hell's Highway" which **Aubrey Schenck** wil produce and **Howard W. Koch** direct at Warners . . . **Gavin Gordon** and **Rev Evans** set for roles in **Don Hartman's** production of "The Matchmaker" at Paramount . . . **Steve Cochran's** Robert Alexander Productions optioned "Walk A Wing," life story of test pilot Major Speed Chandler as a possible Cochran starrer . . . **Tom Gries** will direct "Girl in the Woods" which **Harry L. Mandell** will produce for AB-PT Pictures . . . **Albert C. Gannaway** optioned **Fred Schiller's** McCall mag yarn "10 Men and a Prayer" for production under the Gannaway International banner.

Elizabeth Frazer reprises her stage role in the film version of "Tunnel of Love" which **Joseph Fields** will produce at Metro . . . Security Pictures added $125,000 to the six-week location budget of **Anthony Mann's** "God's Little Acre," bringing the total to over $1,500,000 . . . Associated Artists signed **Audie Murphy** to star in the remake of "To Have and Have Not" in the Humphrey Bogart role . . . Producer **Stanley Rubin** bought "Atomic Tragedy in Texas," Look magazine article, for indie production, possibly with **Richard Widmark** in conjunction with the latter's Heath Productions . . . **Lesley Selander** will direct **Jack Wrather's** production of "The Lone Ranger" for United Artists release . . . Universal signed **Walter Mathau** to costar in "Middle of the Street," **Howard Pine** production

Matty Fox

Continued from page 5

ing equipment, it's a "safe" operation. Once Telemter does the programming, however, and uses film, Fox feels that it is getting into a dangerous area.

Fox said he could see a valuable place for exhibitors as franchiseholders in the Skiatron operation. "They could talk up subscribers, etc. and really cash in on this, just as long as they don't try to assume the programming responsibilities," he observed. Fox-West Coast originally contacted Skiatron, but backed away, and tied up with Telemeter, when it became clear that Fox wouldn't let them control programming.

Asked whether Skiatron was ready to go in New York, should the Federal Communications Commission authorize over-the-air tests of pay-tv next week, Fox only had a "no comment."

He explained that he had refused to cooperate in Bartlesville, Okla., "because I don't believe in a limited test." Video Independent Theatres prexy, Henry J. Griffing, had offered to both Skiatron and Telemeter to install toll boxes in some 100 Bartlesville homes to test the effectiveness of pay systems vs. the VIT method, which involves a flat monthly charge.

Video Buoy

Continued from page 7

that is, after the film has been in theatricaal release for three years, it would be turned over to us and we could go ahead with the television distribution. The three-year figure isn't an arbitrary one—we can discuss that at any time. But my own feeling is that in today's market, a picture in the class we're talking about will have reaped its return within three years and then have virtually no theatrical prospects left."

The telestations owned and operated by General Teleradio, it's understood, have already provided the pattern for this type of operation through the week-long screenings of films. Part of the O'Neil plan is to continue to have a supply of product for these operations, which are highly profitable.

Who's interested

Main Streets, from coast to coast, are not as gay and brilliant as they used to be. And week after week they grow duller—as marquee lights that once used to flash and blink their inviting promise of high entertainment go slowly out.

Why? There are more people around than in the heyday of the movies—more people with more money to spend, and with more time to spend it. Why, then, the high mortality among movie houses?

Can it be TV? Could be—but only partly. In fact, TV would be in trouble if it weren't for some of its film programs. And these are *old* movies. Are the new ones any less appealing?

Can it be the do-it-yourself movement? The rising tide of amateur yachtsmen and outboard motor admirals? The surge to the suburbs? The burgeoning shopping centers and farmers' markets and discount houses? The trend to outdoor living?

Could very well be all of these. For, as countless marketers and sociologists have pointed out, America has been undergoing for some years now a revolution in its living habits. The evidence is everywhere around. You have only to look about you. You have only to consider your own newly acquired hobbies and habits. . . .

Revolutions are sparked and spread by ideas. *New* ideas. And these are contagious. They spread from one person to another. The symptoms are a feverish enthusiasm for change—*and a tendency to forget old patterns of living.*

And unless something is done to re-invigorate and make once again fashionable and exciting the old patterns, they pass from the scene.

But where do ideas come from? And how are they sparked and spread? How is change—which most people normally resist—made challenging and exciting? How are old patterns of living re-invigorated—like the phonograph, radio and square dancing?

Not from the bottom. For ideas that cause social change have one basic characteristic—they do not rise up through the various social strata; they seep *down.* From the *top.*

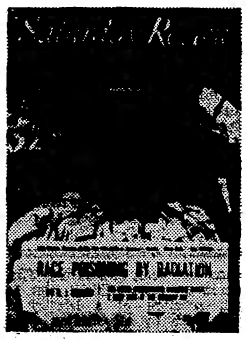
Significantly, while some mass media have had their problems, the

HIT FILMS ON SATURDAY REVIEW COVERS

"Giant"

"12 Angry Men"

"Hatful of Rain"



"Moby Dick"

in the movies?

so-called "high-brow" magazines are going great guns. Significantly, we say – because these are the fountainhead of ideas. These are the magazines read by the people who *spread* ideas—editors and educators, business leaders and social leaders, columnists and college professors. In short, the vocal minority.

Can it be that Hollywood has not only *not* been telling its story but, when it *has* told it, telling it to the wrong people? The people from whom fresh and new and exciting ideas cannot possibly seep *down*—and from whom they cannot possibly *rise up?*

In recent years, as part of its editorial growth and diversification, the *Saturday Review* has taken a closer look at movies, has featured, on its covers frequently, a Hollywood subject—a film, a star, a director. And those particular issues—every one of them—*have been newsstand sellouts!* The latest film cover of Eva Marie Saint in "Hatful of Rain" swept an issue off the newsstand in 48 hours.

When the *Saturday Review* intensified and expanded its coverage of motion pictures on a regular basis, it was because its editors felt that films constitute one of the most important cultural forces of our age.

They have had no reason, since, to change their minds. In fact, as issue after issue *featuring a particular film* has sold out at the newsstand, they have had reason to feel that movies are a major pre-occupation of *Saturday Review* readers.

To mention one last significant fact—each of the films the *Saturday Review* has seen fit to feature on its cover has done well at the box office. Could be coincidence. Could be luck. But hardly, we venture to suggest, every single time.

Could be the *Saturday Review* reaches the people who matter—to Hollywood. Could be these are the people who set the pattern. Could be these are the people who make—or break—a picture. (And right now this is no mere handful with weekly distribution well over 200,000 copies.)

Could be the *Saturday Review* and Hollywood could make a great, an unbeatable combination....

Saturday Review

25 WEST 45TH STREET • NEW YORK 36, N. Y.

Coming to Grips With Toll

Continued from page 5

there indications crop up that individuals who are most vocal in their opposition to home pix have not overlooked the fact that, if the practice becomes widespread, their jobs may be in jeopardy.

What some will admit in private is that the film biz is at the crossroads, and that solutions must be found. Certain basic truths stand out:

1. An alarming number of film aren't doing the business expected of them in the domestic market.

2. Many theatres are in trouble and operating on an extremely thin margin of profit. Houses are being closed and more will shutter for lack of business.

3. In the light of general prosperity and the increase of persons that have entered young adulthood (and the film-going age) the attendance ratio at the film theatres is actually even more disappointing than it looks on the surface.

4. Hollywood is thinking and acting more than ever in terms of the foreign market—and of tv.

In Oklahoma City, where VIT is headquartered, circuit prexy Henry J. Griffing tries to be a realist to the core. His conventional theatre attendance is going down, and has been for years. His overall gross has kept at even levels partly because the circuit has diversified into tv, miniature golf courses, etc. He knows that people simply won't come out of their homes, and he has determined—more or less as a last resort—to bring films to them.

His quote in VARIETY last week was significant. "We are not doing this because we think we are exceedingly bright, but because we are exceedingly frightened," he said. Rightly or wrongly, Griffing feels that his situation pertains to many other parts of the country; that exhibitors must sink or swim (as per John Adams) with the radical innovation of the cable theatre which, he insists, is motion picture exhibition, not television.

N. Y.'s Icy Stare

Realists in far-removed Gotham sympathize with Griffing's plight though he complains that, when he was in New York some months back, and argued his case with the film companies, "it fell on completely arid ground"). There is no minimizing the very deep concern that is felt in many industry quarters over the state of the business and its future. Yet these same realists are also aware of certain hard-core flaws in the Griffing reasoning.

They are watching Bartlesville with interest, but brush it aside as a poor test-tube town. They go further and hold that the whole State of Oklahoma, hard hit by drought in past years, isn't a very good example. What concerns them more at this stage are the economic and legal angles of the proposition.

"What's the use," asked one, "of having a wonderful Telemovie setup in a town if it ruins all the theatres? We'd be right back where we started."

Legal Questions

Asked another: "Take a town like Bartlesville, but one in which there are six or eight different exhibitors. Assume that one or two of the theatres refuse to go along with the tv setup. Then what?" Griffing's reply is that the TM unit would then bid for pictures in competition with the houses that aren't parties to the cable theatre operation. But several lawyers seriously question whether this practice could or would stand up in court." This thing can only work in a 'closed' town," argued one.

As for the question of closing up theatres, here again Griffing maintains the argument lacks the proper perspective. First, he says, TM wouldn't compete against healthy theatres but sick ones which are quite often on the brink of shuttering anyway. His own VIT is planning to close 40 to 50 houses. Secondly, the cable theatre should run side-by-side with the theatres, though their number may be reduced. He doesn't maintain that the blockbusters should all play the home-tv circuit. He does hold that many top films could play in the homes to an audience that normally wouldn't come out to see them anyway, so it is an audience found, not lost.

What many in New York feel—and fear—is that the basic concept of serving the customer in the home via one pay method or the other now has taken root to such an extent that, regardless of who does it—and there is nothing to say that it must be the exhibitors—the method will be tried out. Here, a host of questions arise.

What if several toll systems arrive in the same town? What if the Federal Communications Commission, as is fully expected, decides to authorize over-the-air pay video? What if, conceding the success of Paramount and its Telemeter subsidiary, other film companies jump into the fray and set up their own home systems, or make tieups?

Already there are definite indications that Matty Fox, for his Skiatron home system in Los Angeles, has been deeply involved in conversations with several of the distributors. Obviously, he can't live on baseball and Sol Hurok alone. The backbone of any pay-tv system must be film. If faced with realistic estimates of large revenues from home video, which way will the producers turn?

'Follow the Dollar'

Barney Balaban, prez of Paramount, never has minced words regarding his intention. He has said very plainly that he will go where the money is. As businessmen, most producers feel likewise. The exhibitors are sharply aware that they cannot expect more than loyalty "lip service" from the distributors, who are businessmen. There is little doubt among the theatre people that the distributors will jump into pay-tv, with new films, just as they jumped into tv with their old ones, the moment they think the time is ripe.

There is a tendency in the trade to brush off Bartlesville as meaningless, though dangerous. Yet, even in the film business, there are those who predict that the concept of electronic distribution of films will eventually supersede present-day thinking. Primarily however, they hold, it is the service-in-the-home logic that will eventually revolutionize the business and bring it into line—regardless of turmoil and economic upheaval—with the changed needs of the audience.

Bartlesville

Continued from page 5

nothing serious. Most of the trouble seems in training the studio crew.

Larry Boggs, of Ardmore, Okla., and head of Video Independent Theatres Inc., community antenna system, inspected the installation late Friday (6) and said that technically speaking, the system is sound, but as in anything new, there is bound to be some trouble.

Boggs said, "At the present time we are in the process of training studio personnel and naturally it is difficult. However, we haven't had any problems with the distributing system. We are in what you might term a 'shakedown' cruise. By October 1, we will be trained and in good shape."

A crew of three is required for the studio. Two persons man the console or control panel and one projectionist takes care of the four projectors on each six-hour shift.

The projectionists, Lee Findley and Jay Spears, are veteran employees of Video Theatres. Findley has been an operator for 30 years and Spears for about 20.

Findley, as business agent for IATSE Local 399, negotiated an increase in wages for projectionists working in the Telemovie studio.

The projectionists and console operators will learn each other's jobs. The console operators will be permitted to join the local union if they want too—it will not be mandatory.

The history of the local union has been peaceful. All difficulties so far have been solved by conferences with company officials.

AB-PT's 25c Dual Divvy

American Broadcasting - Paramount Theatres board this week declared the regular dividends of 25c each on the corporation's common and preferred stock.

Payable Oct. 19 to holders of record on Sept. 27.

Telemovie Gons

Continued from page 1

that $9.50 subscription fee is not going to be a deterrent—she'll want to keep up with the Joneses," to quote another opinion.

3. The basic laws of economics militate against this $9.50-a-month, two different pictures on two different channels, constituting 26 different features each and every month. "Make with the pencil," argues another, "and let's see how little it figures. Even if the distributor were to get $7 or $7.50 for his product, which after all is the main attraction—the Telemovies system, per se, is no lure without what comes over the gadget—what's left for VIT? But forget them—where does the producer-distributor come off, no matter how many millions of these gadgets may be installed? Which brings me to:

Basic Laws of Show Biz

4. "The basic laws of show business, i.e., the attraction. Only socko pictures have offset boxoffice inertia, as anybody knows, and no $3,000,000-$5,000,000 super-production could ever get out economically under this TM system.

5. No matter how modest, tollvision still needs a costly distribution system, equipment, etc.

6. Another wonders how "Pajama Game" looks on the home screen, on the observation that "a filmusical never has the excitement on a small home tv screen as it does in CinemaScope or even in the conventional theatrical screen, not to mention the values of color, which for the time being, anyway, are denied the average home looker."

7. Bartlesville is a "hot house" experment and Griffing may never reveal what it actually means, dollars-and-cents-wise, and not until a more representative few cities are hooked-up will the trade really know.

Telemovie Pros

Continued from page 1

tres, at no point argues that he has hit on the ultimate. He says simply that he is pioneering in the face of a trend that is against theatre exhibition, at least in his part of the country.

'Just a Seat At Home'

The argument for the cable hookup is necessarily an argument for pay-tv, though Griffing maintains stoutly that his setup is simply an extension of the theatre seat into the home. It can't be done properly over the air, he says; it must be done by wire; and it can't be done by installing a gadget in the home, but only via a metering system outside the livingroom.

Since Telemovies lack experience, and none can fortell what audience reaction really will be (considering that the public is conditioned to big screens and color), its positive side is guesswork. But its proponents make these points:

1. The public is staying home and the cable theatre is the only means of reaching them. It could expand the audience for films to way above the level it used to have in the theatres.

2. With wide circulation, distributors can earn a much larger return on their investment, and in a much shorter period of time.

3. Telemovies allows the exhibitors to get in on the ground floor of a new business that could easily be taken over by someone else.

4. The public is perfectly willing to sacrifice quality for comfort at home, though there unquestionably remains a large audience for the big pix in the theatres.

5. TM has it all over other forms of pay-tv since it doesn't intrude on the airwaves occupied now by the regular telecasters, allows the transmission of three or more shows simultaneously on channels not currently in use, and imposes no time limitations. This is one of the serious problems faced by over-the-air systems.

6. There is no direct Government control (though some say that even cable transmission could be made subject to Interstate Commerce regulations if it involves film, which is shipped over state lines). Furthermore, definition in wire transmission is better than signals sent over the air.

New York Sound Track

Continued from page 4

ing vacationers . . . **Richard Gordon** to London next week to supervise production he has going there . . . Pathe's **Duncan McGregor** spending a week at Martha's Vinyard.

Irene and **Zac Freedman** (he's a p.r. man, she's the N.Y. Post's Irene Thirer) celebrating their 25th anni Saturday (14) . . . **Milton Platt** has joined Continental Distributing as circuit sales manager. He was with RKO for some 25 years.

Harold Mirisch states his clan's 21,000 shares in Allied Artists are to be retained despite the switch from that company to United Artists . . . **Arthur Krim** back from a vacation in Israel, which he says is great "if you have an interest in history" (he has) and, he adds, it has the best beaches in the world.

Samuel Goldwyn showing interest in rights to **Langston Hughes'** "Simply Heavenly" legiter . . . A producer was discussing his newest epic: "The opening was smash, last week was great, but things should pick up."

Negotiations are on for **Harry Belafonte** to star in a still-untitled Sol Siegel production at Metro.

Walter Waldman, United Artists publicist, updated and contributed several pieces to the motion picture section of the new edition of Collier's Encyclopedia, just out. Revised section now includes material on drive-ins, latest wide-screen developments, theatre television and MPAA code changes . . . Theatre Owners of America is asking its members to "program it yourself," meaning that it's asking them to indicate in a questionnaire the topics they want discussed at the exhib org's 10th anni convention in Miami Beach Nov. 20-23 . . . Universal's pub-ad v.p. **David Lipton** in for conference with homeoffice execs . . . **Nat Lapkin,** first v.p. of Stanley Warner, to Coast to ogle footage on "Cinerama-South Seas," being produced by **Carl Dudley** . . . Amalgamated Productions, U.S. outfit headed by **Richard Gordon** and **Charles P. Vetter Jr.,** rolls "Fiend Without a Face" in London this week . . . **Max Blackman, Nat D. Fellman, S. Arthur Glixon, Harry Goldberg, Martin Levine, Burton E. Robbins, Robert K. Shapiro** and **Milt Livingston** named as working committee for N.Y.'s Cinema Lodge B'nai B'rith's "honor night" for Stanley Warner exec v.p. **Samuel Rosen** at the Sheraton-Astor Oct. 2.

Nat (King) Cole Re Madison Ave.

Continued from page 2

the people who are governing the people in the South. I have played the South for years, I have many friends there. They are fine people. But those who govern isolate the people by advocating a rigid policy of discrimination whether the people want it or not they are not allowed to participate in mixed audiences because of their laws. It is not the people in the South generally, but the minority —those who govern and those who incite others through organizations such the the White Citizens Council," said Cole. Referring to the incident in which WCC members tried to pummel him during a Birmingham, Ala., concert last year, Cole commented: "I received many letters from southerners after that, expressing shame and regret at what happened."

Cole said a number of southern telestations won't carry his show, and added the New Orleans channel which doesn't has been bombarded by mail recently from viewers asking them to carry Cole's series. "I am on tv as an entertainer. People like the show or not on its merits, not because of my race. You don't judge entertainment on a racial basis," he added.

Cole's show is now on 76 NBC stations, and the web is getting some resistance from some of the channels since his program is a sustainer, but nonetheless is continuing Cole into the new season, and at a better slot—the 7:30 p.m. Tuesday time, beginning Sept. 17 on a co-op basis. "I take my hat off to them. NBC is spending $17,500 a week on the show, taking that out of its own pocket. What the network is doing is democratic and wise public relations," said Cole. Budget is being upped $2,500 when the new slot goes into effect, he added.

Cole has had the top names in show biz as guests, working on scale fees in order to help out. Consequently, he's been drawing topliner commercial show guests. For example, Bing Crosby called Cole and asked to be on the show. He will, in November. Danny Thomas also promised to guest, and Milton Berle may.

Julius LaRosa called from N.Y., saying he wanted to be on, skied out to appear on it last week with Peggy Lee, then returned for his own show. Tony Martin will guest when Cole moves to Las Vegas for a Sands stand, and will be on the Sept. 17 show. Ella Fitzgerald and the Four Lads guest this week. Harry Belafonte, who's turned down as much as $50,000 for a commercial guesting, toiled on Cole's show for scale.

Cole Going Co-op

With no chance for a network sponsor in sight, NBC-TV last week decided on the co-op route for the Tuesday at 7:30 Nat King Cole show and by this week a flock of local deals on the show were in the house. Web has counted full-sponsorship deals in eight markets within the past few days.

Cole segment will be sponsored in New York (WRCA-TV) and Hartford (WNBC) by Rheingold Beer; in Washington (WRC-TV) by Gunther Beer; in San Francisco (KRON-TV) by Italian Swiss Colony Wine; and in Los Angeles (KRCA-TV) by Colgate and Gallo Wine. In addition, there are a couple of beer sponsorships being firmed on WBAL-TV, Baltimore, and KYW-TV, Cleveland.

Osterman Lure

Continued from page 1

der the Osterman production aegis, will reportedly have the author getting a percentage of the profits as a bonus. Heretofore, dramatists, like stars, have been permitted the inside track a investors, so that if the play clicks there may be a jackpot payoff on more than one level, but the Osterman pattern calls for no investment.

Authors like Moss Hart, of course, have worked through kin like Bernard Hart or under the Joseph Hyman aegis, for a substantial stake in their own play productions. George S. Kaufman has a somewhat similar arrangment with Max Gordon.

Also, F. Hugh Herbert's "A Girl Can Tell," presented by Aldrich & Myers, allotted him a slice of the basic ownership. Edward Chodorov and Joseph Fields have had similar authorship-production tieins, but it's believed never on the "bonus" pattern that Osterman now propounds.

'Guys in World'

Continued from page 2

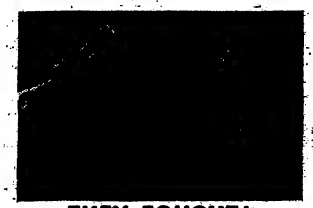
"Founded by that friendly American David Selznick, the awards are an admirable idea."

In making the awards, Whitney referred to "the significance of the motion picture as an art form which is truly international," and said he was personally delighted that a distinguished American has so recognized it in this Golden Laurel award.

Besides the award, the Golden Laurel trophy for personal merit this year was awarded to the French film producer, Rene Clair. In addition, a special Golden Laurel award was made to the French pic, "The Red Balloon" (Lopert), which, while not qualifying for the major award since it is a short feature, was considered by the jury to be worthy of special recognition. The reason no American films were nominated is because the Selznick awards are concerned only with pictures made outside the U. S.

19 TOP CRITICS TELL AMERICA TO GET ON

THE HAPPY ROAD



THEY FOUGHT!
She said such nasty things—and in French, too!

THEY FLIRTED!
Oh, that balcony scene in a small hotel!

THEY FELL!
The picture with a gleam in its eye!

M-G-M presents "THE HAPPY ROAD" starring GENE KELLY • with Barbara Laage • Bobby Clark • Brigitte Fossey And Michael Redgrave As "General Medworth" A Kerry Production Screen Play by Arthur Julian, Joseph Morhaim and Harry Kurnitz • Music by Georges Van Parys Associate Producer Noel Howard • Produced and Directed by Gene Kelly An M-G M Release

1—"A real treat." —*Variety*

2—"Picture of the Month." —*Redbook*

3—"Picture of the Month." —*Coronet*

4—"Picture of the Month." —*Good Housekeeping*

5—"Had me holding my sides with laughter." —*Bennet Cerf in Saturday Review*

6—"Highly amusing! Lively! Charming! Gene Kelly outstanding." —*Crowther in N. Y. Times*

7—"Happy cinematic event. Excellent." —*Gilbert in N. Y. Mirror*

8—"Special award. Endearingly human." —*Parents' Magazine*

9—"A happy blend of inspiration, imagination and fun." —*Cook in World-Telegram*

10—"Gene Kelly comedy a hit! Highly amusing adventures." —*Dorothy Masters in N. Y. Daily News*

11—"A happy comedy against charming backgrounds of French countryside." —*Rose Pelswick in N. Y. Journ.-Amer.*

12—"Enchanting. Full of laughs. I loved it." —*Dorothy Kilgallen on WOR Radio*

13—"Side splitting and heartwarming . . . a delightful offbeat comedy." —*Hollywood Reporter*

14—"Perfect family picture . . . imaginative, and gay." —*Film Daily*

15—"A happy picture for adults and youngsters." —*Independent Film Journal*

16—"One of the surprise hits of the season." —*Film Bulletin*

17—"Good, solid film for youngsters, oldsters or a combination of both." —*M. P. Exhibitor*

18—"A charming comedy. Plenty of laughs." —*Zunser in Cue*

19—"A delightful comedy. 'THE HAPPY ROAD' should be seen and taken." —*Commonweal*

Picture Grosses

L'ville Slumps; 'Pajama' Big $7,000, 'Loving' Same

Louisville, Sept. 10.

Longruns and h.o's are holding fairly steady this week, with the Kentucky State Fair furnishing strong opposition. Weather was perfect for attendance at fair, opening day attendance breaking previous records. Of current week's newcomers, "Sea Wife" is fair, and "Action of Tiger" looks dull. "Pajama Game" is big in second round while "Loving You" looks solid in third.

Etsimates for This Week

Brown (Loew's-Fourth Ave.) (1,000; $1.25-$2)—"Around World in 80 Days" (UA) (15th wk). Entering 15th week, and announcing final three weeks of engagement as positively ending Sept. 30. Current stanza looks to garner okay $6,500 after last week's $7,500.

Kentucky (Switow) (1,200; 50-85) —"Loving You" (Par) (3d wk). Solid $7,000 after last week's $8,000.

Loew's (Loew-UA) (3,000; 50-85) —"Action of Tiger" (M-G) and "Seventh Sin" (M-G). Dull $5,500. Last week, "3:10 to Yuma" (Col) and "Town on Trial" (Col), $4,000.

Mary Anderson (People's) (1,200; 85-$1.25)—"Pajama Game" (WB) (2d wk). Big $7,000 after first week's $12,500.

Rialto (Fourth Avenue) (3,000; 50-85)—"Sea Wife" (20th) and "The Weapon" (Rep). Fair $8,500. Last week, "Hatful of Rain" (20th), $9,000.

LOS ANGELES

(Continued from page 8)

(Indie) and "Frankenstein Meets Wolf Man" (Indie) (reissues). Nifty $10,000. Last week, with Fox Wilshire, "Hatful of Rain" (20th) (2d wk), $11,400.

Fine Arts (FWC) (631; $1.50)—"Perri" (BV) (2d wk). Strong $6,800. Last week, $9,400.

Orpheum, Iris, Uptown (Metropolitan-FWC) (2,123; 756; 1,715; 90-$1.50)—"Pride and Passion" (UA) (2d wk) and second-run pix. Okay $13,000 or over. Last week, $22,400.

Pantages (RKO) (2,812; 80-$1.80) —"Tip on Dead Jockey" (M-G) and "House of Numbers" (M-G) (2d wk). Slow $4,200. Last week, with unit.

New Fox, Fox Beverly, Loyola (FWC) (965; 1,334; 1,248; 90-$1.50) —"Affair To Remember" (20th) and "Strange Intruder" (AA) (2d wk). Torrid $16,500. Last week, with Downtown, $32,300.

Fox Wilshire (FWC) (2,296; $1.25-$1.75)—"Hatful of Rain" (20th) 3d wk). Modest $5,000. Last week, with another unit.

Hollywood Paramount (F&M) (1,468; 90-$1.80)—"Man of Thousand Faces" (U) (4th wk). Hefty $10,500. Last week, $10,200.

Egyptian (UATC) (1,503; 80-$1.80)—"Jeanne Eagels" (Col) (5th wk). Fast $10,500. Last week, $12,800.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 4th week Sunday (8) after great $8,600 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World" (UA) (38th wk). Capacity $27,300. Last week, $31,400.

Warner Beverly (SW) (1,612; $1.50-$2.30)—"10 Commandments" (Par) (43d wk). Sturdy $14,000. Last week, $20,500.

Canon (Rosener) (533; $1.50)—"Wife for a Night" (Indie) (3d wk). Light $2,900. Last week, $3,200.

Vagabond (Rosener) (390; $1.50) —"Torero" (Col) (8th wk). Pleasing $3,100. Last week, $3,300.

KANSAS CITY

(Continued from page 8)

die) (2d wk). Okay $1,000. Last week, $1,500.

Roxy (Durwood) (879; 90-$1.25) —"Sun Also Rises" (20th). Smash $10,000; holds. Last week, "Pride and Passion" (UA) (5th wk), $4,000.

Tower (Fox Midwest) (1,145; $1.25-$2)—"Around World" (UA) (15th wk). Slacked up a bit but still fancy at $10,000. Last week, $13,000.

Uptown, Esquire, Fairway (Fox Midwest) (2,043; 820; 700; 75-90)—"Rock Hunter" (20th) and "Restless Breed" (20th). Pleasing $11,000. Last week, "Night Passage" (U) and "Calling Homicide" (Indie), with Granada (1,217), included, $15,000.

Granada (Fox Midwest) (1,217; 90-$1.25)—"Sun Also Rises" (20th). Playing this house on the Kanssas side solo. Bright $4,500.

BROADWAY

(Continued from page 9)

(48th wk). The 47th round completed yesterday (Tues.) was capacity $37,100 for 11 performances. The 46th week was capacity $45,000 for 13 shows.

Plaza (Brecher) (525; $1.50-$2)—"Love In Afternoon" (AA) (3d wk). Current session ending tomorrow (Thurs.) is heading for $15,500, still great if off a bit from terrific $17,500 of Labor Day week. Continues on, of course.

Roxy (Nat'l. Th.) (5,717, 65-$2.50)—"Sun Also Rises" (20th) and stageshow (3d wk). This session finishing up tomorrow (Thurs.) likely will hit solid $70,000 or close. Second week was $108,000. Stays a fourth.

State (Loew) (3,450; 78-$1.75)—"Tip on Dead Jockey" (M-G). First round ending tomorrow (Thurs.) looks like drab $10,000 or less, and being pulled. In ahead, "Man on Fire" (M-G) (2d wk-8 days), $17,000 for 8-day week, including preview on final day. "House of Numbers" (M-G) opens Friday (13).

Sutton (R&B) (561; 95-$1.75)—"Spanish Gardener" (R a n k). Opened Sunday (8). In ahead, "Doctor At Large" (U) (6th wk), concluded Saturday (7) was nice $6,400 after $6,700 in fifth.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Four Bags Full" (T-L) (2d wk). Initial round concluded yesterday (Tues.) hit big $13,000. In ahead, "Escapade" (DCA) (4th wk-9 days), $2,900.

Victoria (City Inv.) (1,060; 50-$2) —"Chicago Confidential" (UA) (2d wk-6 days). This frame ending today (Wed.) looks like lean $7,000 or under. First week, $13,000. "Woman in Dressing Gown" (WB) opens tomorrow (Thurs.).

Warner (SW-Cinerama) (1,600; $1.20-$3.50) — "Seven Wonders" (Cinerama) (75th wk). The 74th session completed last Saturday (7) was great $37,000 with extra performance added. The 73d week was $36,400, but including Saturday prior to Labor Day. "Search For Paradise" (Cinerama) opens Sept. 24, with final two weeks being advertised.

World (Times) (501; 95-$1.50)—"It Happened in Park" (Ellis) (5th wk). Fourth stanza ended Sunday (8) was sturdy $6,000. Third week, $8,200. Stays.

WASHINGTON

(Continued from page 9)

"Fuzzy Pink Nightgown" (UA), ditto.

Keith's (RKO) (1,859; 90-$1.50)—"Pride and Passion" (UA) (6th wk). Tapering off to $10,000, with weekends still solid. Last week, $12,000. Stays.

Metropolitan (SW) (1,100; 80-$1.10)—"Pajama Game" (WB) (2d wk). Fine $12,000. Last week, $15,000.

Palace (Loew) (2,350; 85-$1.25)—"Sun Also Rises" (20th) (2d wk). Fast $21,000 after $31,000 opener. Holding on.

Plaza (T-L) (277; 90-$1.35)—"Devil's General" (Indie) (3d wk). Oke $2,000 after $3,000 in second.

Trans-Lux (T-L) (600; 90-$1.25) —"Jeanne Eagels" (Col) (6th wk). Very steady $4,500 after $5,500. Stays again.

Uptown (SW) (1,100; $1.25-$3)—"Around World in 80 Days" (UA) (23d wk). Smash $20,000. Last week, $22,000.

Warner (SW Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders" (Cinerama) (37th wk). Goes into 10th month with $13,000, after big $16,000 for holiday week. Stays on.

TORONTO

(Continued from page 8)

"Silk Stockings" (M-G) (3d wk). Socko $10,000. Last week, $14,500.

Tivoli (FP) (955; $1.75-$2.40) — "Around World" (UA) (4th wk). On turnaway biz at $15,000. Last week, with four capacity matinees added for fortnight's tenure of the Canadian National Exhibition, $20,000.

Towne (Taylor) (693; $1)—"Love in Afternoon" (AA) (7th wk). Fine $4,500. Last week, ditto.

University (FP) (1,556; 75-$1.25) —"Oklahoma" (Magna). After 67 weeks at Tivoli, switch to University sees night and weekend turnaway biz for hefty $13,000. Last week, "Hatful of Rain" (20th) (4th wk), $6.500 at 60c-$1 scale.

Uptown (Loew) (2,096; 75-$1.25) —"Interlude" (U) (2d wk). Fine $7,000. Last week, $10,000.

York (FP) (877; $1.25-$2)—"10 Commandments" (Par) (42nd wk). Good $4,000. Last week, $4,500.

'Jockey' Dull $4,500, Port.; 'Game' Big 9½G

Portland, Ore., Sept. 10.

Biz continues here in high gear despite the many holdovers. "80 Days Around World" continues for a 21st smash week at the Broadway. "Sun Also Rises" looks torrid for a second sesh. "Pajama Game" also is sock in second round. Two new comers, "Fuzzy Pink Nightgown" shapes drab at Paramount while "Tip on Dead Jockey" is dull at Liberty, both being newcomers.

Estimates for This Week

Broadway (Parker) (980; $2-$2.50)—"Around World" (UA) (21st wk). Sock $10,000. Last week, $12,600.

Fox (Evergreen) (1,536; $1-$1.50) —"Sun Also Rises" (20th) and "Black Beauty" (Indie) (2d wk). Hot $9,000. Last week, $12,700.

Guild (Indie) (400; $1.25)—"Green Man" (DCA) (3d wk). Tall $2,000. Last week, $2,300.

Liberty (Hamrick) (1,890; 90-$1.25)—"Tip On Dead Jockey" (M-G) and "House of Numbers" (M-G). Dull $4,500. Last week, "Man Of Thousand Faces" (U) and "Oklahoman" (AA) (2d wk), $6,800.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Pajama Game" (WB) and "Restless Breed" (20th) (2d wk). Lusty at $9,500. Last week, $13,500.

Paramount (Port-Par) (3,400; 90-$1.50)—"Fuzzy Pink Nightgown" (UA) and "Trooper Hook" (UA). Drab $5,000. Last week, "Pride and Passion" (UA) (3d wk), $8,200.

BOSTON

(Continued from page 9)

Slick $18,000. Last week, $20,000.

Kenmore (Indie) (700; 85-$1.25) —"Doctor At Large" (U) (3d wk). Sturdy $6,500. Last week, $8,000.

Memorial (RKO) (3,000; 75-$1.25)—"Sun Also Rises" (20th) (2d wk). Hot $17,000. Last week, $23,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Pajama Game" (WB) and "Pawnee" (Rep) (2d wk). Happy $18,000. Last week, $28,000.

Pilgrim (NET) (1,100; 65-95)—"Brothers Rico" (Col) and "Last Man to Hang" (Col). Fine $7,000. Last week, "Action of Tiger" (M-G) and "Living Idol" (M-G), $4,000.

Saxon (Sack) (1,100; $1.50-$3.30) —"Around World in 80 Days" (UA) (23d wk). Wow $24,000. Last week, $26,000.

Trans-Lux (Trans-Lux) (500; 75-$1.10) — "Julietta" (Indie) and "Torment" (Indie). Oke $3,000 returning house to first runs.

Orpheum (Loew) (2,900; 75-$1.25) —"Will Success Spoil Rock Hunter?" (20th). Good $14,000. Last week, "Jeanne Eagels" (Col) and "Woman of River" (Col) (3d wk), $10,000.

State (Loew) (3,000; 75-$1.25)— "Will Success Spoil Rock Hunter?" (20th). Okay $10,000. Last week, "Jeanne Eagels" (Col) and "Woman of River" (Col) (3d wk), $5,000.

Paramount (NET) (1,700; 60-$1.10)—"Dino" (AA) and "Let's Be Happy" (AA). Nice $12,000. Last week, "James Dean Story" (WB) and "Johnny Trouble" (Indie), $9,000.

CHICAGO

(Continued from page 9)

aoh's Curse" (UA). Sock $9,000 or near. Last week, "Cruel Tower" (AA) and "Destination 60,000" (AA), $4,000.

Oriental (Indie) (3,400; 90-$1.50) —"Sun Also Rises" (20th) (2d wk). Bright $25,000. Last week, $37,000.

Palace (SW-Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders" (Cinerama) (38th wk). Smash $33,400. Last week, $41,800.

Roosevelt (B&K) (1,400; 65-90)—"James Dean Story" (WB) and "Trooper Hook" (UA) (2d wk). Mild at $8,500. Last week, $15,000.

State-Lake (B&K) (2,400; 65-90) —"Jeanne Eagels" (Col) (4th wk). Lively $16,000. Last week, $19,000.

Surf (H&E Balaban) (685; $1.25) —"Mademoiselle Striptease" (DCA) (2d wk). Buxom $6,500. Last week, $10,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50) — "Around World" (UA) (23d wk). Capacity plus extra shows. Wow $27,000. Last week, $24,800.

United Artists (B&K) (1,700; 90-$1.50)—"Sweet Smell of Success" (UA) (4th wk). Fair $9,500. Last week, $11,000.

Woods (Essaness) (1,200; 90-$1.50) — "Chicago Confidential" (UA) (2d wk). So-so $14,000. Last week, $20,000.

World (Indie) (606; 90)—"Adorable Creatures" (Cont.) Good $4,500. Last week, "Dressmaker" (Teitel) (3d wk), $2,800.

Ziegfeld (Davis) (435; $1.25-$1.50) — "Light Across Street" (Davis) (4th wk). Okay $2,900. Last week, $3,200.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 16
This Date, Last Year 19

"HONG KONG INCIDENT"
Prod.—Raymond Friedgen
Dir.—Paul F. Heard
Jack Kelly
(Started July 29)

"ON THE MAKE"
Prod.—Richard Heermance
Dir.—William Beaudine
Huntz Hall, Stanley Clements, Patricia Donahue, Bowery Boys
(Started Sept. 4).

"NEVER LOVE A STRANGER"
Prod.—Harold Robbins
Dir.—Robert Stevens
John Barrymore Jr.
(Started Sept. 9)

COLUMBIA

Starts, This Year 24
This Date, Last Year 22

"BONJOUR TRISTESSE"
(Shooting in France)
Prod.-Dir.—Otto Preminger
David Niven, Deborah Kerr, Jean Seberg, Mylene Demongeot, Geoffrey Horne
(Started Aug. 1)

"STELLA"
Prod.—Carol Foreman
Dir.—Sir Carol Reed
William Holden, Sophia Loren
(Started Aug. 7)

"GIDEON'S DAY"
Prod.-Dir.—John Ford
(Shooting in London)
Jack Hawkins, Anna Lee
(Started Aug. 12)

"THE 7TH VOYAGE OF SINBAD"
(Shooting in Spain)
Prod.—Charles Schneer
Dir.—Nathan Juran
Kerwin Mathews, Kathryn Grant, Torin Thatcher, Eddie Little
(Started Aug. 12)

"GOING STEADY"
Prod.—Sam Katzman
Dir.—Fred F. Sears
Molly Bee, Alan Reed Jr., Irene Hervey, Bill Goodwin, Susan Easter, Hugh Sanding
(Started Sept. 4)

WALT DISNEY

Starts, This Year..... 2
This Date, Last Year..... 1

"THE LIGHT IN THE FOREST"
Prod.—Walt Disney
Dir.—Herschel Daugherty
Fess Parker, Wendell Corey, Joanne Dru, James MacArthur, Carol Lynley, Jessica Tandy, Joseph Calleia, John Mclaine
(Started July 8)

METRO

Starts, This Year 15
This Date, Last Year 19

"MERRY ANDREW"
Prod.—Sol C. Siegel
Dir.—Michael Kidd
Danny Kaye, Pier Angeli, Baccaloni, Robert Coote, Patricia Cutts, Noel Purcell, Rex Evans, Walter Kingsford
(Started July 1)

"GIGI"
(Shooting in France)
Prod.—Arthur Freed
Dir.—Vincente Minnelli
Maurice Chevalier, Leslie Caron, Louis Jourdan, Eva Gabor, Hermione Gingold
(Started Aug. 1)

"CRY TERROR"
Prod.-Dir.—Andrew L. Stone
James Mason, Inger Stevens, Rod Steiger, Angie Dickinson
(Started Aug. 5)

"BAY OF THE MOON"
Prod.—Milo Frank
Dir.—Jose Ferrer
Jose Ferrer, Gena Rowland
(Started Sept. 9)

PARAMOUNT

Starts, This Year..... 9
This Date, Last Year.....15

"HOUSEBOAT"
Prod.—Jack Rose
Dir.—Mel Shavelson
Cary Grant, Sophia Loren, Mimi Gibson, Charles Herbert, Paul Petersen, Harry Guardino
(Started Aug. 12)

"THE MATCHMAKER"
Prod.—Don Hartman
Dir.—Joseph Anthony
Shirley Booth, Shirley MacLaine, Anthony Perkins, Paul Ford

20th CENTURY-FOX

Starts, This Year 20
This Date, Last Year.....15

"THE YOUNG LIONS"
(Shooting in France)
Prod.—Al Lichtman
Dir.—Edward Dmytryk
Marlon Brando, Montgomery Clift, Dean Martin, May Britt, Barbara Rush, Tony Randall, Joanne Woodward, Arthur Franz.
(Started June 3)

"FRAULEIN"
Prod.—Walter Reisch
Dir.—Henry Koster
Mel Ferrer, Dana Wynter
(Started Aug. 12)

"SOUTH PACIFIC"
Prod.—Buddy Adler
Dir.—Joshua Logan
Rossano Brazzi, Mitzi Gaynor, John Kerr, Ray Walston, Juanita Hall, France Nuyen, Russ Brown, Ken Clark, Floyd Simmons
(Started Aug. 12)

"OUR LOVE"
Prod.—Charles Brackett
Dir.—Jean Negulesco
Robert Stack, Lauren Bacall
(Started Aug. 21)

UNIVERSAL

Starts, This Year 24
This Date, Last Year.....23

"ONCE UPON A HORSE"
Prod.-Dir.—Hal Kanter
Dan Rowan, Dick Martin, Martha Hyer, Leif Erickson, Nita Talbot, James Gleason, Ingrid Goude, Paul Anderson
(Started Aug. 5)

"HEMP BROWN"
Prod.—Gordon Kay
Dir.—Richard Carlson
Rory Calhoun, Beverly Garland, John Larch
(Started Aug. 9)

"HOW LONELY THE NIGHT"
Prod.—Gordon Kay
Dir.—Harry Keller
Richard Egan, Julie London
(Started Aug. 12)

"TEACH ME HOW TO CRY"
Prod.—Ross Hunter
Dir.—Helmut Kautner
John Saxon, Sandra Dee, Teresa Wright, Margaret Lindsay, Virginia Grey
(Started Aug. 26)

"THERE'S A TIME TO LOVE"
(Shooting in Germany)
Prod.—Robert Arthur
Dir.—Douglas Sirk
John Gavin, Liza Pulver, Ann Harding, Erich Maria Remarque, Keenan Wynn, Don DeFore
(Started Aug. 30)

"MIDDLE OF THE STREET"
Prod.—Howard Pine
Dir.—Jesse Hibbs
Audie Murphy, Gia Scala, Joanna Moore
(Started Aug. 29)

WARNER BROS.

Starts, This Year 13
This Date, Last Year..... 8

"THE OLD MAN AND THE SEA"
Prod.—Leland Hayward
Dir.—John Sturges
Spencer Tracy
(Resumed Shooting)

"MARJORIE MORNINGSTAR"
Prod.—Milton Sperling
Dir.—Irving Rapper
Gene Kelly, Natalie Wood, Claire Trevor, Ed Wynn, Carolyn Jones, Marty Milner
(Started Aug. 20)

INDEPENDENT

Starts, This Year 99
This Date, Last Year.....63

"THE VIKINGS"
Prod.—Jerry Bresler
Dir.—Richard Fleischer
Kirk Douglas, Tony Curtis, Ernest Borgnine, Janet Leigh, James Donald, Alexander Knox, Per Buckol, Dandy Nichols, Eileen Way
(Started June 20)

"THE PUZZLE"
(James O. Radford-Anglo-Amalgamated Films)
(Shooting in England)
Exec. Prod.—Ludwig H. Gerber
Prod.—Nat Cohen
Lex Barker, Carole Mathews
(Started July 22)

"THE BIG COUNTRY"
(For UA Release)
Prods.—Gregory Peck, William Wyler
Dir.—William Wyler
Gregory Peck, Jean Simmons, Carroll Baker, Burl Ives, Charles Bickford, Chuck Connors, Charlton Heston
(Started July 30)

"THE YOUNG LAND"
Prod.—Patrick Ford
Dir.—Lowell Farrell
(C. V. Whitney For Buena Vista)
Patrick Wayne, Dennis Hopper, Dan O'Herlihy, Ken Curtis, Roberto de la Madrid, Pedro Gonzales - Gonzales, Cliff Ketchum, Miguel Comacho, Marie Artegas, Cliff Lyons, Eddie Sweeney, Tom Tiner, Carlos Romero, Charles Heard, Chuck Hayward, Terry Wilcox, Frank McGrath, Jack Carey, Wesley Fuller, Bill Williams
(Started Aug. 5)

"STRANGE HOLD"
(Amalgamated Prod.)
Prod.—John Croydon
Dir.—Robert Day
Boris Karloff, Elizabeth Allan, Jean Kent, Anthony Dawson, Vera Day
(Started Aug. 6)

"KILLER'S CAGE"
Prod.-Dir.—Mel Welles
Terry Becker, Victoria King, Bruno Vesota, Michael DeCarlo, Ed Nelson, Gary Judis, Hy Anzel
(Started Aug. 12)

"TIME IS A MEMORY"
(Batjac Est.)
(UA Release)
Prod.-Dir.—Frank Borzage
Victor Mature, Lili Hwa, Rob Mathias, Elaine Davis, Stuart Whitman, Donald Barry, Ann Paige
(Started Aug. 15)

"GIRL ON THE HIGHWAY"
Prod.-Dir.—Ronnie Ashcroft
Robert Armstrong, Kathy Marlowe, Robert Clarke, Scott Douglas, Patti Gallagher, Clem Bevens, Sarah Padden
(Started Sept. 5)

"THUNDER ROAD"
Dir.—Arthur Ripey
Robert Mitchum, Gene Barry, Jacques Aubuchon, Keely Smith, Sandra Knight, Randall "Randy" Sparks, Jim Mitchum, Trevor Bardett
(Started Sept. 3)

"BLOOD OF DRACULA"
(AIP)
Prod.—Herman Cohen
Dir.—Herbet L. Strock
Sandra Harrison
(Started Sept. 9)

"AMBUSH AT CIMARRON PASS"
(For 20th Fox)
Prod.—Herbert Menrelsohn
Dir.—Jodie Copelan
Scott Brady, Margia Dean, Frank Gerstle, Clint Eastwood, Keith Richards, Irving Bacon, Dirk London, Bayles Barron, William Vaughan, Ken Mayer
(Started Sept. 9)

"KINGS GO FORTH"
(For UA Release)
(Shooting in France)
Prod.—Frank Ross
Dir.—Delmer Daves
Frank Sinatra, Tony Curtis, Natalie Wood
(Started Sept. 1)

Entertainment

...that spells Boxoffice!

Entertainment

entertainment!

entertainment!

entertain

WATCH FOR IT in...
CLEVELAND—Loew's State
DENVER—Paramount
WASHINGTON—Loew's
BUFFALO—Shea's Buffalo
DETROIT—Michigan Theatre

JANE RUSSELL

KEENAN WYNN

RALPH MEEKER

the fuzzy pink nightgown

FRED CLARK

ADOLPHE MENJOU

YOU'VE SEEN EVERYTHING WHEN YOU SEE it!...

THRU UA

Film Reviews

Continued from page 6

Campbell's Kingdom

Bogarde will find a new lease of life so he can happily marry Barbara Murray, the nice girl from the local saloon. Yet tension is maintained. The only snag is a rather too facile finish.

Acting is solid. Bogarde leads his band of adventurers with dash and confidence. Michael Craig impresses as his surveyor-lieutenant. As the heavy, Baker proves that there is no better outdoor villain in British films. Miss Murray handles the unobtrusive romantic angle with charm. James Robertson Justic breezes through lustily as a piratic oil rig operator. Also there are a number of other neat performances, including Mary Merrall and Athene Seyler, as a brace of dear old maiden aunts. Comedy honors are stolen by Sidney James who gives 100% impact as a timid truck driver.

The alleged Rockies were lensed brilliantly in Cortina by Ernest Steward. Director Ralph Thomas wisely resists the temptation to allow his characters to indulge in personal rough stuff. As a result, the threat of coming violence broods throughout and creates a first-class edgy atmosphere.

Film keeps fairly close to the novel but it might have omitted the character of Stanley Baker's slightly crazy henchman, played well by George Murcell. *Rich.*

Satchmo The Great
(DOCUMENTARY)

Excellent documentary about Louis Armstrong with potential for special situations.

United Artists release of Edward R. Murrow-Fred W. Friendly production. Narration, Murrow; editor, Aram Avakian; camera, Charles Mack; drawings, Ben Shahn; sound, Robert Huttenloch. Previewed in N.Y., Sept. 5, '57. Running time, 63 MINS.

"Satchmo the Great" is a swinging, colorful bouquet to America's greatest jazzman and most effective ambassador of good will—Louis Armstrong. Expanded from an Ed Murrow-Fred Friendly "See It Now" CBS videocast of a couple of years ago, this is a valuable documentary record of a standout performer and his extraordinary impact on jazz buffs here and abroad. It may do okay in specialized situations; but, in any case, there's no worry about recouping any heavy production costs on this straightforward documentary.

Most of the first half of this film originally appeared on the "See It Now" shows which covered one of the European tours made by Armstrong & His All-Stars. Here the focus is on Satchmo in Europe, mopping up with his horn and his growling vocals before capacity audiences in every country on the Continent and England.

The closeups of Armstrong at work are first-rate. Satchmo sweating through a trumpet passage or spontaneously jiving it up on planes and railroad cars between dates has been captured in a portrait that is immeasurably sharper in outline on the film screen than it was in the original video picture. Murrow, who handles the narration, is on for one visual bit in which he leads Armstrong to talk about the varieties and meaning of jazz early one morning in a Parisian spot after a jam session with the local Claude Luter dixieland combo. Armstrong, of course, is a natural performer who, even in casual conversation, "blows" some beautiful jive solo passages.

Highlight of this documentary, not shown on video, covers Armstrong's visit to the Gold Coast in Africa, his ancestral birthplace which hailed Satchmo as a national hero. The sequence included several impressive clips of Armstrong being greeted by tribal chieftains and the American jazzman returning the nod by playing for the natives. Armstrong's wife, Lucille, and Velma Middleton, his vocalist, were the heroines of this episode, both joining with the natives for a mass jitterbug hoofing display. At one of his evening concerts in the Gold Coast, Armstrong is shown in his best form, delivering one of the most touching tunes in his repertory, "Black and Blue," a number cued to the theme of racial discrimination and one which must have had special meaning for this audience, including the country's Prime Minister.

Documentary's windup scene, also not shown on video, is set in New York's Lewisohn Stadium where, together with Leonard Bernstein conducting the N. Y. Philharmonic, Armstrong and his crew performed "St. Louis Blues." Sequence is heightened by some good shots of W. C. Handy, blind composer of the tune, who was in the audience that night, and a final kudosing of Armstrong by Bernstein who tagged the jazz man "a dedicated artist."

Members of Armstrong's combo in this documentary are Edmund Hall on clarinet; Trummy Young on trombone; Arvell Shaw and Jack Lesberg on bass at different times; Billy Kyle on piano and Barrett Deems on drums. Deems and Lesberg are white and nobody in the Gold Coast Negro republic objected to Satchmo's desegregation policy towards whites.

Large line drawings by Ben Shahn, in a jazzy artistic style, illustrate some of Armstrong's early days in New Orleans. Murrow handles his narration with his usual skill. *Herm.*

The Hired Gun
(C'SCOPE)

Regulation western with Rory Calhoun and Anne Francis draw to spark chances in oater field.

Hollywood, Sept. 6.

Metro releaseof Rory Calhoun-Victor M. Orsatti production. Stars Calhoun, Anne Francis; features Vince Edwards, John Litel, Robert Burton, Guinn Williams, Chuck Connors, Salvadore Baguez, Regis Parton. Directed by Ray Nazarro. Screenplay, David Land, Buckley Angell, based on story by Angell; camera, Harold J. Marzorati; editor, Frank Santillo; music, Albert Glasser. Previewed Sept. 4, '57. Running time, 63 MINS.

Gil McCord	Rory Calhoun
Ellen Beldon	Anne Francis
Kell Beldon	Vince Edwards
Mace Beldon	John Litel
Judd Farrow	Chuck Connors
Nathan Conroy	Robert Burton
Domingo Ortega	Salvadore Baquez
Elby Kirby	Guinn Williams
Clint	Regis Parton

Hiring of a gunman to kidnap and return to Texas a femme convicted of murdering her husband springboards the plot of this Rory Calhoun-Victor M. Orsatti indie made for Metro release. Film is a regulations western, with somewhat short running time, which should do okay in oater field with star names of Calhoun and Anne Francis to spark it.

The David Lang-Buckley Angell screenplay is moderately interesting as it follows Calhoun on his assignment. Gun is hired by dead man's father, a wealthy Texan, after legal attempts have failed to extradite Miss Francis from New Mexico, where she returns to her father's ranch following her escape from jail a few hours before she is to hang. Enroute back to the hangman, however, femme is able to convince Calhoun that she is innocent of the murder charge, and he's able to prove that it was murdered man's brother who committed the crime.

Ray Nazarro inserts plenty of sinews in his direction and under his helming the characters emerge first class. Calhoun delivers strongly, and Miss Francis has considerably more to do than the average western heroine, acquitting herself nicely. John Litel is properly domineering as the father who has tried to hang his daughter-in-law, Vince Edwards is capable as the real murderer and Guinn Williams is in as key figure who helps Calhoun free Miss Francis. Salvadore Baguez is well cast as a Mexican friend of Calhoun.

Harold J. Marzorati's photography lends pictorial interest and Albert Glassner's music score goes with the mood. Frank Santillo's editing also is an asset. *Whit.*

Escapade in Japan
(TECHNIRAMA-COLOR)

Heartwarming story of two small boys roving in Japan; particular appeal for family market.

Hollywood, Sept. 6.

Universal release of Arthur Lubin production. Stars Teresa Wright, Cameron Mitchell; costars Jon Provost, Roger Nakagawa; features Philip Ober, Kuniko Miyake. Directed by Lubin. Screenplay, Winston Miller; camera (Technicolor), William Snyder; editor, Otto Ludwig; music, Max Steiner. Previewed Aug. 28, '57. Running time, 90 MINS.

Mary Saunders	Teresa Wright
Dick Saunders	Cameron Mitchell
Tony Saunders	Jon Provost
Hiko	Roger Nakagawa
Lt. Colonel Hargrave	Philip Ober
Michiko	Kuniko Miyake
Kei Tanaka	Susumu Fujita
Captain Hibino	Katuhiro Haida
Mr. Fushimi	Tatsuo Saito
Dekko-San	Hideko Koshikawa
Chief of Kyoto Police	Ureo Egawa
Farmer	Frank Tokunaga
Farmer's Wife	Ayako Hidaka

"Escaped in Japan" is a charming and warmly human story of two small boys—one American and one Nipponese—who race through Japan under the delusion that the police are after them. Film might easily become a sleaner. Properly exploited and with the word-of-mouth bally it's sure to receive, chance are good for a satisfactory payoff, particularly in the family trade.

Arthur Lubin produced and directed pic entirely in Japan, making the most of the beautiful backgrounds afforded in the country-side, in small towns and in such cities as Kyoto, Takyo and Nara. All this is caught up for splendid pictorial effect by the Technirama process, Technicolor tones lending enchantment to the exotic locations which benefit unfoldment of narrative.

The Winston Miller screenplay creates a happy mood in following the adventures of the two frightened youngsters. On a flight from Manila to join his diplomat parents in Tokyo, six-year-old American's plane crashes at sea, and he's rescued by Jap boy's fisherman family. When small Jap overhears his mother mention the police, he thinks it's to arrest the American, and they light out together, the Jap offering to guide his new friend to his parents in Tokyo. Instead of the journey being only a few hours, as lads think, it stretches out to days, while a gigantic search in which both Jap police and U. S. Air Force participate swirls around them. They're finally rounded up atop the five-storied pagoda in Nara, second largest in Japan.

Jon Provost scores brightly as the little American and Roger Nakagawa rivals him in interest as they make their way to their destination, during which they ride freight trains, school buses, spend the night in a geisha house and are entertained by the geishas with a show all their own.

Teresa Wright and Cameron Mitchell portray the American parents, but have little to do other than act worried. As the Japanese parents, Kuniko Mitake and Susumu Jujita are excellent. Philip Ober rates okay as the Air Force colonel in charge of the boys' search and Henry Okawa handles himself well as a police officer.

Photography by William Snyder is particularly outstanding, and art direction by George W. Davis and Walter Holscher is tops. Max Steiner's music score is distinctive and Otto Ludwig's editing expert. *Whit.*

Woman in Dressing Gown

"Woman in a Dressing Gown," British import which opens tomorrow (Thurs.) at the Victoria Theatre, N. Y., was reviewed by VARIETY at the Berlin Film Festival in the issue of July 24, '57. "It's a picture," *Myro* observed, "with obvious b.o. potentials and distinctly geared to capture femme support."

Story of a woman who's on the brink of losing her husband to a younger and more attractive girl proves a tailor-made vehicle for Yvonne Mitchell. "The uncanny depth of her portrayal of the wife," critic wrote, "lifts the yarn from a conventional rut and gives it a classy stature, which will reap returns when it goes the rounds." Warners is releasing the Godwin-Willis-Lee Thompson production in the U. S.

Black Patch

Attempt at psychological western, emerges an elongated mood piece, told at creeping pace.

Hollywood, Sept. 3.

Warner Bros. release of a George Montgomery production. Stars Montgomery; features Diane Brewster, Tom Pittman, Leo Gordon, Sebastian Cabot, House Peters Jr. Producer-director, Allen H. Miner. Screenplay, Leo Gordon; camera, Edward Colman; editor, Jerry Young; art director, Nicolai Remisoff; music, Jerry Goldsmith. Previewed at Wiltern Theatre, L.A., Aug. 13, '57. Running time, 82 MINS.

Clay Morgan	George Montgomery
Helen Danner	Diane Brewster
Flytrap	Tom Pittman
Hank Danner	Leo Gordon
Holman	House Peters Jr.
Kitty	Lynn Chartwright
Pedoline	George Trevino
Harper	Peter Brocco
Maxton	Ted Jacques
Peter	Strother Martin
Judge Parnell	Gil Rankin
Frenchy De Vere	Sebastian Cabot
Drummer	Stanley Adams
Colonel	John O'Malley

The intent of this picture is praiseworthy; the execution not nearly so. Obviously, "Black Patch" was supposed to break new trails in the field of the psychological western. What emerges is an elongated mood piece, so slowly related that it abruptly ends in a resounding whimper.

Tale by Leo Gordon (who also acts in pic) presents George Montgomery as a tough cowtown marshal (title comes from patch over one eye, result of Civil War wound). Into town comes his pre-war buddy Gordon, and his ex-g.f.,

(Continued on page 27)

Foreign Capsule Reviews

La Ciudad De Los Ninos (Boys' Town) (MEXICAN - COLOR). Cinematografica Filmes S. A. production. Stars Arturo de Cordova. Marga Lopez features Sara Garcia, Carlos Rivas, Eduardo Fajardo, Oscar Pulido. Directed by Gilberto Martinez Solares. Screenplay, Julio Alejandro; camera, Agustin Martinez Solares (Eastmancolor). At San Sebastian Film Fest. Running time, 102 MINS.

A creditable Mexican pic patterned after the Spencer Tracy opus, with a fine de Cordova performance and impressive juve thesping, "Ciudad" suffers mainly from a weighted religious slant.

Story line also fails at times to measure up to performances and technical assists. But the building of boys' town, and later the menace to it from juve dissidence, places this on solid ground. Patient understanding and humanity of Padre Farias (de Cordova) in his handling of outcast youth lends genuine dignity to this Mexican production.

Eastmancolor with kids and landscape is topflight. Mexican comic Oscar Pulido ably adds relief when pic seems about to hit skids. Technically above average in all departments, "Ciudad" should bring returns in all markets despite the heavy religioso message. *Werb.*

El Abuelo Automovil (Model T or The Grandfather Automobile) (CZECHO). Ceskoslovensky Film production. Stars Ludek Munzar, Ginette Pigeon, Raymond Bussieres, Radovan Lukavsky, Josef Hlinomaz. Directed by Alfred Radok. Screenplay, Adolf Branold; music, J. F. Fischer. At San Sebastian Fest. Running time, 94 MINS.

Fanciful Czeck entry is loaded with comedy, screen poetry, interesting documentation and pre-atom nostalgia to make it a definite art house candidate in the U. S. Pic opens on the runway of an airfield where a plane mechanic and an air hostess sit fingering an album of old photos. In this case the debut of the 20th century when motorcycles and cars were first being tried out starts off the plot.

Director Radok deftly weaves a simple story of a Czech mechanic's love for the daughter of a French mechanic into a documentary pattern of bygone motor races. Raymond Bussieres's comedy is somewhat like a Buster Keaton's. Ginette Pigeon has a lot of what makes French girls distinctively attractive. Czechs also help give this original tale its full measure of sentiment. *Werb.*

Pasos (Footsteps) (SPAIN). Rabida-Valencia Films production. Stars Lisa Rosales, Alfredo Mayo; costars Marion Mitchell, Adriano Dominguez with Andres Mejuto in Spain. Directed by Clemente Pamplona. Screenplay, Clemente Pamplona, Federico Muela and Jesus Vasallo from Pamplona's story. Music, Salvador Ruiz de Luna; camera, Cesar Fraile. At San Sebastian Fest. Running time, 84 MINS.

Unrelieved monotony of a very slow-moving, implausible psychological drama dooms screenwriter Pamplona's first effort as a director.

Estebán (Andres Mejuto) is hurt in an auto accident and hospitalized, after quarreling with his wife, Lina Rosales. Returning home mute, he suspects Ana's infidelity. He endlessly trails his spouse for evidence with intent to kill. He finally does, but she's the wrong woman.

Cesar Fraile's off-key lighting is effective. Mejuto is good in an impossible role while writer-director Pamplona strains to hang psycho effects on a skeleton tale. Music score jars. Not for export. *Werb.*

Heroes Del Aire (Air Heros) (SPAIN-COLOR). Arturo Gonzales production. Stars Lina Rosales, Alfredo Mayo, Maria Piazzal, Julio Nunes, Tomas Blanco. Directed by Ramon Torrado. Story and screenplay, H. S. Valdes; camera, Ricardo Torres (Eastmancolor); music, Emilio Lemberg. At San Sebastian Fest. Running time, 95 MINS.

Average Spanish film fare reveals tempo, humor and youthful exuberance in early sequences. Then the plot bogs down and pic drags.

An air rescue plane crashes at Madrid's Barajas Airport and flashback to the civil war unfolds the pilot's story. Loaded with medals at the war's end, Alfredo Mayo weds the sister of a pal in the air force. Faced with scandal, he drops off a rope ladder in mid-air onto a civilian plane in distress to save the passengers.

Dramatic finale prompted giggles instead of bated breath. Okay cast and average technical credits but has weak miniatures and special effects. Italy's Maria Piazzal is the air hostess. For local nabes and provinces and possibly fair returns in some Latin American locations. *Werb.*

Prolog (Prologue) (RUSSIAN; COLOR). Mosfilm production and release. With N. Plotnikov, N. Patuchova, P. Kadocjnikov. Directed by Edm Dzigan. Screenplay, A. Shtein; camera (Sovcolor), V. Pavlov, B. Petrof; editor, D. Stolyarska; music, N. Kryukov. At Karlovy Vary Film Fest. Running time, 100 MINS.

This is a sort of tableau-like pamphlet of romanticized revolutionary literature, which makes it unlikely for the U.S. It is worthy as a record of some new Soviet film trends. De-Stalinization had led to greater emphasis on the early revolutionary days, with Lenin played up. This has created a standardized film somewhat like the U.S. western. The good and bad guys are drawn unmistakably, giving a chance to work in fights, adventures, massacres; great names, etc.

Pic is neatly mounted with a fine use of a Soviet anamarphoscope process and stereophonic sound. It is a series of anecdotes rather than a story. Acting is in the heady, poster manner. Technical credits are fine. *Mosk.*

Urok Istorii (In Face of the World) (BULGARIAN-RUSSIAN; COLOR). Bulgarofilm production and release. With S. Avov, S. Arnaud, J. Toney, V. Line. Written and directed by Lev Arnstam. Camera (Sovcolor), A. Shelenkov, Chen Yu-Lan; editor, Kara-Karayev. At Karlovy Vary Fest. Running time, 90 MINS.

Film is an academic recounting of the purge trials of some Communists after the Nazis set the Reichstag Fire in 1934. It mainly concerns the Bulgar Communist Dimitrov who contounded the Nazis in his brilliant defense of himself. Film is staid but still spins an interesting tale bolstered by expert color, art work and tableau-like staging.

Acting is in the grandoise manner, but manages to create character. Nazis are drawn without too much caricature. In sort, this is a propagandist but interesting historical film limited in America except for a few small spots Direction has a fine flair for mob scenes and technical credits tops. Russians again demonstrate they can get their quality into pix no matter where they are made. *Mosk.*

La Nonna Sabella (Grandma Sabella) (ITALIAN). Titanus production. Stars Tina Pica, Peppino De Filippo, Sylva Koschina, Renato Salvatore, Paolo Stoppa, Dolores Palumbo. Directed by Dino Risi. Screenplay, Pasquale Festa Campanile, Massimo Franciosa, Ettore Giannini, Dino Risi; camera, Leonida Barlozzetti. At San Sebastian Fest. Running time, 90 MINS.

Strong casting helps pull a none too sturdy script into a palatable comedy pic. Youthful film director Dino Risi again sagely avoids stars for seasoned thesps and promising newcomers in this low-budgeter. Okay for Italian language houses in U. S.

A maverick provincial octogenarian attempts to arrange her city-wise grandson's marriage to a fat dowry. Sympatico youngster (Renato Salvatore) spoils grandma's plans, weds the childhood friend Lucie (Sylvia Koschina).

Risi employs stock-in-trade farce, but succeeds in timing situations for solid laughs, aided by an uniformly excellent cast. Young lovers Sylva Koschina and Renato Salvatore have looks and screen stance. De Filippo, Tina Pica and Paolo Stoppa are firstrate. Music is bright and technical credits okay. This won the Golden Seashell at the festival. *Werb.*

Das Dritte Geschlecht (The Third Sex) (GERMAN). Constantin release of Arca production. Stars Paula Wessely, Paul Dahlke; features Ingrid Stenn, Hans Nielsen, Paul Esser, Friedrich Joloff, Hilde Koerber, Christian Wolf. Directed by Veit Harlan. Screenplay, Felix Lutzkendorf, based on a true story; camera, Kurt Grigoleit; music, Erwin Halletz. Previewed at Arca Studios, Berlin. Running time, 102 MINS.

German postwar films centering around daring themes mostly have been financial flops and/or artistical failures. This is in the latter category, dealing largely with homosexuality, and a remarkable exception. Unlike most other Teutonic problem pix, "Third Sex" has been treated with considerable tact and taste. Commercially prospects, this appears rather doubtful. Also foreign prospects appear dubious in view of the fact that many countries consider the homo theme on the screen taboo. Others will probably demand strong cuts. (However, this pic already has been sold to a number of countries).

Screenplay centers around a well-reputed family whose 18-year-old son feels attracted to homosexual circles. In order to save her son from these surroundings, his mother makes the housemaid the proposition to win the boy for herself. The plan works but one of

(Continued on page 27)

Film Reviews

Continued from page 29

Black Patch

Diane Brewster, now married. But Gordon turns out to be a bank robber, so Montgomery claps him in jail.

Villainous saloon keeper Sebastian Cabot and bully-boy assistant House Peters Jr. set a jailbreak for half Gordon's loot, but kill Gordon in the process. However, marshal finds and conceals other half. Tom Pittman, youthful butt of town's cruel jokes, first inherits Gordon's guns and turns into a superfast gunfighter, then inexplicably moves into arms of bereaved Miss Brewster. Egged on by Cabot and Peters, and eventually renounced by Miss Brewster, Pittman takes on the marshal. But incredible ending has Miss Brewster conveniently discover the Cabot plotting, just in time to get the scripter out of a bad plotting hole.

As producer-director, a double blame must fall on Allen H. Miner for allowing a weak script and for the creeping pace with which he mounted it.

This isn't one of Montgomery's better outings, and he lacks conviction as the marshal. As the gun-crazy youth, Pittman makes a strong impression with a sensative portrayal. Miss Brewster, hampered by fuzzy writing, nevertheless comes out okay. So does Gordon, and in lesser roles, Cabot and Peters are noteworthy.

Cameraman Edward Colman is a graduate of the "Dragnet" school of production and his work bears the trademark, somewhat modified, of the teleseries. However, his extreme low-key lensing in black-and-white, especially in interiors, quickly wears out its welcome. Authentic settings of art director Nicolai Remisoff is a definite plus in mood-setting. Too bad the script doesn't match. *Kove.*

Seven Thunders
(BRITISH)

Implausible, but tense, wartime thriller building up to smash race-against-time climax. Steady b.o. prospect.

London, Sept. 5.

Rank presentation and release produced by Daniel M. Angel. Directed by Hugo Fregonese. Stars Stephen Boyd, James Robertson Justice, Kathleen Harrison, Tony Wright. Screenplay, John Baines; editor, John Shirley; camera, John Wilkie Cooper; music, Anthony Hopkins. At Odeon, Leicester Square, London, Sept. 4, '57. Running time, 100 MINS.

Dave	Stephen Boyd
Dr. Marlout	James Robertson Justice
Jim	Tony Wright
Lise	Anna Gaylor
Madame Abou	Kathleen Harrison
Emile Blanchard	Eugene Deckers
Therese Blanchard	Rosalie Crutchley
Madame Parfait	Katherine Kath
Eric Triebel	James Kenney
Colonel Trautman	Anton Diffring
Schlip	Martin Miller
Bourdin	George Coulouris
Salvatore	Marcel Pagliero
Major Grautner	Carl Duering
Abou	Edric Connor
Umschlag	Denis Shaw
Von Kronits	Gerard Heinz
Clco Piro	Jacqua Cey
Dede	Andrea Malandrino
Renee	June Cowell
Priest	Peter Augustine

Wartime Marseille, with Nazi occupation, is the setting for this competent thriller. Despite some loose ends and improbabilities it adds up to sound entertainment with a strong climax that will have patrons eagerly urging on the heroes to safety. "Seven Thunders" suggests solid home-market business, but neither the wartime setting in Europe nor the strong but far from starry cast are likely to excite U. S. patrons overmuch.

It does one useful thing for British films by introducing a refreshing newcomer, 24-year-old Anna Gaylor. This French girl, making a noteworthy bow in British pix, has a piquancy, neat sense of comedy and touch of pathos that make her a standout from some of the pleasant but uninspiring youngsters.

Rupert Croft-Cooke's novel (screenplay by John Baines) involves two husky British prisoners-of-war, Stephen Boyd and Tony Wright, smuggled from Italy into Marseille in 1943. They are befriended by Anna Gaylor, a wartime orphan waif with a winning way and a keen sense of self-preservation. Romance flowers between Boyd and Mlle. Gaylor while the POWs sweat it out in a Marseille slum awaiting the next steps of their escape to be arranged by the patriots.

Credulity is strained by the way Boyd, so obviously British, wanders hand-in-hand with Mlle. Gaylor in the Marseille streets despite the constant threat of the Nazis. Meanwhile, a suave doctor has built up a neat racket by posing as the head of an escape organization. James Robertson Justice welcomes the characters who wish to get out of Marseille with speed, dopes them with brandy, lifts their bankrolls and disposes of them in a quick-lime-flooded cellar.

When the two soldiers come up against the villain it leads to a standup fight, fists and guns, and a nightmare escape when Old Marseille is blown up by the exasperated Nazis. This is nothing but sheer thick-ear hokum but it keeps the suspense rattling along till the fadeout.

Apart from Anna Gaylor's fascinating debut, Stephen Boyd and Tony Wright are appropriately tough and stiff-upper-lipped and James Robertson Justice is a benign crook. Eugene Deckers acts as Justice's unwitting catspaw and is the most satisfactorily Continental of the assorted male Frenchmen and Nazis. Comedy relief is provided by Kathleen Harrison, as a Cockney who has been living in Marseille for 20 years without any apparently sound reason. Miss Harrison gives the performance that has been garnering the yocks in British films for many years. There is also a robust performance by Denis Shaw as a fat, lecherous slob of a Nazi soldier.

Hugo Fregonese directs without frills and has brought off the evacuation before the blowing-up with care and good effect. The atmosphere of the seedy section of Marseille has been captured with great imagination by Arthur Lawson's artwork and the lensing of John Wilkie Cooper. Latter is particularly effective when Marseille is collapsing all round the trapped heroes and heroine.

"Seven Thunder" never attempts to be more than 100 minutes of straight adventure. It comes off well because it never attempts to take itself more seriously. *Rich.*

Foreign Reviews

Continued from page 29

the queers get even, with the mother.

Harlan's direction is frank, realistic and generally swift moving. He also deserves praise for the adroit handling of the players. For authentic atmosphere, he shot some sequences in Berlin's queer hangouts. Paul Dahlke and Paula Wessely portray the worried parents okay. An outstanding performance is turned in by Ingrid Stenn as the housemaid. Siegfried Wolff, new to the screen, is the boy who nearly goes homo. Hans Schumm, also a newcomer, is convincing as a sensitive lad. A strong plus about this pic is the score by Erwin Halletz. Lensing and other technical credits are okay. *Hans.*

Stevnemoete Met Glemte Ar (Rendezvous With Forgotten Years) (NORWEGIAN.) Fotorama production (Oslo). Stars Mona Hofland, Espen Skjoenberg, Henki Kolstad, Ingar-Marie Andersen, Jon Lennart Mjoen, Pal Bucher Skjoenberg. Directed by Jon Lennart Mjoen. Screenplay, Bjoern Bergh-Pedersen. Olav Dalgard after Sigurd Hoel's novel; camera, Gunnar Syvertsen; music, Bjoern Woll. At Berlin Film Fest. Running time, 89 MINS.

Norway's contribution to the Berlin junket turned out to be a big disappointment. There's nothing special about this production which centers around an old-hat plot of love and resistance plus passion and intrigue. Hope for something truly Norwegian, are sadly lacking since this is only a rather weak imitation of a mediocre Middle-European production.

Mona Hofland shows ability as the devilish woman. Same goes for some others, but it's not enough to make this film entertaining. *Hans.*

Tizoc (COLOR - C'SCOPE) (MEXICAN). Matouk Films S. A. production. Stars Pedro Infante, Maria Felix, Andres Soler, Carlos Orellano, Miguel Arenas. Directed by Ismael Rodriguez. Screenplay, I. Rodriguez, M. Ojeda and R. Parada Leon; camera, (Fathecolor), Alex Phillips; music, Raul Lavista. At Berlin Film Fest. Running time, 98 MINS.

Mexico has often come along with very remarkable films. This one can't be called a top production. But it has a number of very positive assets. The (Pathe) color photography is breathtakingly beautiful at times and there is also a strong plus in the acting of the late Pedro Infante who portrays the title role.

It's the tale of an Indian and his passionate love for a white girl. Latter gets killed at the end while he commits suicide. The film's folkloristic ingredients are extremely interesting. In all, "Tizoc" is a production which will be remembered for a while. *Hans.*

O Sobrado (The Besieged House) (BRAZILIAN). Vera Cruz production and release. With Lia De Aguilar, Barbara Fazio, Marcia Real, Fernando Baleroni. Directed by Walter Durst, Gabus Mendes. Screenplay, Durst; camera, Chico Fowle; editor, Luis Paes. At Karlovy Vary Fest. Running time, 110 MINS.

Turn-of-century setting has a house beseiged by a group of revolutionaries in a small town. Though the insurgent reasons are unclear, pic has a deftly-detailed rendering of the siege and its effect on the people in the house where a group of dramas unfold until defeat of the rebels leads to freeing of the housebound group. Colorful, knowing direction makes for many dramatic scenes. This looks like a neat entry for the U.S. Latino circuits but lacks the clarity and feeling for arty spots. Lensing is excellent and acting fine. *Mosk.*

Typhoon No. 13 (JAPANESE). Yamamoto-Madoka production and release. With Keiji Sada, Kenji Sugawara, Shuji Sano, Hitomi Nozoe. Directed by Satsu Yamamoto. Screenplay, Toshio Yazumi, Yusaku Yamagata; camera, Minoru Maeda; editor, Shigetoh Yasue. At Karlovy Vary Fest. Running time, 110 MINS.

This is a Japanese satire on municipal corruption. A group of shady politicians want to make money after a typhoon by claiming the sc hoolhouse has been destroyed and then cashing in on building a new one. Complications have a weak schoolteacher who finally finds the strength to speak out. Though sprightly at times and reminiscent of pre-war American comedies, this vacillates between situation comedy and social comment without adequately blending the two. It is neatly acted and mounted but looks chancey, at language spots. *Mosk.*

best, for the U. S., except for some

British Nurse

Continued from page 4

ican production going at their studios. In fact, says the Americans, the system serves to bring dollars into Britain.

Current pact calls for a $17,000,000 basic remittance. In addition, the Americans participate in the Eady plan and they get remittance bonuses for purchasing British pix for U. S. release and for making films in Britain. There have been occasions when the American companies have had to borrow some pounds in order to meet their annual $17,000,000 quota.

U. S. execs are naturally hesitant to comment and to "put ideas into the heads of the British." At the same time, the drop in Britain's dollar reserves during August—from $2,367,000,000 to $2,142,000,000 within a single month—has not gone unnoticed on either side of the Atlantic. Feeling generally is that the British probably won't want to monkey with the current arrangement at this time since it contains certain definite advantages to them, and they have learned to count on U. S. filming activity in London.

Skiatron

Continued from page 5

are to be borne entirely by Fox, who plans to wire up Los Angeles, San Diego and other spots and has had to guarantee millions to the Giants and Dodger baseball clubs to get their games for his system. Fox also has had discussions with the Milwaukee Braves and, in New York, with the Yankees.

Approval of the stock transfer to Skiatron appears to be a foregone conclusion and would be voted on the very eve of an expected decision by the Federal Communications Commission to authorize experimental over-the-air toll-telecasts in New York, Chicago and Los Angeles. Skiatron stands ready to go ahead in Gotham, where air transmission appears to be the only practical solution. FCC move could advance the Skiatron stock sharply.

Skiatron-TV purchase of Skiatron stock would bring $1,250,000 into the Skiatron treasury. Stock be issued out of treasury and would increase to 1,750,000 the number of shares authorized.

Vogel & Co. Catching Breath

Continued from page 3

to continued negotiations with the principals involved."

The Loew's proxy said he had been advised by special counsel Louis Nizer that all proxies turned in for the Sept. 12 meeting will be valid for the Oct. 15 session.

Although the decision of Chancellor Collins J. Seitz in the Delaware Court of Chancery represented somewhat of a setback for Vogel and his management team, the company and its supporters continue to be optimistic and feel that Vogel and the management group will receive the support of an overwhelming majority of the stockholders at the Oct. 15 session. Seitz ordered that the Sept. 12 meeting be held, but that no business be transacted and that it immediately be adjourned. He based his ruling on the complexity of the case, and in granting the motion for the delay made by Joseph Tomlinson, noted that he needed more time to study the charges and counter charges made by the opposing groups.

Would Cancel Meet

The Tomlinson forces are pressing for a complete cancellation of the special stockholders' session, but supporters of Vogel, basing their comments on Seitz's remarks, are confident that he will leave the final resolution of the Loew's controversy in the hands of the shareholders. Supporters of Vogel were heartened by Seitz's observation that the company had an executive committee that could carry on the affairs of the company in the interim. The exec committee, as now constituted, consists of Vogel and George L. Killion, a director who is a staunch Vogel advocate.

The postponement of the special meeting, which makes it impossible for Loew's to have a functioning board of directors until perhaps late October, will have the effect of delaying the issuance of the company's September dividend checks. The directors usually meet about this time to declare the fourth quarterly dividend. However, because of the conflict and division of the board, it appears that no divvy will be declared until after the special Oct. 15 meeting when Loew's hopes a new board will be elected.

See Decision Upheld

The Seitz decision, while a disappointment for Vogel, who is seeking a free hand as soon as possible, is not regarded as a serious setback by attorneys for Loew's. Legalites feel that Vogel came out on top in the crucial question relating to the election of Louis B. Mayer and Sam Briskin to the board at the so-called rump meeting of July 30. Although the Tomlinson forces are appealing Seitz's ruling that Mayer and Briskin were invalidly elected to the board, friends of Vogel are of the opinion that, on the basis of the law involved, the Delaware Supreme Court will uphold the lower court's decision.

Meanwhile, Vogel has notified stockholders this week that the special meeting has been postponed to Oct. 15. The Tomlinson group is continuing to press in the courts for the complete invalidation of the special meeting and for the holding of the stockholders' session in February when the annual meet usually takes place. Even if the Tomlinson faction should succeed in accomplishing this, which most observers doubt, the general feeling is that Vogel would still win out. However, a delay of six months would frustrate the normal operation of the company since it will be impossible to convene a harmonious board of directors to make important decisions. It is therefore considered certain that the Delaware courts will rule that a special meeting be held to resolve the impasse.

The delay until Oct. 15 will not affect the status of the proxies already collected by Vogel. It's understood that these proxies remain legal. However, if a re-solicitation is required, Vogel is prepared to do so.

Tomlinson so far has given no indication of whether he intends to wage a proxy fight. He has not filed with the Securities & Exchange Commission, a step that is legally required if he plans to wage an out-and-out proxy war. Despite the numerous delaying actions and legal maneuvers, reports persist that Tomlinson is continuing to search for a buyer of his 180,000 shares of Loew's stock. Friends of Vogel, who at one time may have been inclined to buy out Tomlinson at the premium rate he is said to be asking, now see no reason to do so, feeling as they do that Vogel has acquired sufficient proxy support to remove Tominson and his associate, Stanley Mayer, from the board at the special stockholders' meeting.

In another development stemming from the complicated battle for control of the Loew's empire, six stockholders, mainly relatives of Tomlinson, obtained the right in N.Y. Supreme Court to become party defendants in the case filed by two Vogel supporters, Jacob Starr and Richard Spreyregen. Purpose of the action of the latter was to enjoin the Tomlinson group from preventing or hindering the presentation of the facts, and issues to the stockholders. They obtained a temporary injunction. Intervention of the Tomlinson supporters, who own 13,600 shares valued at about $250,000, has the effect of providing Tomlinson with a group to present his case in court. When the original action was filed, Tomlinson failed to appear to answer the charges.

Have 'Bayou'

Continued from page 5

viewed by local newspapers and has appeared on radio and tv programs to plug the picture.

Loventhal's campaign to see that the picture gets personal attention has achieved results beyond expectations. The picture has had a saturation premiere in the N.O. territory and has played first-run dates throughout the south. In one first-run southern house, it racked up a $15,000 take.

On the basis of the dates set during the 10 weeks in which "Bayou" has been out in release, the producers are expecting a rental take of between $300,000 to $350,000. The initial $200,000 cost includes not only the actual production activities but print and advertising costs and the distribution fee.

Success of their maiden effort is prompting Fessler and Ripps to try it again. Their followup entry will be "Bonnie Parker," a story of a female Robin Hood of the old west.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"THE PAJAMA GAME"
Starring DORIS DAY
JOHN RAITT • CAROL HANEY
A Warner Bros. Picture in WARNERCOLOR
and SPECTACULAR STAGE PRESENTATION

FOOTBALL FANS

Have you Heard about the ALL NEW

SPORTING DIGEST!

Although this is our 9th Year of Sports Service to the nation—as usual we are first again with the latest innovation in FOOTBALL PREDICTIONS, ANALYSIS and INFORMATION.

THIS YEAR . . . SPORTING DIGEST will have 2 ISSUES EVERY WEEK! An early edition mailed on Tuesday each week gives our expert analysis, facts and figures in addition to our final score predictions for each major intercollegiate game (30 to 40 each week)—plus coverage of all National Football League contests.

On Thursday, we mail our revised or confirmed edition—listing injuries, possible weather, late news on the games, and our top choice contests for the weekend play.. NO OTHER PUBLICATION CAN MAKE THAT STATEMENT.

REMEMBER . . . SPORTING DIGEST not only gives you numbers for final scores—we give our reasons for each choice—there is no guesswork in our predictions.

FREE Facts. Write to us for free information about this Sensational Sportsman's Service—used by TV-Radio Sportscasters. BUT DON'T DELAY. Use Coupon below, or send us a postcard with your name and address. No obligation on your part.

CLIP AND MAIL COUPON TODAY

SPORTING DIGEST, P.O. Box 1319
Grand Central Station, New York 17, N. Y.
Without obligation on my part send me the FREE FACTS
NAME .....
ADDRESS .....
CITY ..... STATE .....

TvB LAUNCHES CAMPAIGN TO PROVE SMART PEOPLE WATCH MEDIUM, TOO

By ART WOODSTONE

Constant bombardment of negative comment over tv's allegedly low program standards and all that talk about tv appealing "mostly to morons," has key medium sources fearful it will hurt video's pocketbook by frightening off potential sponsors.

As a result, a defensive campaign is being undertaken by tv through its promotional outlet, Television Bureau of Advertising. TvB is out to prove that more intelligent people watch tv than their mentally less capable bretren.

This markets one of the first official steps to counteract the talk. Feeling is that it was forced upon the medium because the downbeat remarks, many of them from the competitive print media, have been stepped up in pace as a result of the great increase this season of "bread and butter" shows. To many critics, bread and butter is a euphemism for programming that appeals to the lower levels of U. S. intelligence.

So long as the barbs hurt only the creative personnel, the networks, at any rate, have refrained from dignifying their critics with public retorts.

TvB has begun its campaign in recent speeches and in talks with the press. Organization hold that research data proves "college households can hardly be described as incidental users of television." Bureau is proceeding, partly at least under the assumption that a college degree can be equated with intelligence.

Income Level as Factor

Counterattack has also been based on the income level of viewers. Initially, research evidence of this nature was designed to prove only that tv had rich buying audience. Today, income information is given as an implication by the industry that higher income viewers are better accustomed to culture.

One TvB spokesman said: "The important thing as I see it is that the amount of time spent with television is high for all education and income groups—that rich people are as interested as their less well off brethren, and college households as much as grade school, that in fact we have here the universal medium."

On another occasion TvB staffers and network execs have taken the stand that the consumer press, which is primarily responsible for rapping tv program standards, have much to gain by so undermining the competition. Not only has it affected parts of the trade—the part that pays—but it also has had its bearing on the audience at large.

Hence TvB's program to offset all this is twofold, on the one hand to reach the trade and the other to directly approach tv viewers, some of whom cannot be too happy with their label.

To the trade, TvB recently reported: "U. S. households in which the head had any college training averaged 336 minutes with television (a day), while 'grade

(Continued on page 46)

Obituary

New York viewers this weekend (8) saw their last telecast of the New York Giants tangling with the Brooklyn Dodgers at the Polo Grounds. With the Giants lured away to San Francisco by a stadium and possible toll tv via Skiatron, WPIX, N.Y., no longer will be carrying the Giant schedule next season, depending for their baseball programming on the Yankee telecasts.

Fred Thrower, WPIX's topper, feels at this stage it's too early to tell what programming will be subbed for the Giant games next year.

SAMMY KAYE

Opening Fall Season at Hotel Roosevelt Grill, New York City, on Monday, Sept. 16.
Columbia Records Exclusively.
Latest release "Moonlight Swim" b/w "Mary Lou."

WABD in Bigtime Sponsor Wrapup

New York's WABD, DuMont station, has inked Block Drug to a full-sponsorship pact on the upcoming "Art Ford's Greenwich Village Party" and Ballantine Beer to total ownership of another half-hour, "Fiesta Americana."

Sales, along with others consummated in the last fortnight, give WABD a big Friday night billings break. Other big sale on Fridays was made to American Tobacco and Progresso Foods as skip-week sponsors on the filmed "Big Story." On Mondays, Piels Beer renewed its alternate-week sponsorship of the main bout (10:30-11:15 p.m.) of the Monday fights. Same brewery took on the other week of "Gussie's Corner," the quarter-hour post-fight show hosted by former tennis star Gussie Moran.

Sales success on both Ford and the Latin rhythm shows is expected to hasten WABD's plan to get underway more of the live half-hour packages it recently outlined. There is also expected to be a revamp of its Tuesday live entry, "Entertainment Press Conference."

Ford begins Friday (13) at 10 p.m., and Block takes over as sponsor on Oct. 4. SSC&B made the deal for the drug house. "Fiesta" begins Sept. 20 with Ballantine (out of Esty agency) riding from the start.

Gross package price for the entire half-hour of each show begins at $3,000 a week (time and talent), and in the event that the sponsors ride it out for two-years there are escalator clauses to cover increases in that time.

"Big Story" is programmed at 9:30 Fridays, the same time the filmed show held when it played for years on NBC-TV. As a matter of fact, American Tobacco, the WABD alternate for the half-hour vidfilm, owned it all on the network.

The Progresso and Hit Parade buys were larger on WABD than is reflected in the purchase of just live shows. Each bought half-sponsorship of filmed shows; Progresso of "Sword of Freedom" and the cig house of "Waterfront." And above these sales, WABD, also in the past two weeks, closed spot deals with 14 advertisers.

Honeymoon Over For Boxing on TV, Sez CBS Research

Boxing is no longer a major attraction on television—the honeymoon is over. So claims CBS-TV, the only network without a fight card (it dropped its "Blue Ribbon Bouts" in 1955), basing its belief on a seven-year research span which shows declining ratings and climbing costs-per-thousands for the bouts.

Back in 1950, boxing was television's biggest attraction, with NBC's "Cavalcade of Sports" pulling down a 39-week average-audience Nielsen of 41.3 for the October, '50 to April, '51 span, and CBS' "Blue Ribbon Bouts" hauling in a 33.4 for the same period. By way of contrast, the 1956-1957 season saw the "Cavalcade" winding the season with a 23.0 average-audience level, and ABC's "Wednesday Night Fights" (the erstwhile "Blue Ribbon Bouts") winding with a 17.6 Nielsen and a 29.3% share for the 39 weeks.

In between has been a steady decline that set in for the NBC show immediately and for CBS in 1953. Moreover, CBS maintains, along with the declining audiences has come increased cost-per-thousand levels, with the "Wednesday Night Fights" rising to $3.18 per thousand homes per commercial minute during the March-April period, a 16% increase over the same two months in 1956, when the c-p-t was $2.74. Similarly, NBC's Friday night bouts were up from $2.79 to $3.42, a 23% gain. This in the face

(Continued on page 48)

$10,000,000 Zenith Suit Settlement

Chicago, Sept. 10.

Zenith's $61,000,000 antitrust suit against RCA, General Electric and Western Electric was settled out of court Monday (9) for a reported $10,000,000, claimed to be the biggest in history of any private antitrust litigation. Zenith now also has access to foreign markets, having charged competing companies of conspiring to monopolize them.

Zenith attorney Thomas McConnell said it would be weeks before the paperwork is consummated. Meanwhile trial was set for Sept. 30. Original suit was filed in 1946 against RCA only, and other two were named co-defendants last year.

News of settlement shot up Zenith's stock to around $7 share on the New York Stock Exchange.

Robt. Sarnoff, 2 Bankers Elected to RCA Board

Long - anticipated election of NBC prez Bob Sarnoff to the board of directors of parent RCA took place on Friday (6). Elected along with Sarnoff were Andre Meyer, senior partner of the Lazard Freres & Co. investment banking house, and Paul M. Mazur, partner in Lehman Bros., investment bankers.

Board also voted a quarterly dividend of 25c. per common share, payable Oct. 28 to holders of record on Sept. 20, and an 87½c. per share on the first preferred stock for the fourth quarter, payable Jan. 2 to holders of record on Dec. 9.

CBS-TV Documentary To Depict Evacuation Of City Under Attack

"The Day Called X," a half-hour filmed documentary simulating the mobilization and evacuation of a major U. S. city under an H-Bomb attack, will be telecast on CBS-TV in early December. City used as the subject of the public affairs entry will be Portland, Ore., with CBS producer Harry Rasky already en route to the Coast to set up shooting on the show.

Produced in cooperation with federal, state and city civil defense authorities, the documentary will picture the city's efforts to organize evacuation and relief while under attack. Portland is unique among American cities in that it has a specially constructed underground housing vault designed to house 300 key officials during such an attack. The documentary will picture officials taking over the underground control center and will also show simulated mass evacuation efforts.

TV Network Premieres

(Sept. 11-21)

WEDNESDAY, SEPT. 11

Disneyland (film). Children's ABC, 7:30 to 8:30 p.m., Derby Foods via McCann-Erickson, General Foods via Young & Rubicam, General Mills via Tatham-Laird, Reynolds Metals via Buchanan & Co. and Clinton E. Frank.

The Lucy Reruns (film). Situation comedy, CBS, 7:30 to 8 p.m., Gold Seal Co. via Campbell-Mithun, Sheaffer Pen via Russel M. Seeds.

THURSDAY, SEPT. 12

Tic Tac Dough (color). Quiz, NBC, 7:30 to 8 p.m., Warner-Lambert via Lennen & Newell, RCA via Kenyon & Eckhardt.

Playhouse 90. Drama, CBS, 9:30 to 11 p.m., Bristol-Myers via BBD&O, Marlboro via Leo Burnett, American Gas Assn. via Lennen & Newell, Allstate Insurance via Leo Burnett, Kimberly-Clark via Foote, Cone & Belding.

FRIDAY, SEPT. 13

Saber of London (film). Mystery, NBC, 7:30 to 8 p.m., Sterling Drug via Dancer-Fitzgerald-Sample.

Life of Riley (film). Situation comedy, NBC, 8:30 to 9 p.m., Lever Bros. via BBD&O (alt. wks.).

Person to Person. Interview-remotes, CBS, 10:30 to 11 p.m., Time Inc. via Young & Rubicam, Hamm Brewing via Campbell-Mithun, American Oil was Joseph Katz.

SATURDAY, SEPT. 14

People Are Funny (film). Audience participation. NBC 7:30 to 8 p.m., R. J. Reynolds via Wm. Esty, Toni via North.

Perry Como Show (color). Music-variety, NBC, 8 to 9 p.m., Kimberly-Clark via Foote, Cone & Belding, Noxema via SSC&B, RCA and RCA-Whirlpool via Kenyon & Eckhardt, Sunbeam via Perrin-Paus, American Dairy Assn. via Campbell-Mithun, Knomark Mfg. via Emil Mogul.

Gale Storm Show (film). Situation comedy, CBS, 9 to 9:30 p.m., Nestle via Bryan Houston, Helene Curtis via Edward H. Weiss.

Have Gun, Will Travel (film). Western, CBS, 9:30 to 10 p.m. Lever Bros. via J. Walter Thompson, Whitehall Pharmacal via Ted Bates.

Gunsmoke (film) Western, CBS, 10 to 10:30 p.m., L&M Filters, via Dancer-Fitzgerald-Sample, Remington Rand via Young & Rubicam.

SUNDAY, SEPT. 15

Wisdom (Pablo Picasso) (color). Interviews, NBC, 2:30 to 3 p.m., sustaining.

Look Here. Interviews, NBC, 3:30 to 4 p.m., sustaining.

Wide Wide World. Remotes, NBC, 4 to 5:30 p.m. (alt. wks.), General Motors via McManus, John & Adams.

You Asked For It (film). Request performances, ABC, 7 to 7:30 p.m., Skippy Peanut Butter via Guild, Bascom & Bonfigli.

Sally (film). Situation comedy, NBC, 7:30 to 8 p.m., Chemstrand via Doyle Dane Bernbach, Royal McBee via Young & Rubicam.

Bachelor Father (film). Situation comedy, CBS, 7:30 to 8 p.m. (alt. wks.), American Tobacco via BBD&O.

TUESDAY, SEPT. 17

Nat King Cole Show. Music, NBC, 7:30 to 8 p.m., co-op.

Sugarfoot (film). Western, ABC, 7:30 to 8:30 p.m. (alt. wks.), American Chicle via Ted Bates (half-sponsorship).

Phil Silvers Show (film). Situation comedy, CBS, 8 to 8:30 p.m., Procter & Gamble via Leo Burnett, R. J. Reynolds via William Esty.

Eve Arden Show (film). Situation comedy, CBS, 8:30 to 9 p.m., Lever Bros. via J. Walter Thompson, Shulton via Wesley Associates.

Wyatt Earp (film). Western, ABC, 8:30 to 9 p.m., General Mills via Dancer-Fitzgerald-Sample, Procter & Gamble via Compton.

WEDNESDAY, SEPT. 18

Wagon Train (film). Western, NBC, 7:30 to 8:30 p.m., Drackett via Young & Rubicam, Lewis Howe via McCann-Erickson (3/8 sponsorship).

The Big Record (color). Music, CBS, 8 to 9 p.m., Pillsbury via Leo Burnett, Armour via Foote, Cone & Belding, Kellogg via Leo Burnett, Oldsmobile via D. P. Brother.

The Millionaire (film). Drama, CBS, 9 to 9:30 p.m., Colgate-Palmolive via Ted Bates.

THURS. SEPT. 19

Circus Boy (film). Adventure, ABC, 7:30 to 8 p.m., Mars via Knox-Reeves, Kellogg via Leo Burnett.

Tennessee Ernie Ford Show. Music-comedy, NBC, 9:30 to 10 p.m., Ford via J. Walter Thompson.

FRIDAY, SEPT. 20

Rin Tin Tin (film). Adventure, ABC, 7:30 to 8 p.m., National Biscuit via Kenyon & Eckhardt.

M Squad (film). Mystery, NBC, 9 to 9:30 p.m., Pall Mall via SSC&B, Hazel Bishop via Raymond Spector.

Mr. Adams & Eve (film). Situation comedy, CBS, 9 to 9:30 p.m., R. J. Reynolds via William Esty, Colgate-Palmolive via Lennen & Newell.

The Thin Man (film). Mystery-comedy, NBC, 9:30 to 10 p.m., Colgate-Palmolive via Ted Bates.

SATURDAY, SEPT. 21

Tales of the Texas Rangers (film). Mystery-western, ABC, 5 to 5:30 p.m., Sweets Co. via Harry Eisen, Flav-R-Straws via Ruthrauff & Ryan.

Polly Bergen Show and Club Oasis (alternating). Music, NBC, 9 to 9:30 p.m., Max Factor via Doyle Dane Bernbach, Leggett & Myers via McCann-Erickson.

Perry Mason (film). Mystery, CBS, 7:30 to 8:30 p.m., Purex via Edward H. Weiss, Libby-Owens-Ford via Fuller & Smith & Ross (¾ sponsorship).

Assignment Foreign Legion (film). Adventure, CBS, 10:30 to 11 p.m., sustaining.

SPECIALS

Texaco Command Appearance (Ed Wynn) (color). NBC, Thurs., Sept. 19, 10 to 11 p.m., Texaco via Cunningham & Walsh.

'Studio 1's' 2-Parter

"Studio One," which last season telecast its first two-parter in Reginald Rose's "The Defender," is starting its serials early this year. Third and fourth shows of the new season, on Sept. 23 and 30, will be devoted to a two-part original, "Mutiny on the Shark," by novelist-scripter Max Ehrlich.

Gordon Duff, who'll produce, has already signed Richard Basehart for one lead and is dickering with Ben Gazzara for another key role. Yarn concerns the skipper and crew of an American atomic sub. Tom Donovan will direct the two shows.

DON CHERRY ANKLES WBBM-TV IN CHI

Chicago, Sept. 10.

Although his contract still has six months remaining, singer Don Cherry and WBBM-TV here have mutually agreed to terminate it now. Cherry's nighttime show on the station, which started last March, was a ratings disappointment and was replaced yesterday (Mon.) by a five-minute sports show and Irv Kupcinet's 10-minute gabfest.

Cherry will go back to playing cabaret dates, tv guestshots, and golf tourneys.

TV'S 'INTELLECTUAL GHETTO'

Jack Paar's 'Hold Those Affiliates'

If there's anything even suggesting a mild crisis when the NBC-TV affiliates meet in New York with the network brass starting today (Wed.), it's the situation relative to Jack Paar and the "Tonight" show. In the face of some affiliate defections in recent weeks (Houston, Cleveland, Pittsburgh, Boston, Schenectady, among others), with the stations dropping the "Tonight" show in favor of feature films, Paar himself will be doubling at the meet as quasi-administrator in "holding the affiliate line."

Ostensibly, Paar and his "Tonight" crew will provide the entertainment at tomorrow night's affiliate-network banquet. But the comedian's motives are of far greater consequence. Specifically, he's set himself the assignment of convincing the affiliate body that the perpetuation of the "Tonight" show, now that it's hit its stride, would not only be a victory for Paar and NBC, but could be a signal victory for the cause of live television in general in holding the fort against the late night feature pix invasion. As result there should be a lot of Paar in evidence when the affiliates get together.

That WATV Sale Is Up Again; Report NTA Buyout Imminent

Despite WATV's official pronouncement some weeks ago that the Newark, N. J., station was no longer on the block, authoritative sources report that station topper Irving Rosenhaus is negotiating an outright cash sale to National Telefilm Associates and that a pact may be signed today (Wed.) or Thursday. Yesterday, it was believed, the deal could go either way.

Rosenhaus, who had several offers for the station only a few months ago, was then said to be asking in excess of $4,000,000 for the Jersey Channel (13), one of the seven stations in the metropolitan market. Price being offered by NTA, a film distribution company, was disclosed as being in the same vicinity.

NTA would be buying both WATV and its radio sister WAAT, both part of Bremer Broadcasting, in which the Rosenhaus clan owns the largest interest. Ely Landau and Ted Cott of NTA met all this week with Rosenhaus and have reportedly decided to pay about $500,000 in cash for the stations (sans Mosque Theatre building in Newark) and to assume a like amount in longrange obligations from mortgages, some film contracts, equipment contracts, etc.

There will be a two-year hiatus before the balance, another $3,000,000, is completely due. How the balance is to be paid is evidently the thing that was holding up the signing yesterday.

Bremer, despite a winning radio side, has been losing between $25,000 and $30,000 weekly, it was learned.

When the various deals fell through, Rosenhaus firmly decided

(Continued on page 46)

Late Late Thought

When Steve Allen in his "Man in the Street" segment of Sunday night's (8) show kept asking Tom Poston why he preferred going to the movies to watching films on television, this was Poston's reply:

"I like to see my movies live."

NBC-TV, Kraft In 52-Week Renewal Despite Concerns

Chicago, Sept. 10.

NBC-TV, emphatically denying reports of a build-ratings-or-else ultimatum to "Kraft Theatre," has inked a firm 52-week renewal of the 11-year-old show with Kraft Foods. There'll be two pre-emptions, "Annie Get Yor Gun" on Nov. 27 and another spec in February.

Despite the web's denial of an impending axe, both sides of the fence are seriously concerned over the dramatic show's future. The sponsor feels he must get ratings in the 20's or better for the amount of money he's plunging into the project (of late the stanza has been consistently rated in the middle teens), and NBC of course wants a higher rated show from 9-10 p.m. to perk its Wednesday night lineup in general. Ratings are going to be carefully eyed over the new span, and if there isn't substantial improvement it's only reasonable that both NBC and Kraft will let the show go willingly.

Meanwhile, the cheese company is taking steps to hypo the ratings, this term adding bigger money to

(Continued on page 52)

Kent Cigs Buys Oberon Series

P. Lorillard's Kent Cigarets has firmed up sponsorship of the CBS-TV Tuesday 10:30 to 11 p.m. slot and has purchased "Assignment: Foreign Legion," the Merle Oberon starrer, for the spot. Sponsorship on the 26-week deal, set via Lennen & Newell, starts Oct. 1. L&N veep Nick Keesely, incidentally, planes to Europe next week to persuade Miss Oberon to do the Kent commercials.

Choice of "Foreign Legion" as the Kent entry involves a switch of programming between Saturday and Tuesday nights, since "Legion" was scheduled as a sustaining entry for Saturday at 10:30 starting Sept. 21. What now happens is that "Playhouse of Mystery," the Schlitz reruns originally set to fill the Tuesday spot before Lorillard came along, will move to Saturday and "Legion" to Tuesday.

The Lorillard deal also means that there's little chance that "Small World," the Ed Murrow-Fred Friendly package which Eric Sevareid was to host, will make the grade this fall. At best, it's only a January possibility. Lorillard showed a brief interest in the show, but decided on a straight-entertainment entry instead.

'TELEPHONE HOUR' STAYS PUT ON NBC

Bell Telephone has decided to continue its "Telephone Hour" on NBC Radio and has signed a new 39-week contract for the show to resume in its Monday 9 to 9:30 p.m. time slot starting the second week in October. The deal, which essentially is a renewal but came after the phone company first went off the air for the summer and then heard presentations from the other webs, comes as a key victory for network radio, since Bell had also considered dropping the show entirely.

One possible change is the origination point, with a good chance that Carnegie Hall will be dropped as the site of the show and the program moved into one of the larger NBC studios in Radio City. Deal also means that plans for a possible simulcast version of "Twenty-One," the NBC-TV entry in the same time slot, will be dropped. Deal was set via the N. W. Ayer agency.

CAN'T FIGHT THAT 'SUNDAY STIGMA'

By GEORGE ROSEN

The premiere of "Seven Lively Arts," perhaps the most ambitious of CBS-TV's new entries for '57-'58, most likely as a sustainer, since there isn't even a nibble thus far on sponsorship coin, has rekindled an awareness of the inevitable plight of so-called enlightenment programs that are relegated by the networks to the "intellectual ghetto" of Sunday afternoon.

This is the area, extending roughly from 1:30 to 6:30 p.m., where "Seven Lively Arts" will get aa showcasing this season (specifically 5 to 6). This is the area, too, where it's not only tough to get a bankroller, but even rougher to find an audience—at least an audience to justify that kind of meritorious programming. The networks can vest these Sunday afternoon entries with their finest brains and technicians (as witness such late-lamented CBS series as "Adventure," "Odyssey" and "Search"), but their spotless records as sustainers are matched only by their inability to draw a respectable Nielsen.

Yet year after year, perhaps as salve for their consciences, the webs continue to pour millions into this "intellectual ghetto" with its restricted audience draw.

Not that they're all sustainers, or for that matter all in the area of "enlightenment"—but nonetheless the stigma remains attached to virtually all Sunday afternoon programming (unless it happens to be sports, such as pro football).

Item: "Wide Wide World" returns to its Sunday afternoon berth on NBC-TV, but it took a lot of persuasion—and coin concessions—to bring General Motors back into the sponsorship picture. Yet the show's value has been demonstrated time and again.

Item: "Omnibus" also returns as a Sunday afternoon attraction, this time on NBC-TV's as "Wide World's" alternate-week fare, but under circumstances which necessitated owner-producer Robert Saudek delivering his own sponsors guaranteeing at least a break-even status for the network. Yet "Omni's" stature and recognition have long since been established.

Item: Despite the word-of-mouth and printed praises heaped on CBS-TV's "The Last Word" Sunday at 6 sustainer (falling within the "ghetto" framework), it's being knocked off to make a way for a return of "Beat the Clock" and won't be back to its erstwhile Sunday afternoon at 2 slot until CBS disposes of its pro football schedule. Yet ironically, "Clock" also comes back as a sustainer, but it's figured the network salesmen stand a better chance of selling it than "Last Word." (Said one irate viewer: "They won't even throw that small a sop to the minority any more.")

A great many people, including some producers, with mounting fears that more so than ever before the tv networks have completely abdicated on "nighttime responsibility" think something should be done about it. They

(Continued on page 46)

TRAMMELL'S 'WE'RE DOING OK, THANKS'

Miami, Sept. 10.

Niles Trammell denies that there's a serious schism existing between the Cox and Knight ownership factions at WCKT (in which he's the third partner) or that Cox has any intention of buying out Knight, or vice versa.

If there's any friction at all between the rival publishing houses in their joint tv association, says Trammell, it's nothing more serious than the usual things that could easily crop up and he wants all and sundry to know that it's "business at usual" from here on in.

NBC's Major Worry of the Week: What Do TV Affiliates Do When They've Nothing to Gripe About?

Trade Joke

They're now suggesting that the Robinson-Basilio bout be moved back to the semi-wind-up spot.

Main bout: TelePrompter's Irving Kahn vs. TNT's Nate Halpern.

ABC-TV Beefs At Sinatra Guesting On L&M's 'Oasis'

Conflict between ABC-TV and one of its sponsors, Chesterfield, exists over whether Frank Sinatra can appear on NBC-TV's "Club Oasis" under the terms of his exclusive ABC contract. Cig sponsor, which owns Sinatra's ABC Friday half-hour and also "Oasis," alternate-week half hour on the rival web, went ahead and skedded the singer and actor as emcee of one of the "Oasis" segments.

ABC, it is reported, is miffed by the sponsor's action and is attempting to restrain the parent Liggett & Myers from using Sinatra. According to information given about the ABC-Sinatra pact, the star is only able to make appearances on other networks when there is agreement on reciprocal appearances by himself and the star of a rival network's program.

However, in the case of "Oasis," alternating on Saturday with Polly Bergen, there is no permanent host or star to tap for such a reciprocal arrangement, meaning that Sinatra's one time appearance on the show will provide no direct or tangible guest benefits for his regular ABC stand.

What has not been cleared up at this point, even among the principles, it appears, is whether the basic contract between the performer and ABC-TV was altered in favor of L&M by the fact that it later signed as his backer.

Situation may be unique in that all previous hassles over actor exclusivity were between the networks, it is believed. This is clearly a case, on the other hand, of network pitted against sponsor.

QUIZ, PANEL SHOWS IN BBC-TV LOPOFF

London, Sept. 10.

In a drastic programming overhaul, BBC-TV is dropping all its quiz and panel games with the exception of "What's My Line," from the Autumn schedule. Among the axed shows are "Who Said That," "Place the Face," "Find the Link," "Down You Go," "What's in the Picture" and "The Name's the Same."

Instead, BBC-TV will put more emphasis on serious programs, will devote more screen time to drama and documentary entertainments and will give hourly news bulletins through the evening. They'll also up the number of talks programs.

Among the imports the state web will retain are "The Phil Silvers Show," "Burns and Allen," "Wells Fargo," "O Henry Playhouse" and "Movie Museum," with "Circus Boy" and "Lone Ranger" held for the moppets' slot. "I Married Joan" ends its present series during the Fall quarter. They'll also continue with the kines of short plays produced by Canadian Broadcasting Corp.

Not in half a dozen years or even more has there been such a gripeless tv meet as that confronting the NBC Affiliate conclave which opens today (Wed.) in New York and continues through Friday (12).

There will be a separate meeting for the radio affiliates tomorrow (Thursday) and they, at least, will have a new network compensation plan to occupy their attention. But the tv boys will be hard put to find even a modicum of controversy, save perhaps, for the inevitable gripes about comics who cuffo plugs and "how about an extra 15 seconds for a local station break commercial." This time the NBC station relation boys can really relax in the assurance that prexy Robert Sarnoff will emerge as anything but a villain.

At least in the past few years the NBC-TV daytime picture, which was in a pretty deplorable state until '57, generated a lot of affiliate steam and made things hum, but the visiting station men don't even have that to contend with any longer, now that the network has put its daytime house in very good order.

The early September timing too also redounds to the network's favor, for the meet corresponds with the launching of the new season with its 21 new entries a highly favorable reaction to last week's closed-circuit "preview" of the web's new wares.

On the whole the affiliates feel that the network management team is qualitative with a minimum of the nervousness and jitters that prevailed previously. Also there are heartening overtones to the advance comment of prexy Sar-

(Continued on page 46)

N. Y. Times Buys Grid on WCBS-TV

New York Times has concluded its first major sponsorship deal in television. Newspaper will sponsor one-fifth of nine National Football League games on WCBS-TV, starting Sept. 29. Deal, set via BBD&O, involves an expenditure of over $35,000.

The local-only deal stems from the fact that the CBS-TV flagship was given the go-ahead to sell 40% of the nine-game schedule, due to the fact that the network was able to sell only 60% on a regional basis, this to Marlboro and Ballantine, and gave local stations in the area the go-ahead to co-op the games. WCBS-TV sold the other 20% to Vaseline Hair Tonic, via McCann-Erickson.

Times is the first New York daily to go into a major television program deal, though others have used capsule shows and spots sporadically. Most of the latter deals were exchange arrangements, whereby the stations would get free ad space in return for the spots, but the Times deal is a direct purchase.

WCBS-TV, has reached the SRO point on its "Late Show" again, with a waiting list of clients. The football biz plus the new "Late Show" and additional "Early Show" orders will give the station its best quarter in history during the fourth quarter.

Red Hot Manulis

Hollywood, Sept. 10.

CBS-TV has already initiated negotiations for renewal of "Playhouse 90" producer Martin Manulis' contract, although the present pact runs to Feb. 1, 1959.

It's no secret that discussions by the web started so early because several major film studios have been bidding for the producer. Current web talks are for a long-

There's No Longer a Union Problem If CBS Wants to Film Own Shows

The union jurisdictional problems that have kept CBS from producing its own telefilm shows for so many years are, for most intents and purposes, cleared up. This leaves the way open for the network to carry out a plan it has under consideration to become its own telefilm producer.

There is still a legal technicality, which has kept most tradesters from fully realizing that CBS is in a good position to do its own telefilming. A contract has not been signed detailing the jurisdiction of the technical unions, but an informal agreement has been reached with the International Brotherhood of Electrical Workers and the International Alliance of Theatrical & Stage Employees that gives the network a base on which to allocate film work without any forseeable fear of further disputes tying up production.

The network, which for years has had its film shows done by outside producers so as to avoid IBEW-IATSE hassling, has reportedly promised IBEW that it will not intermix live and film tv production in the same studios. The unpublicized fact is that at CBS certain studios and theatres on both coasts are strictly film operations, others strictly live.

In return, IBEW has agreed that it will not demand control over lighting and lensing of CBS film shows, it was learned. IATSE, traditionally in charge of those elements in the making of celluloid entertainment, will handle them for CBS.

The situation has been calm as a result of the compromise now. IBEW began doing network film as a carryover from the days when it supplied infant television all of its technical help. IBEW handled and still handles most all of CBS Radio's technical detail. Friction with IATSE over control came out into the open in 1951, tying the web in film knots since that time.

Whether CBS will go ahead with the idea of actually doing all its own entertainment films is still undecided. But at least, the problem is now largely economic and not political.

$3,500,000 Gross On 4-Star Reruns

Hollywood, Sept. 10.

Prexy Dick Powell of Four Star Productions revealed here that reruns of Four Star Playhouse—seen first-run on CBS—have grossed close to $3,500,000.

The 157 Playhouse vidfilms involved were sold to Official Films for distribution, in a deal which saw Four Star obtain 33⅓% of Official stock.

Consequently, series which was on CBS-TV has brought in a hefty profit for Four Star owners Powell, David Niven, and Charles Boyer, who also starred in the telefilms.

First season Playhouse was in production the company spent more than it got from bankroller on the telefilms, to insure good quality, and wound up with $160,000 loss. Since that year, however, Four Star has been in the black, and rates as one of the more profitable vidfilmeries here.

CLAIM 800G GROSS ON 'WHITE HUNTER'

Telestar Films' "White Hunter" appears to have gotten the sales jump on the three syndicated African series being pitched. The newly organized Telestar outfit, helmed by Sy Weintraub, with a fine-man sales organization, has placed "White Hunter" in a multiplicity of markets, claiming a gross of about $800,000.

Guild Films has just put "Michaels of Africa" into syndication and Gross-Krasne in about another week will be selling "African Patrol." Markets inked for "White Hunter" include WABD, N. Y., KTLA, Los Angeles; WTTG, Washington; WFAA, Dallas; WXYZ, Detroit; WPST, Miami; KPHO, Phoenix; KBTV, Denver; KUTV, Salt Lake City; KATV, Little Rock; KROD, El Paso.

WCBS-TV 'Late Show' Sets Couple of Tinters

"The Late Show," WCBS-TV's (N.Y.) pioneer feature film stanza, will televise in color for the first time on two nights this fall, Oct. 12, when it presents "Moulin Rouge" in tint, and Dec. 7, when it airs another post-'48 United Artists entry "The African Queen." WCBS-TV has done one "Early Show" in tint, but "Rouge" and "Queen" are "Late Show" firsts in tint.

The WCBS-TV colorcasts aren't the first feature films in tint on New York television anyway. WRCA-TV the rival NBC flagship, has been colorcasting on its Sunday night "Movie Four" whenever possible, also incidentally, with UA product. The WCBS-TV deal with United Artists permits colorcasts without any additional charge, for the films, and the station is taking advantage of that aspect of the deal.

C&C Television's RKO Shorts (1,200) Acquired by Guild

C&C Television, which held the RKO theatrical shorts from the tv market since it acquired rights to them from RKO chief Thomas O'Neil last year has finally sold the 1,200 in the package to Guild Films for distribution. There are over 500 comedies in the short subjects package, including some by Leon Errol, Edgar Kennedy, Jimmy Gleason, Clark & McCullough, Ned Sparks and Benny Rubin.

Guild will enter them for tv sale immediately. A spokesman for the company said that the deal was built on a cash transaction, but he declined to say the amount. There are also 108 documentaries in the pile. Distrib intends cutting the 1,200 pix into different groupings, some for daily half-hour stripping and others as inserts on existing local formats.

C&C is bossed by Matthew Fox, who has lately developed a close working relationship with Guild by dint of substantial stockholdings in the latter. He increased his stock interest sometime back by turning over seven half-hour rerun series to Guild.

Guild owns the negatives to all RKO shorts that it is receiving from C&C.

NTFC's 4-Point Program In Bid to Keep Vidfilm Production in N.Y.C.

A four-point program for Mayor Wagner's consideration has been mapped by the National Television Film Council, in the latter's "Keep 'Em in the East" campaign, a drive which also is enlisting the support of film craft unions.

Spurred by the flow of commercial tv film production to the Coast and the desire to stimulate other film production in New York, the program calls for: a police squad made up entirely of offduty policemen, with jurisdiction everywhere in the city, to aid location crews; appointment of a motion picture coordinator and the delegation by the coordinator of a rep to accompany each location crew, to clear permits and to preclude work-stoppages that normally results from from conflicts in city ordinances; the preparation of a "Manual of Motion Picture Requirements" to spellout the City Code, permit requirements, etc., as they apply to location shooting; that all fire laws applying to the use of nitrate films be considered "inapplicable" where acetate film is concerned, and that 35m acetate film be considered in the same light as 16m film.

NTFC prez Dr. Alfred N. Goldsmith and honorary prez Melvin L. Gold met with film union execs, getting unions' pledge of cooperation in the drive.

Geo. Bilson to Helm Jessel Telefilm Series

George Bilson has been signed by NTA as producer-director for its "George Jessel's Show Business" tv series.

Present plans call for the use of guest personalities such as Eddie Cantor and George Burns in the 39 episides, to be composed of film clips, and to be hosted by Jessel. Latter currently is making a tour of Israel and upon his return will go to Hollywood to continue work on the project.

AAP's 207G For Actors On Rights To Post-'48 Pix

Hollywood, Sept. 10.

Agreement to pay actors involved in the pix $207,000 for tv rights has been made by Associated Artists Productions Corp. with the Screen Actors Guild. AAP had previously made post-1948 pix-to-tv deals on the films with Hollywood writers and directors.

John L. Dales, national exec secretary of the Screen Actors Guild, disclosed agreement was reached with attorney David Stillman, repping AAP, for actors' payment for the Warner Bros. pix, at the rate of $17,250 per film.

The coin will be paid SAG in 36 monthly installments beginning Oct. 1 and will be split up among actors in the pix involved. Pix are "The Lady Takes a Sailor," "Always Leave Them Laughing," "Story of Seabiscuit," "Beyond the Forest," "Task Force," "The House Across the Street," "White Heat," "It's a Great Feeling," "Colorado Territory," "Flamingo Road," "Chain Lightning," and "Inspector General."

AAP must still make a deal with the American Federation of Music for reuse of the soundtrack scores before it can sell the pix to video.

Tampa's 'U' Invades Leo The Lion's Den & Comes Out Winnah

Tampa, Sept. 10.

"African Queen" pulled the tail of Leo the Lion, nosing out Metro's "Command Decision" in this Tampa-St. Petersburg market, a situation which would not be unusual except for these factors.

United Artists "African Queen" was played on the sole U station in this three-station market, WSUN-TV. It bought the UA package of 52 just four days before WFLA-TV was set to premiere its Metro cinematics on Aug. 24, a premiere attended by ad-promotion drive in all media topped by a parade through the streets of Tampa and St. Petersburg. WSUN-TV, keying its premiere night for the same Aug. 24 evening, opposing "Command Decision" with "African Queen," confined its promotion to its own tv facilities.

The results, based on an ARB coincidental survey, for the period from 10:30 to 11:30 p.m. gave WSUN-TV 16.4, WFLA-TV, 16. and WTVT, the other "V" in the market, a 13.4.

WPIX TELEFILMS ALSO ATTRACT LOCAL COIN

Local advertisers are beginning to ride the telefilm bandwagon on WPIX, N.Y., whose heavy half-hour series schedule has been attracting mostly national coin.

Buying spot and participation campaigns in a variety of telefilms are Coco-Cola Bottling Co. of New York, Robert Hall and Macy's. In the past, local coin has ridden in the main on local live shows, Con Edison on station's news shows and Banker's Trust on "Showcase of Sports" for example.

On the national sponsor front, New York Daily News indie has signed with 19 sponsors. Of these seven are involved with full or alternate sponsorships of skeins, including two renewals by Ballantine for "Highway Patrol," and H. J. Heinz for "Studio 57."

Granik's 'Diplomat,' Kefauver Files On Juve Delinquency & 'N. Y. Story'

Ted Granik, already set in a co-production deal with CBS Television Film Sales on the Clare Booth Luce-hosted "The Diplomat," is now prepping a second series involving the Senate Committee on Juvenile Delinquency and the National Probation & Parole Assn.

New series will be based on the files of and produced with the blessing of the Senate Committee, which is headed by Sen. Estes Kefauver (D., Tenn.), with ranking minority member Alexander Wiley (R., Mis.) also promising full co-operation. National Probation & Parole Assn. has requested its member organizations to provide additional material for the series, which will deal with the causes and effects of juvenile delinquency via dramatized episodes.

"Diplomat" series, with Mrs. Luce as host, has the official blessings of the State Dept., which has been promised factual and dignified treatment of its files by Granik and CBS Film Sales. Mrs. Luce will not only host but will act in some episodes, playing herself in those stories in which she was actually involved as U. S. Ambassador to Italy. CBS is planning to hold the show out for network sale, either for this January or next fall. Allen Sloane has turned in the pilot script, detailing the State Dept.'s unofficial efforts in getting Europeans out of Egypt during last year's Suez invasion.

Meanwhile, Granik and Screen Gems are set to roll the pilot on "The New York City Story," their long delayed joint production effort, with filming due to get underway later this fall.

Phil Cowan Exits SG, Sets Up Own P.R. Shop

Phil Cowan is exiting Screen Gems as director of publicity and exploitation after a year in the post in order to open his own p.r. shop a month hence. New flackery will be called Phil Cowan Associates and will handle talent and industrial accounts.

Cowan was with CBS-TV as manager of press relations and with CBS Radio as director of special projects before joining Screen Gems as successor to Frank Young. No replacement has been set for him at the vidpix outfit yet, with Gene Plotnick, his assistant, holding down the fort pending appointment of a successor.

Pete De Met's 80G Come-on for Pro Golfers on Vidpix

Chicago, Sept. 10.

Pete De Met, making his biggest bid yet as a promoter of pro sports for television, is dangling $80,000 in prize money to top golfers competing in the 26 filmed matches of his "All Star Golf," debuting on the ABC-TV net this fall. Elimination tourney pays $2,000 to the winner of each match and $1,000 to the loser, plus bonuses of $500 for an eagle and $10,000 for a-hole-in-one. Conceivably, pro golfer who wins every episode could bag $52,000 plus bonuses, richest prize money in the country for the sport.

Saturday afternoon entry is now about three-fourths sold (to Miller Brewing and Wildroot Co.), and distributor Walt Schwimmer indicates a third buy in the offing which would make it SRO well before the teeoff date of Oct. 12. Web has now cleared 122 stations for the tv tourney and expects at this point to exceed the 140 it promised.

Schwimmer shop is planning to circulate about 50 prints of the films to stations which will feed to others in the same time zones to effect a uniform 4 p.m. starting time. This method of eliminating time delay, it's felt, increases the flexibility of the network.

Shooting is being done currently in Phoenix and Tucson, Ariz., Palm Springs and Apple Valley, Calif., and in Las Vegas, the desert links preferred because of the need for clear skies every day. Employing six cameras in the shooting, De Met expects to expose half a million feet of film with about 75,000 feet salvaged for the telecasts, boiling down the average three-hour match into an hourlong film. Even so, De Met intends to

(Continued on page 53)

TPA, EPI Series To Dramatize Lives Of Big Money Winners

A new telefilm series based on the lives of big money winners on quiz shows, titled "Turning Point," will be made by Television Programs of America, which inked a deal with Entertainment Productions, Inc., for the project.

EPI, creators of the "$64,000 Question" and the "$64,000 Challenge" and a pioneer in the quiz field dating back to the "Quiz Kids" and "Stop the Music," will furnish actual case histories for dramatization in the projected series. Series will include stories about losers, too.

Half-hour skein will be produced by TPA in Hollywood. Details as to the permanent star and production staff are now being completed. Deal was inked by Milton Gordon, TPA prez and Harry Fleischman, EPI topper, repping a marriage on the venture between a leading indie telefilm outfit and a prominent live packager.

Fineshriber Exits TPA for SG Int'l

William H. Fineshriber Jr. has exited Television Programs of America to join Screen Gems in the newly-created post of director of international operations. Fineshriber will supervise the operations of Screen Gems' key field execs and will set up new foreign offices as well.

He's due to begin the latter phase of the operation in October when, accompanied by Screen Gems v.p.-general manager Ralph Cohn set off for the Far East to establish offices in Australia, Japan, Hong Kong, the Philippines and Thailand.

Post is still another change of pace for Fineshriber, who while at TPA was strictly domestic, as v.p. in charge of the New York office. Prior to that, he was v.p. and general manager of the radio and tv networks at NBC, moving there from Mutual where he was exec v.p. New job is his first try at the foreign field.

Much of the groundwork has already been laid for Fineshriber, since the Screen Gems international operation, though fragmentary geographically, has a total of 39 personnel with some key offices in business for a couple of years. Europe is covered via John Cron, who headquarters in England; Latin America is handled by John Manson, v.p. and general manager for Latin America; Lloyd Burns is v.p. and general manager of Screen Gems of Canada. In addition, James Dodd has been coordinating sales in New York under v.p. in charge of sales John H. Mitchell.

Canada 'Perspective' Series Set for U.S. TV

The Calandian offbeat telefilm series, "Perspective" has been acquired for U.S. distribution by Lakeside Television, the same outfit which is distributing Canadian Broadcasting Corp's. "Tomahawk" series.

"Perspective," made by the Canadian Film Board, currently being aired by CBC, is composed of 39 half-hours dealing in documentary fashion, with such topics as drug addition, prostitution, prejudice, carnival life, unmarried mothers, labor relations, law, juvenile delinquency, ghosts and insanity.

SYNDICATION MART HEALTHY

The Secret of Barter Is Secrecy

Business of telefilm bartering by distribs is a ticklish one, as well as being a lucrative one if vidpix houses are once able to consummate one of the difficult deals. Most important thing, it seems, is keeping under wraps as much as any barter deal as possible, with most every distrib in town trying his hardest to prevent any news of the deals or their details from leaking out. One of the chief reasons is believed to be as a result of ad agency and station rep pressures to obviate any such agreements.

Since the distribs still have to deal with agencies on straight regional syndicated sales, feeling is they don't want to alienate Madison Ave. more than necessary. By the same token, reps quite often have a strong say with their respective stations and neither the reps nor the agencies get much if any of a commission when a barter deal is consummated. Barter traditionally bypasses the services of both, with distrib, sponsor and stations dealing strictly among themselves. When it doesn't bypass agencies, it still deprives the outfit of doing more than a medium of a service in behalf of the client.

Furthermore, the biz of barter is so aggressively competitive, distribs are acutely afraid of letting their rivals in on slightest tip that may spill a negotiation. The distribs on the scent of the same barter advertiser are said to engage in no-holds-barred maneuvering.

Another important factor in this cloak and dagger business is that stations themselves, while many are ready to take any kind of barter deal offered, don't want to be identified with same. If distribs can keep the name of barter advertisers silent, then, the assumption is, it'd be harder to check whether an outlet's spot belong to a barter buyer or a straight national spot advertiser.

Is There Enuf Syndication Room For Webs' '57-'58 Telefilm Flops?

Those telefilm producers hit in the expected upcoming network "flop market" on the network level should be girded for a double disappointment. For a skein, consisting of only 13 or 26 episodes, is much tougher to sell in syndication, where the pattern is 39 plus 13 repeats.

Still tougher, it's forecast, will be the westerns, for the simple reason if the 50% casualty rate holds true for that category on the networks, there will be an avalanche of that type show thrown into syndication, 13 and 26 episodes, and that the law of demand and supply will drive their residuals values down even further.

This year, more than in any other, network clients are riding with shortterm commitments on shows, including telefilms. Very few producers can recoup their investment on a 13 or 26-week ride, most producers depending on a 39 plus 13 week run for their returns, coupled with a syndication run following network exposure, for profits.

In addition to the factor that a series which summarily is pushed off the net by the rating derby has an uphill fight in syndication, selling is further complicated by only 13 or 26 in the can. Most stations pushing a skein hope to tie up an advertiser over a 52-week period, and need programming for such a time span. Other reasons stem from the advertisers' desire to ride on a show which has a chance to establish itself in the market.

British Com'l TV's Batch of AAP Pix

London, Sept. 10.

Associated TeleVision has confirmed a deal for the acquisition of a batch of 37 features from Associated Artists Productions Corp. The negotiations were conducted between Val Parnell and Norman Katz.

Three British features in the package are "Flying Fortress," "Sons of the Sea" and "The Prime Minister." Latter stars John Gielgud and Diana Wynyard.

Among the Hollywood features are "Little Caesar," "The Petrified Forest," "Treasure of Sierra Madre," "Johnny Belinda," "Anthony Adverse," "High Sierra," "Jezebel," "Elizabeth and Essex," "All This and Heaven Too" and "Night and Day."

No date has yet been set for the telecasting of these features.

Reiner to Far East

Manny Reiner, foreign sales manager of Television Programs of America, leaves tomorrow (Thurs.) for seven weeks in the Far East. His principal purpose will be to open a branch TPA office in Tokyo.

In addition to Tokyo, Reiner will make stops in Osaka, Nagoya, Japan; Singapore, Hong Kong, Bankok and Manila, returning in late October.

Screen Gems Aims At 4 British-Made Syndicate Skeins

London, Sept. 10.

Screen Gems, which has entered active telefilm production in Britain with the "Ivanhoe" series, is aiming to have a minimum of four skeins in the works simultaneously. That's the objective of Irving Starr, European production topper, who has been in London for the past two to three months.

Starr told VARIETY that his company was willing and able to provide 100% finance and pre-production expenditure for a telefilm series, but they were keen on subjects which truly reflected the British way of life and which demanded production in London. They were already in negotiation with several producers and writers, but he indicated the field was wide open for anyone with the right proposition.

"Ivanhoe" series was now in an advance stage of production but they had not proceeded with their original plan of filming in color. They had made their pilot as a tinter, but the series was now being filmed in monochrome.

Highly impressed by the technical standards in British studios, Starr reckoned that some of their demands for the "Ivanhoe" series would have been rejected as impossible by Hollywood studios.

Louis Nye's 'Fancy Dan'

Louis Nye, who plays Gordon Hathaway on the Steve Allen Show, has signed with Allied Artists subsid Interstate Television to star in a new situation comedy series, titled "Fancy Dan."

Filming on the series will begin shortly at AA studios. Three main characters will soon be cast. Matt Brooks has been signed as one of the three contemplated writers.

SEEMS EVERYONE IN SALES STRIDE

In a syndication market, accented by a plenitude of first-run properties, most of which were kicked off this summer for fall viewing, sufficient returns have been tabulated in the selling sweepstakes to proclaim the current market the healthiest in years.

With some exceptions, the scorecard for most of the companies make lush reading. True, a few shows have been slow, but the greater majority are on a sales sput that should take them across the finishing line with the ink flowing in other than a red color.

Here are some of the sales leaders, all put on the market at varying times during the course of the summer: Ziv's "Harbor Command" and third year production on "Highway Patrol"; ABC Film Syndication's "26 Men," CBS Film Sales' "Grey Ghost," Television Programs of America's "New Adventures of Charlie Chan." The above shows are stated to be above the 85-market mark, some well-above that level, claims which on the whole are believed credible in the trade.

Also going strong are Screen Gems' "Casey Jones,' about the 50-market level, Official's "Decoy" and "Sword of Freedom," National Telefilm Associates' second year production on "Sheriff of Cochise," and Telestar Films' "White Hunter," all claiming a sizable multiplicity of station and sponsor sales. NBC Films Sales' "Boots and Saddles" is said to have grossed about $1,000,000 to date, although a market rundown could not be obtained.

With a 70-market regional inked by Falstaff Brewing, MCA TV's second year production on "State Trooper" obviously will be among the winners.

Going slower is "Ranch Party," Screen Gems country and western music show, and NTA's "Official Detective," both claiming at this point about 30 markets, figures which may spurt in this healthy market.

RKO Teleradio apparently is having a tough time with "Aggie" and "Sailor of Fortune," both 26 episode series, a factor which makes it difficult to sell. "Aggie" has been on the market quite a while with few sales and "Sailor of Fortune" is just going on the market.

Savvy syndicators acknowledge that getting the first 50 markets is not the problem, the test being putting the show over the 100-market hurdle, closer to the 150-market level. Most of the syndicated properties released since the beginning of this summer haven't attained that stage as yet, but indications, judging from today's snappy syndication market and the initial sales racked up, point to most of the shows attaining the needed market saturation.

EDINBURGH'S BID FOR VIDPIX FESTIVAL

Edinburgh, Sept. 10.

Edinburgh may become a regular meeting place for delegates to the International Conference of Film and Television. Forty representatives from all over the world, including Russia, decided this in confab here.

The meeting, held during the International Festival, followed two earlier meetings organized by UNESCO in Tangier and Paris.

Cecil McGivern, deputy director of tv for the British Broadcasting Corp., said there was far too little contact between the film industry and television.

Conference agreed they would like to see such a Festival as Edinburgh become a center where regular conferences and showings of television films could be organized.

Other TV-Film News On Page 53

Revue's $25,000,000 Production Budget With 16 Series on Sked

Hollywood, Sept. 10.

Desilu Productions, which topped the vidpix field in production around the first of the year, has surrendered its No. 1 spot to Revue Productions, MCA's subsid, which fast gained ground and overtook Desilu to predominate the Hollywood vidfilm field, on the eve of a new television season. With 16 series, Revue now has an overall production budget of approximately $25,000,000—one-fourth of all the telefilm production here this season.

Around the first of this year, Revue ranked in the runnerup category power-wise, with Desilu Productions outdistancing the field. However, since that time Revue proceeded to expand enormously, selling many new series as well as latching onto renewals of current ones.

While Desilu, in the No. 2 spot today, has 17 series, its structure is entirely different from that of Revue. Latter owns all or percentages of most of the series filmed under its banner. On the other hand, the Desilu company owns all or part of only seven of its vidseries, providing physical facilities for filming of the other 10.

Rated third in the production lineup is Columbia's subsid, Screen Gems. While a few of its shows were axed last season, SG will still be busy the ensuing season with nine series, two of them contract series, the rest SG properties.

Grouped together after SG in the production setup are Four Star Productions, Warner Bros. TV, TCF-TV, Ziv TV and McCadden Productions, with Walt Disney and Television Programs of America close behind.

Syndicators who once topped production in Hollywood are fast waning in output, as costs rise and some—such as Ziv—seek network outlets rather than the syndication field. For example, a couple of years ago, TPA announced a production outlay of $12,000,000, but today is shooting three series, roughly involving $4,000,000, Ziv which announced a $9,500,000 production budget about the same time, is actually lensing four series today, for an overall production figure far below the optimistic predictions of not-so-long-ago.

Elementary economics are involved in the syndicators' desire to switch to web showcasings. When they latch onto a network bankroller, they're assured of most, if not all, of their production coin that first season; via syndications it comes in slowly, although there are rare exceptions.

Thesping Boxers

The telefilm acting lists have a substantial number of former boxers. Casting execs are high on them as villains, and their physiques, one producer said, "cover a multitude of talent slips where talking out of the side of the mouth and mauling syllables is the technique de rigeur."

For instance, Guild's "Captain David Grief" adventure skein has used former pugs like Rocky Marciano, Vince Barbi (who has done over 400 tv roles), Buddy Baer, former Golden Glove champ Phil Kenneally and Mickey Simpson.

(Naturally, champ Marciano was kayoed at the end of his particular half-hour appearance by one of the show's goodies, an actor who never boxed in his life.)

Ziv's 97% on 3d 'Patrol' Go-Round; Big Beer Billings

An alltime high on renewals has been scored by Ziv on its third year series of "Highway Patrol," with about 97% of the advertisers sponsoring the series staying with the show for its third outing.

While the breweries were most prominent among the major regional advertisers renewing the tab on the show, the Broderick Crawford starrer also picked up new contracts from such diverse sponsors as Kroger Supermarkets for 13 markets; Lion Oil for nine southern markets; Household Finance for three midwestern cities; Sealy Mattress for five cities and Morning Milk for four western markets.

The biggest renewal from a beer advertiser came from P. Ballantine, via William Esty, which added Baltimore and Charleston, S. C., to bring its market total to 25. Also signing for a third round were Wiedman Brewing for four midwestern markets, and Pfeiffer Brewing for another four midwestern cities.

Other regional advertiser renewals came from Safeway Stores for Oklahoma City and the Alabama Farm Bureau Insurance for Birmingham and Montgomery. The balance of advertiser renewals came from individual one-market sponsors.

"Highway Patrol" is now playing in 211 markets; in some of these it has not yet reached the three-year mark. The 97% renewal score has been established in the 136 areas where advertisers had used the series throughout the first two years.

Lotsa Client Coin For 'Cochise's' 2d Go-Round

National Telefilm Associates' second round on "Sheriff of Cochise" has chalked up a series of fresh sponsor and station deals.

Renewing for second year production is White King Soap in 38 western markets, via Erwin, Wasey & Co. Newcomers include West End Brewing for its Utica Club Beer in seven New York markets and General Cigar for White Owl in Chicago and Baltimore.

Station sales include WNHC-TV, New Haven; KGMB, Honolulu; WLWI, Indianapolis; WSBT-TV, South Bend; WTVN-TV, Columbus, O.; WREC-TV; and WFAA-TV, Dallas. All in all, series has racked up about 70 markets.

'Madame Tussaud' As Telepix Series

London, Sept. 10.

Acquisition of tv rights from Madame Tussaud's, Ltd., the famed London wax museum, has been obtained by Robert Siodmak, Jules Buck and Charles Reynolds, who plan to do a telefilm series titled "Robert Siodmak Presents Madame Tussaud."

Shooting of the 39 episodes will begin early in 1958 in England and on the continent, after Siodmak and Buck complete the "O.S.S." series currently in production in London. Stories will concern those characters whose fame or infamy has earned them a place in the exhibition and in its chamber of horrors. This is the first time in its 200-year history that the wax museum has lent its name and made its files available to an outside commercial venture. New series will be hosted and directed by Siodmak-while Buck will produce and Reynolds will function as associate producer. Don Getz will act as sales supervisor for the series.

CBS-TV Alerts Clients to New Ground Rules on Product Conflicts

Plagued by all sorts of potential product conflicts during the selling season just past, CBS-TV this week took steps to see that such conflicts can be avoided in the future by setting down a new rule-book on the matter. In a letter from v.p. in charge of sales administration Bill Hylan to agencies and clients, the web set down three basic policy points governing all product conflicts.

Web's new ground rules, which supercede those in its published rate card, call for (1) an "endeavor to maintain separation of at least 15 minutes in the network placement of commercials for competing products"; (2) the web to "continue to prevent competitive product conflicts within programs having two or more sponsors"; and (3) possible changes in the slotting of "exchange commercials" ("crossplugs for alternate-week sponsors) in order to maintain 15-minute separation between competitive products, on the premise that "exchange commercials are not necessarily entitled to protection."

Crossplug plan means that at some time in the future, the network may slot the crossplug in the middle commercial position instead of at the end of the show as is customary. There is no case to which the crossplug formula will be applied in the coming season, but it's a "just in case" measure.

Case that serves as an example is the current setup on Tuesday nights, where Procter & Gamble alternates on Phil Silvers at 8 and Lever Bros. alternates on Eve Arden at 8:30. P&G and Lever have their major sponsorship on different weeks, which means that the week P&G has its crossplug closing, Lever comes in with the opening commercial on the Eve Arden stanza, with the two commercials just a matter of two minutes apart. In this case, P&G and Lever privately worked out an agreement under which they'll plug non-competing products in this situation, so that the middle-commercial formula need not be invoked.

But should a similar situation arise in the future without agreement between the two sponsors, CBS would then place the preceding crossplug in the middle commercial period to maintain that 15-minute gap. As one network spokesman said, "Why should we lose out on a half-hour's worth of business just because we've been good enough to allow a crossplug at 58 minutes after the hour?"

As to the first rule, that also represents a drastic change from the rate card. New rule calls for 15-minute separation of commercials for conflicting products, whereas the rate card rule which it supercedes calls for 15-minute separation of programs sponsored by competing products.

In his letter, Hylan pointed out that "product protection has been

(Continued on page 50)

FCC Again Seen Ducking Pay-TV

Washington, Sept. 10.

Although the FCC is slated to take up the toll tv issue at a special meeting next Tuesday (17), the betting here is that the Commission will again sidestep a positive position.

Those who claim the FCC will either authorize or kill pay video are moving a lot faster than the Commission will do, according to one Washington source who predicted: "It may just be the start of a whole new series of delayed actions."

The meeting was scheduled several weeks ago to consider the next step in subscription television —not necessarily to take final action. Meeting was ordered specifically to analyse responses to a Commission request for information leading toward a trial of toll tv.

At that time, the FCC (1) ruled it has the authority to authorize toll tv if and when it decided such was in the public interest; (2) put

(Continued on page 52)

WJR's Profit-Sharing

Detroit, Sept. 10.

A new profit-sharing trust for staff employees of WJR has been established. New plan replaces the former WJR insurance pension trust. Under the progressive new plan, WJR staff employees become eligible upon completion of three years service instead of five years as required by the former plan.

John F. Patt, station prexy, said the new plan assures permanence of a WJR retirement program and provides greater flexibility for company contributions to the fund. Payments into the trust are made entirely by the company with no supplementary financial participation required of the employee.

ABC Radio Buildup Also Encompasses A New Sales Plan

New sales plan is in the works at American Broadcasting Network (ABC Radio), and one of the primary facets of the setup will be elevated costs on the network's news programming. Discount plans are expected to go into effect on or shortly after Oct. 1, when ABN expects to have its six new hour-long daytime live shows on the road.

Sales blueprint, according to network sources, is being designed to get radio bankrollers to spread coin across the daily sked, covering the two morning, two afternoon and two evening hours to be scheduled by ABN. As it stands, most client coin is now concentrated in the ayem time, around the 9 to 10 ayem "Don McNeill's Breakfast Club." Also, at present, under the sales arrangement made by former network chief Don Durgin, different prices are charged for different shows, with McNeill being the highest costing and the now-defunct drama block (at 10 ayem) being second highest. From the time the new plan begins, cost of shows will be determined by straight A, B and C rates. A will be the two morning shows, McNeill and the drama replacement, Herb (Oscar) Anderson. B will be the two afternoon shows, with Jim Backus and Jim Reeves. C will be the 7 to 9 block, one hour a night of which will be fronted by Merv Griffin, the other man still to be chosen.

Idea is to organize three sales plans, but all the time retaining the five-minute segmentation base begun by Durgin. First will be the "All-American Dual Plan," giving cost incentives for advertisers who buy two segs a week, in any two of the three time classifications.

Second is the "All-American Triple-Threat Plan," requiring three five-minute buys a week, one in A, one in B and one in C times. Third plan is the "All-American Big 10, which is 10 five-minute buys a week in any of the three classifications. Price reductions will increase in progression from the first to the third plan. All the

(Continued on page 50)

LIFE CAN BE BEAUTIFUL

That Goes For Time, Look, Too, As Far As CBS Radio Is Concerned

By way of proving that radio drum-beating can still pay off importantly if the effort is intense enough, CBS Press Info Division waltzed off with a trio of notable slick mag layouts this past month.

Current issue of Life Magazine carries text and three pages of pix on two CBS Radio serials celebrating their 25th year on that network —"Ma Perkins" and "Romance of Helen Trent."

Time Mag, issue of Aug. 26, carried extended piece on former daytime throbber and Sept. 3 issue of Look contained three pages of pix and text on same daytime soaper.

Four Tinted Roses

Philadelphia, Sept. 10.

RCA Victor and Four Roses Distillers are teaming up in a joint promotion in which color television will be plugged in 15,000 taverns and key liquor stores.

Using the theme, "Flavor Spectacular," the campaign will be run by Four Roses, through Sept. and Oct., with full page color ads in Life and Look. Familiar four red rose trademark will be featured on the screen of an RCA "Living Color" set, ending with tag line "Why not host your friends tonight with color tv and Four Roses?"

Radio Networks' Nielsen Pullout Plus for Pulse

American Brodacasting Network (ABC Radio), which quit Nielsen several weeks ago, has formally signed an agreement with Pulse for network radio research coverage. Mutual Broadcasting has also quit Nielsen for Pulse.

In addition, ABN is preparing to buy a second research service, probably Trendex or Hooper, for special supplementary studies in a few markets, including those of some of its owned & operated radio outlets. This additional service, unlike the Pulse ratings (designated for ad ageny consumption and the usual exploitation route) will only be for the eyes of network management. Obviously, since both Trendex and Hooper get quick audience returns, network will use one or the other to get a fast audience reaction on the new programming it plans. This will be to get something of a "pulsebeat," as it was described, so that rapid adjustments in the entertainment formats might be made when a dip is manifested.

ABN and Mutual both griped about the fact, when they had Nielsen, that the service did not adequately measure radio's large out-of-home audience. Pulse, which will resume a network radio service with the new contracts that it dropped years ago, is giving ABN and MBS a three-part national service.

Pulse will provide straight ratings, audience composition figures and weekly and monthly cumulatives. The weekly service will be on multi-weekly shows and the monthly will cover only shows that are heard once a week or less.

Outfit will employ its regular aided recall method (by house to house interview) in the 26 largest population markets in the country. It will take into account, by means of recall, the out-of-home listening done. First report will be in November, about the time the Nielsen contract with ABN formally ends.

Though actual price for the Pulse service was not disclosed, it is known that Nielsen's network radio coverage cost in the vicinity of 12 times more than Pulse's, and that Nielsen's annual fees to each radio web run in six figures.

$2,000,000 BILLINGS INTO CBS-AM COFFERS

CBS Radio inked another $2,000,000 in new and renewed business last week, the renewals consisting of a 52-weeker from United Motors for Lowell Thomas' five-a-weeker, and an expansion by Philip Morris of its "Country Music Show" of its lineup from 70 stations to the full network. The musical also switches into a new Sunday night 9:05-9:30 time slot on Oct. 6.

Biggest of the new sales was that of two five-minute nighttime six-a-week news strips to Aero Mayflower Transit Co. for 52 weeks. Aero Mayflower will take on the 8.30 and 9:25 p.m. capsule strips on a Monday-through-Saturday basis beginning next Monday (16). Campana Sales bought one weekly "impact plan" segment for 26 weeks; H. J. Heinz Co. picked up 10 "impacts" per week for three weeks; Sterling Drug bought one weekly "impact" for 39 weeks; Hearst Publications bought 10 daytime 7½-minute units for a single week; and Pure Oil bought full sponsorship of the "Sports Car 500" race last weekend from Elkhart, Ind.

Nice Work If You Can Get It

London, Sept. 10.

A number of top tv executives in the United States have been invited by Associated-Rediffusion to attend their second anniversary celebration, which is being held in London on Thursday week (19). The London commercial programming company have chartered a boat for a midnight cruise down the River Thames.

Among those who have been invited are Leonard Goldenson, president of American Broadcasting; George Shupert, ABC Film Syndication prexy; Merle S. Jones and Leslie Harris from Columbia Broadcasting; Tom McManus, Lew Wasserman and Berle Adams from MCA-TV (Adams is subbing for Taft Schreiber who was originally invited, but unable to attend); Robert Sarnoff, Alfred Stern and Robert Kintner of the National Broadcasting Corp.; Ralph Cohn, vice-prez of Screen Gems; Milton Gordon, president of Television Programs of America; and John L. Sinn, Edward Stern and Joe Brandel of Ziv.

Although commercial tv in London doesn't reach its second anniversary until Sunday, Sept. 22, the special celebratory program, "Salute to Show Business," will be aired on the previous Friday (20). The program will be presented by John McMillan, A-R's program controller.

Around the Ad Agencies

American Assn. of Advertising Agencies is markedly irked at a round house swing taken at the 4A's and at ad agencies in general in a article entitled "Is The Bloom off Madison Ave?"

The 4A's has chosen not to refute the article by John McCarthy, former McCann-Erickson v.p., and are going to let the "flowers be plucked." McCarthy's article as it appeared in Harpers Magazine jabbed away at the 4A's for its alleged surrender to the Dept. of Justice when the latter moved against it for violation of the Sherman Anti-Trust Act asserting that the 4A's signed the consent decree because the agencies didn't want "their personal linen washed in public."

Frederick R. Gamble, prexy of the 4A's, lightly dismissed the matter in commenting on the complexities of the Sherman Act. Gamble also didn't want to touch any base as far as the much talked about fee system is concerned.

McCarthy among other observers feels that advertisers have already shown signs of being malcontent in re the commission system and that the fee system will eventually replace it.

The 4A's official comment was that McCarthy's article was written as if he were still working for one of the agencies, which he isn't. (McCarthy now is executive director of Catholic Digest).

In context Gamble says McCarthy's article is "dated." In order to make the article appear sprightly Gamble charges McCarthy took "certain liberties with the facts." "In some cases he may not have known them and, in others, it may have been a matter of interpretation."

"For instance, McCarthy says that according to the A. A. A. A. the average profit ratio for 16 agencies billing more than 40 million a year has run to 'roughly 25% of the gross income.'

"The average has never been that high. In most years it has been under 20%."

Elkin Kaufman To L & N

Elkin Kaufman, who resigned the presidency of Norman, Craig & Kummel agency, has joined Lennen & Newell as a senior vice-president and management account supervisor. He'll supervise activities on the Old Gold account.

Kaufman's been NC&K prexy for the past two years, and was exec v.p. of the predecessor William H. Weintraub agency for 14 years previously.

Grant's Revamp

Grant Advertising Inc., with an estimated $80,000,000 in billings, has revamped its top drawer administration with the appointment of Lawrence R. McIntosh as supervisor of all domestic operations.

Paul Bradley, v.p. in charge of Coast operations, will shift to New York to head up Grant operations there. Edward R. Spence will continue to be in charge of Grant's international division and has been upped to exec v.p.

Fuller, Smith's Story Prowl

Fuller, Smith & Ross say the agency has gone into long-term planning i.e. the buying of stories for the 1958-59 radio tv season. If the properties are not used they will be sold back into the market.

The agency has been kept busy pushing safety plated glass for Libby-Owens-Ford, having made up some 60 commercials for their sponsor showing the advantages of glass plate protection in all windows instead of just windshield. Sponsor is the first glass manufacturer to use tv on a large scale sinking $3,400,000 into its campaign.

D'Arcy Ups Johnson

St. Louis, Sept. 10.

Robert E. Johnson has been upped to director of the radio-tv creative department of the D'Arcy agency here. His staff will handle writing and production of all spot and program advertising serviced by the agency's St. Louis office.

Johnson has been with D'Arcy as writer-producer in the radio-tv department since 1954.

NBC's Radio Rate Card—So Simple

NBC Radio took the wraps off its new rate cards—the simplest network card in modern times—this week. The two-category card deals only in participations and five-minute units, with the latter scaling from $1,700 to $1,000 and the participation schedule calling for $1,000 per one-minute spot, $750 for a 30-second commercial and $250 per six-second chain break.

The new card, No. 35, eliminates station-by-station listings and instead guarantees clearance of stations whose aggregate percentage is equal to 75% of the full network rate. Any clearance above the 75% is a bonus to the advertiser. Web's lineup consists of 188 stations.

Instead of listing quarter-hour, half-hour and full-hour rates, the card calls for purchases of these periods as combinations of five-minute segments, subject to the same weekly frequency discounts. Thus, a quarter-hour is equal to three weekly five-minute units, at $1,500 per unit, or $4,500. The frequency scale on five-minute units runs from the $1,700 one-time rate down to $1,000 for 10 or more weekly units.

Web has also lowered its nighttime rates for time periods of a quarter-hour or longer. Any such purchase after 8 p.m. on weeknights will be pegged at 75% of the basic rates detailed above. The five-minute unit section of the card carries weekly contiguity rates and also an annual volume discount ranging from 5% for $50,000 to $99,999 in annual volume to 15% for over $500,000.

On the participations card, the rates quoted are not subject to a frequency scale, but in addition to the annual volume discount (participations and five-minute units can be combined for this discount), there is also a weekly volume discount which ranges from 2½% for purchases of $5,000 to $9,999 to 12½% on weekly purchases of $25,000 and over.

New card takes effect Oct. 1, with the usual six-month protection period. Web will also inaugurate its new station compensation formula, based on the new rate card, at the same time.

THE CHI STORY: 'BITS & PIECES'

'Biggest Viewing Night in History'

With three non-competing spectaculars set for that night, Sunday Oct. 13 may well turn out to be the biggest viewing night in tv history. And, between NBC-TV and CBS-TV, it probably will also mark the biggest talent splurge yet in a single evening.

The three and a half hours of specs will run from 6:30 to 10:30, with a half-hour hiatus at 7:30. NBC begins it with an hourlong production of "Pinocchio" for Rexall Drugs, with Mickey Rooney, Walter Slezak, Jerry Colonna, and Fran Allison in the principal roles. At 8 a mass dial switching is anticipated for the Edsel spread on CBS, with Bing Crosby, Frank Sinatra, Rosemary Clooney, and Louis Armstrong. Mass dial movement then will likely be back to NBC for the spec celebrating the 75th anni of Standard Oil of New Jersey. Hosted by Tyrone Power, who'll be making his first major tv appearance, the 90-minute lineup will also include Jimmy Durante, June Allyson, Bert Lahr, Kay Starr, Kay Thompson, Jane Powell, Marge & Gower Champion, Eddie Mayehoff and Brandon De Wilde.

Hitchcock Steals Show as NBC-TV Close-Circuits Its '57-'58 Lineup

NBC-TV closed-circuited a preview of its upcoming nighttime schedule to the largest affiliate-press gathering in its history, with 140 cities plugged in for the all-star one-hour colorcast last week. Observers came out with a double-edged consensus:

1. If the network can succeed in staging shows as good as the preview itself, it will be in pretty good shape during the season.

2. Trade gags are the funniest of all, and it's a shame the webs can't let their hair down in public as they do in private.

The production, produced and directed by NBC staff producer Tom Naud, with a script by Arnie Rosen, Coleman Jacoby and Bill Gammie, gave its best lines to Alfred Hitchcock (though the show sported an all-star cast including Jack Paar, Dinah Shore, Perry Como, Eddie Fisher, George Gobel, Robert Young, Tennessee Ernie Ford, William Bendix & Tom D'Andrea, and the entire new "Hit Parade" staff.

Hitchcock introducing the Monday night lineup, went through some samples as these: discussing the scheduling of "The Price Is Right" at 7:30, "my guess as to the reason for this transfer (from daytime), based on my own arduous negotiations with this network, is that the Price Was Right."

"At eight o'clock, NBC-TV will take a daring step in programming by presenting—a western."

"I feel at this time the solemn duty to make a small observation about adult westerns. There seem to be no more villains—now we have only good guys and neurotics.

More Hitchcock: "At 8:30 following 'Restless Gun' NBC returns with its popular western program 'Wells Fargo'—a neat change of pace."

"At 9 p.m. 'Twenty-One' remains.

(Continued on page 48)

So Go Fight It

An ironic aspect to the "Texaco Command Appearance" salute to Ed Wynn on NBC-TV is the fact that the Thursday (19) night 10 to 11 p.m. slotting will find Wynn opposite "Playhouse 90," the very show which projected him on his comeback just a year ago, via his role in "Requiem for a Heavyweight."

To add to the twist, Wynn will be bucking the second "Playhouse 90" presentation of the year ("Requiem" was last year's second show), "Dark Side of the Earth," which was scripted by Rod Serling, who wrote "Requiem."

'Huck Finn' On U.S. Steel Agenda

"U.S. Steel Hour," which presented a musical version of "Tom Sawyer" last season, will take up another Mark Twain classic this year when it musicalizes "Huck Finn." Frank Luther is writing the score and book for the Nov. 20 presentation, which will star Jack Carson, Basil Rathbone, Florence Henderson and Jimmy Boyd as Huck.

Another musical on the Theatre Guild "Steel Hour" slate is "Who's Earnest?" an adaptation of Oscar Wilde's "The Importance of Being Earnest" by Lee Pockriss and Anne Croswell. Edward Mulhare, Dorothy Collins, Martyn Green, David Atkinson, Louise Troy and Rex O'Malley will star.

On the non-musical side, Elliott Nugent is set to costar with Charles Ruggles on Oct. 23 in "Crisis in Coroma," while on Dec. 4, Bert Lahr stars in a comedy about the Irish sweepstakes, "You Can't Win."

NBC-TV's Global Newsmen Wrapup As Yr.-End Hypo

NBC News is planning its first year-end television wrapup, with 12 of the network's correspondents, seven of them overseas, due in for the one-hour "Projection '58" stanza Dec. 29. While the network's seven foreign correspondents are in, for a week-to-10-days period, they'll make the rounds of the major NBC news and feature shows as well.

The year-end show (CBS has been doing a similar one for several years now) is all part of the new buildup the network is giving Bill McAndrew's newly autonomized news department. It's set for Dec. 29, a Sunday, and will follow the web's telecast of the pro football championship game, so that a time period won't be set until the origination point of the game is known.

Show will probably be hosted by Chet Huntley. Coming in from overseas will be Joseph Harsch (from London), Irving R. Levine (from Moscow), Jim Robinson (from Hong Kong or Peiping, the

(Continued on page 46)

Hemingway Quintet For '7 Lively Arts'

"The Seven Lively Arts" will do a quintet of Ernest Hemingway stories for its second show of the season Nov. 10, marking the first time the Hemingway yarns will be performed on television. All five of the stories—"Now I Lay Me," "The End of Something," "Three Day Blow," "The Light of the World" and "The Battler"—centre around Hemingway's Nick Adams character, and the show will be called "The Nick Adams Stories."

Robert Herridge will produce the Hemingway segment, with Robert Mulligan directing and A. E. Hotchner adapting the yarns. First "Arts" show, already set, is S. J. Perelman's "The Changing Ways of Love."

'ZOO,' 'KUKLA' AXE LAST TV STRAW

By LES BROWN

Chicago, Sept. 10.

NBC-TV's quiet dropping of "Zoo Parade" last week on the heels of ABC-TV's axing of "Kukla, Fran & Ollie" clamps the lid on Chi's status as a ghost town of tv network originations. Only a sustainer now remains, "The Susan Show," a Saturday morning kiddie entry on CBS-TV, unless you throw in a couple of co-op offerings, "Club 60" on NBC-TV (in about 80 markets) and "It's Polka Time" on ABC-TV (in slightly more than 25).

Yet the Windy City outlets still do a lot of business with the networks in a changed, or changing, role. While the stations here have lost in show originations they have been steadily gaining cut-in assignments, one-shot contributions, feeding and relay chores, and most of all commercial originations. The networks can't write off the country's second largest city if only because many of their clients locate here, and there's a growing desire on the part of the sponsors to be near their commercials, regardless where the show originates.

The NBC-TV shop here, which once originated such shows as "Ding Dong School," "Garroway at Large," and "Mr. Wizard," among others, now originates the Sunbeam and American Dairy commercials for the "Perry Como Show"; the Zenith, Sunbeam and Glasswax blurbs for National Football telecasts; and the Marlboro and American Foundry commercials for the regional gridcasts. Similarly, the CBS-TV outlet here, which once originated "Welcome Travelers" and "Quiz Kids," now serves the network with Gerber Foods cutaways on "Our Miss Brooks," and Swift & Co. spiels on "World Turns," among others. According to Jim Troy, NBC-TV program manager here, there have never been so many network commercials emanating from Chicago before.

Perrin & Paus, house ad agency for Sunbeam, closed its New York shop when it assigned its blurbs to Chicago, indicating the trend.

Apart from the commercials, Chi NBC-TV is also called upon for occasional portions of "Wide, Wide World," "Outlook," and "Today" whenever the programatic themes call for such a cutaway. "Meet the Press" is set to do a one-shot from here on Oct. 27 on NBC-TV, just as CBS-TV did this past Sunday (8) with Adlai Stevenson on "Face the Nation." The CBS shop here cuts in Douglas Edwards' news to the net, originates the baseball and football "Game of the Week," and because of Chi's central location feeds such vidfilms as "Robin Hood," "Bob Cummings Show" and "Sgt. Preston" both ways on the cross-country coaxials.

Chi's role in network radio has become somewhat the same as in tv, especially with regard to the bits- and-pieces contributions, as on "Monitor" and "Nightline." However, there is still the stalwart "Breakfast Club" on ABC radio, Howard Miller's show for Wrigley on the CBS net, Alex Dreier's "Man On the Go" on NBC, and a few others like the "National Farm and Home Hour" on NBC, Saturdays at noon.

KRAFT TOSSES OUT 'CANDID PROFILE'

Hollywood, Sept. 10.

Legal roadblocks caused "Kraft Theatre" to toss out "Candid Profile," smut mag yarn it had scheduled for tomorrow (Wed.) on NBC-TV.

June Havoc, who was to have starred in the vidrama, was notified legal department would not okay the show, and notified J. Walter Thompson it would oppose any attempt to stage it.

Current trial of Confidential mag here is believed to have influenced the decision of the legalites.

Berle's Checkout at Wm. Morris For MCA Reflects TV's Impact On Status of Talent Agencies

Perkins 'Surprised'

Chicago, Sept. 10.

Marlin Perkins was surprised at the sudden axing of "Zoo Parade" by NBC-TV. He revealed that he still had hundreds of feet of unused film in the can. Network indicated it would probably run off the most interesting footage in several special hourlong "Zoo Parade" shows.

Perkins, front man of the show, still has several years remaining on his NBC contract.

Burbank as 1-Big Coast Roof For NBC's TV & Radio

Hollywood, Sept. 10.

Hollywood as the origination point of Coast television shows will become a geographical misnomer when NBC-TV concentrates its operation in Burbank a year or two hence. As with the picture business before it, the electronic medium is pulling out of Hollywood within its actual boundaries.

CBS-TV's Television City is closer to Beverly Hills than Hollywood and ABC's Television Center is east of Hollywood extremity. Burbank is a city of its own and may resent the Hollywood signoff.

Exhaustive study of the facility requirements of NBC's Hollywood operation looking to the ultimate concentration of both tv and radio in Burbank is moving into its final phases. Thomas Sarnoff, veepee in charge of production and business affairs for the web's western division, said that complete evacuation of Hollywood may require a year or two.

Survey of the Sunset and Vine departmental requirements may be the forerunner to further expansion of the Burbank property calling for one or two new color studios and service buildings sometime next year. Concentration of activities in Hollywood gets its first impetus in the move of the publicity department from the RCA building to the adjoining NBC studio. Understood the corner building at Sunset and Selma will be sold off as will eventually the NBC studio building at Sunset and Vine.

NBC is now producing for the network shows from two Hollywood sites. Three shows—Groucho Marx, "It Could Be You" and "Truth or Consequences"—are anchored at the NBC studio; "Queen For a Day" emanates from the Moulin Rouge. While the El Capitan is still leased to NBC, the web has closed it to its own shows and sub-leased the theatre for two days a week to ABC for origination of the Guy Mitchell Show.

With additional space at Burbanks, NBC would concentrate all facilities in both tv and radio. None of the radio shows is put on the network from here, the tapes being air-mailed to N. Y. for feed to the network.

CBS, Silvers Putting Up Coin for Merman Pilot

Negotiations are being carried for the making of a pilot film by Ethel Merman. The package will be offered up for grabs by Music Corp. of America, with CBS and Phil Silvers supplying the b.r.

Miss Merman would be the lead in a situation comedy instead of a musical.

Downbeat of the live talent shows on networks is causing a virtual revolution in the ranks of the talent agencies. The shift of top performers to the percenteries controlling filmed shows is hitting an increased stride with the culmination being Milton Berle's break with the William Morris Agency after more than 20 years to go to Music Corp. of America. Recently, Imogene Coca also left Morris to try her luck at MCA with both these performers eyeing vidpix.

The Berle contract with MCA is currently in the process of being finalized. Berle's attorney is now studing the MCA pact, and inking is expected to take place shortly.

The about-face of the video picture from live to vidpix is regarded as having left the Morris office in a position from which it's hard to retreat. The office, historically, has always been for live talent, and prospered on that motif ever since the late William Morris founded the outfit. It has developed some of the major stars in all fields including Milton Berle. When video first broke big, live shows carried the day, and the Morris office became the first agency in the business. MCA meanwhile has become the largest film producer in the television field, and on that basis has been able to snag some top personalities.

With MCA very much in the saddle at NBC the shift to vidpix has been marked, and live shows have been downgraded. This would work out well in Berle's status, since he's still under exclusive contract to NBC for a number of years. He's already made one pilot with Sheldon Reynolds, but which is still unsold. The Morris Agency will continue to get commission from Berle on his "lifetime" deal with NBC negotiated by Abe Lastfogel.

It's curious to note that MCA could have gotten Berle shortly after the war. Contract with the Morris office was running out and deal was being made for a switch to MCA. However, Berle wanted a $50,000 advance from MCA, which was turned down. He therefore stayed with the Morris office which anted that coin. The first year of the renewed contract had Morris getting all that money back. He was booked into the Carnival N.Y. nitery, and stayed for the better part of a year, with a personal take of $400,000 on what was then the highest nightclub contract ever signed. He got $7,500 weekly plus overages.

It has become evident that an agency is in dire danger of losing a top client whenever a television show peters out. Most of them find it necessary to return to niteries and Berle is no exception. He's currently on a string of dates set up for him by the Morris office. He's at El Rancho, Las Vegas.

Ed Madden, Keyes, Jones Agency Tie

With vet network-film exec Ed Madden and agencyite Howard Jones buying in, the 25-year-old Russel M. Seeds agency becomes Keyes, Madden & Jones Inc., on Oct. 1. Under the new management, board chairman Freeman Keyes continues in that post, while Madden assumes the presidency and Jones becomes exec v.p.

The new agency thus far inherits only the $15,000,000 billings of the Seeds agency (key accounts: Admiral Corp. and Sheaffer Pen), but Madden is believed to be in a position to deliver additional accounts. Possibilities are International Latex, from which he resigned as a v.p. after setting the precedental $20,000,000 barter deal

(Continued on page 48)

No doubt about it, there's many a truth spoken in gist. CNP's philosophy can be spelled out very briefly:

We believe in Planned Production. With our "Boots and Saddles—the Story of the Fifth Cavalry" just released for syndication, we're well on the way to completion of our next series, "Union Pacific." And the cameras are set to roll on yet another series. Continuity of effort like this is why we have and hold some of the best creative people in the business.

Our production plans are our own. We have full confidence in the continued growth of non-network television, and we have undertaken to supply its program needs on a regular basis. The result: film of far greater quality per dollar invested than is possible in an intermittent, piecework, patchwork operation. The beneficiaries: non-network advertisers, broadcasters, the public, and us.

Our creative decisions are our own. We believe that tailoring a series to the assorted demands of all potential customers only leads to the kind of programming that's best described as corned beef hash.

Our timing is our own. When we produce a new series, it's because our own best creative judgment tells us that a series is ripe for the making—not because a "pilot film" has lured enough advance sales to underwrite any part of our negative costs.

We don't create consumers and we don't create advertising. We *do* create entertainment that *energizes* consumers for advertising. And because CNP production doesn't wait on the vagaries of sales, on temporary fluctuations, or on other people's opinions, we'll always be ready, as we are right now, with prime syndicated TV film product to meet the growing needs of an expanding Non-Network Television Market.

That's the CNP story in a nutshell.

NBC TELEVISION FILMS A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

NBC Makes Out a Good Case For TV's Value As a Seller of Cars; Most Dealers Favor Budget Hike

Television is far and away the most effective medium in automobile advertising, from the viewpoint of dealers and customers, according to a special "Advertising's Role in Automobile Selling" survey released yesterday (Tues.) by NBC-TV. Moreover, its impact is highly disproportionate to its estimated one-third share of the auto advertising budget, the survey claimed.

The survey, conducted last March for the network by Advertest among 1,000 dealers, 1,500 shoppers and 2,000 new car purchasers in 39 states, indicated that television is the most important medium in reaching prospects, informing them and bringing them into showrooms; that its impact is disproportionately higher as a source of car information, interest and purchases than its dollar share of the automotive ad budget; and that a definite relationship exists between the exposure to an automaker's program and the shopping for and buying of his make.

Among the dealers interviewed, 69.6% chose television in answer to the question, "What kind of national advertising does the best job of telling people about your cars?" Only 30.1% selected newspapers and 13.6% chose magazines. Asked "what kind of national advertising do you feel is most effective in getting people to visit your showroom?" 58.7% of the dealers chose tv, 33.0% picked newspapers and 5.2% magazines.

Dealers were asked which medium they would favor if the manufacturer chose to put most of his national budget into one kind of advertising, and 64.3% chose television, 27.1% selected newspapers and 6.2% took magazines. Finally, asked whether they believed their manufacturers should increase their tv advertising, cut it back or keep it at the same level, only 3% favored cutbacks, while 55.6% wanted an increase in tv advertising.

Among the shoppers interviewed, 69% mentioned television as the type of advertising for the particular model they were shopping as the kind they had most recently seen or heard, vs. 31.9% for mags and 30.7%, for newspapers. Asked which kind of advertising for the particular model "stands out most strongly in your mind," 61% said tv, 18.8% said magazines and 11.8% said newspapers. And in reply to the question of which type of advertising "did the most to get you interested in looking at a (make sold)," 45.3% said television, 16.4% magazines and 10.8% newspapers.

Among recent purchasers, 39.7% said that television was the kind of advertising that made them most interested in buying what they did.

(Continued on page 50)

Banghart, Tex Antoine WRCA Chores Expanded

Nearly complete revamp of its daytime schedule was finalized this week by WRCA, the NBC Radio flagship in New York, with newsman Ken Banghart and weathercaster Tex Antoine getting the lion's share of new assignments.

Banghart, who turned deejay a year ago via the station's "Noontime Pulse," now takes over a solid two-hour 4 to 6 p.m. cross-the-board block of music, news and service features, while Antoine takes over the noon to 2 p.m. segment with music and chit-chat. Banghart will tailgate his two-hour stint with a 15-minute news show at 6 p.m. Banghart's replacing Al (Jazzbo) Collins who's leaving the station for radio-tv work in Salt Lake City.

Remainder of the new early-evening schedule consists of Jimmy Powers sports show and a five-minute financial wrapup at 6:15-6:30, followed by Tex & Jinx McCrary in "New York Close Up," with weather and the Johnny Andrews live-and-disk music show completing the lineup through 7:30, when the network takes over.

'Face Nation' Into New Sun. Slot; Goes 45 Mins.

CBS-TV is moving its "Face the Nation" to an early-afternoon Sunday slot starting Sept. 22 and is expanding the show to 45 minutes. As of that date, "Nation" moves into the 1 to 1:45 p.m. time and stays put until Dec. 15, when the pro football season ends. "Nation" is currently slotted at 5 to 5:30. Day of the shift, incidentally, "Face the Nation" will feature the winner of the German elections.

Displaced in the "Nation" shift is the "Heckle & Jeckle" cartoon show, out of CBS' Terrytoons backlog. That will probably return in midwinter. As for the extra 15 minutes for "Nation," CBS is moving into local station time for the expansion.

WHIL's Tower Topples

Medford, Mass., Sept. 10.

WHIL's 198-foot transmitting tower collapsed at 4:30 a.m. Thursday (5), narrowly missing hitting the broadcasting studios and turning the area into pandemonium. The falling tower pulled down electric power lines, left more than 400 householders without lights and conked out electric power in industrial and business plants.

Boston's WEEI was forced to switch to emergency power shortly before their studios on the Mystic Valley Parkway went on the air at 5 o'clock. Bob Walsh, WHIL announcer, who reported for work shortly after the tower fell, said the top of the tower landed about 20 feet from the office building.

Sherwood J. Tarlow, prexy and owner of WHIL, got workmen to put up a makeshift tower and broadcasting was resumed in six hours. Cost of replacing the destroyed transmitter is $10,000, he said.

Laconia, N.H.—Art Rothafel, manager of radio station WLNH here, has become the first golfer in modern history of the Laconia Country Club to win the championship there for the third time.

BOSWELL'S 'JOHNSON' AS AN 'OMNI' ENTRY

"Omnibus" is adapting James Boswell's famous "Life of Samuel Johnson" into a 90-minute television show and has signed Emlyn Williams to play the biographer. Williams, who did a one-man show with Charles Dickens readings some seasons back, will be in New York at the time with another one-man entry of Dylan Thomas readings. James Lee, who wrote "Career," the off-Broadway hit, is adapting the biography.

Other "Omnibus" entries already scheduled (as detailed in last week's VARIETY) are Bert Lahr's "History of the Bathtub," the Met Opera performances, a Sir Laurence Olivier guest shot, series featuring Leonard Bernstein and another with Joseph N. Welch and a study of the traffic problem.

French TV Faces New Budget Cuts

Paris, Sept. 10.

Though television set sales are mounting and full video coverage of France is pegged for 1960 with a possible second channel with commercial aspects, the present nationalized setup is in trouble. Playing second fiddle to radio, tv just received another budget slash under the present austerity regime. Extensive program cuts are in the offing just at a time when video studio and film facilities are growing.

Gallic tv will drop four big shows this season and substitute filmed programs for them, plus some new programs of cheaple format such as talks, music and panel games. Many of the more expensive variety and dramatic shows will be cut.

However video officials maintain that it is a temporary measure which will soon be resolved.

Don Keyes Named

Houston, Sept. 10.

Don Keyes, disk jockey on KILT, leaves the station to become overall program manager for the Gordon McLendon chain.

In another appointment, Bob Stevens takes over as program director for KILT.

Houston—Dick Richmond has been appointed news director for KTHT here. He was formerly news director for the Gordon McLendon radio stations in Milwaukee, San Antonio and Dallas.

Cuba's 2d TV Network Finalized, But NBC's % Stake Still Iffy

Although NBC's international division is still negotiating for a stake in the newly-revived second Cuban network, the principals in the deal have decided to go ahead without NBC. Cuba's Ministry of Communications last week approved a merger which will result in the reactivation of the defunct Television Nacional network under the new corporate name of CMBF Cadena Nacional S. A.

Principals in the new company are Julian Lastra and Miguel Humara, RCA distributors in Cuba, and Jose I. de Montaner, publisher of the newspaper Informacion, who will own 50% of CMBF Cadena in exchange for all the assets of the defunct Television Nacional net; Alberto Vadia, Cuban contractor, who owns 25% for which he paid cash; and Goar Mestre and his brothers, Luis Augusto and Abel, who operate the rival CMQ-TV web and who now own 25% of the new company in exchange for the assets of the Channel 7 station, CMBF-TV, and its sister all-music radio outlet.

If NBC decides to go ahead with the Cuban project—and part of that decision depends on the political outlook in Cuba—it would presumably buy a share of the network from the Lastra-Humarade Montaner interests. Negotiations are still being conducted, but there's no definite decision either way.

The new CMBF-TV web is operating on four stations, Channel 4 in Havana, Channel 13 in Matanzas, Channel 3 in Santa Clara and Channel 4 in Camaguey. Three more stations are currently under construction and should be on the air within 90 days—Channel 5 in Santiago de Cuba, Channel 8 in Holguin and Channel 2 in Ciego de Avila. The Havana outlet being used is Channel 4, which was previously the flagship station of the old Television Nacional, but the call letters are those of Mestre's CMBF-TV Channel 7, which now operates on a non-commercial basis as CMBA-TV and will be put on the block because of the six-channel status of Havana.

Mestre said that he "must look upon the CMBF-TV network as another competitor . . . We do aspire to have in CMBF-TV an ethical competitor, genuinely interested in the future progress of the television industry, always aware of the public's interest and the advertisers' needs. In other words, we welcome competition from those for whom television is a permanent goal in itself, to be operated as we have for the past seven years endeavored to operate the CMQ-TV network. Our 25% participation in the CMBF-TV network is a consequence of our efforts to keep the number two television network in Cuba from completely disappearing."

New CMBF-TV web will be headed by Alberto Hernandez Cata as general manager, who was in charge of advertising operations in Cuba, Mexico and Brazil for Sterling Products Co. for the past 15 years. He'll have most of the old Television Nacional personnel, plus some new blood, for his staff.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Gilbert Seldes and **Marya Mannes**, tv critic for The Reporter, discuss "Privacy, Controversy and Television" on **Richard Heffner's** "The Open Mind" on WRCA-TV Sunday (15) . . . WCBS sales manager **Bue Hurst** off to Chicago for a round of sales meetings . . . **Dale Remington** and **Al Busse** of the NBC press dept. to the Far East to cover publicity and promotion with NBC Radio's "Most Beautiful Voice in America" contest winner, **Irma Jean Gaertner**, hitting San Francisco, Honolulu and Tokyo en route and doubling as producers by doing tapes for "Monitor" and "Nightline" . . . Jerome Hellman Associates tied in with **Evarts Ziegler**, Coast agency, to rep Hellman's writer and director clients on the Coast . . . **Lanny Ross, Jim Lowe** and **Galen Drake** of WCBS appearing this week at the second annual Radio-TV-Music Festival in Newark . . . **Rose Tobias** the new general casting director for Talent Associates . . . **Sandy Nemser**, former production assistant in CBS public affairs, named producer of CBS Radio's "So They Say" . . . **Rep. Emanuel Celler** (D., N.Y.), chairman of the House Judiciary Committee, is the guest speaker at the first Academy of Television Arts & Sciences luncheon of the season at the Harvard Club Sept. 24; he'll discuss his investigations of the tv networks . . . CBS newsman **Paul Loewenwarter**, writer on "The World Tonight," left for Yugoslavia to prepare special reports for the radio segment . . . The Four Voices guesting on the Arthur Godfrey show (**Peter Lind Hayes & Mary Healey** pinchhitting while Godfrey vacations) this week . . . **Ray Brown**, a regular in CBS Radio's "Right to Happiness," currently appearing in the off-Broadway "Sweeney Todd, the Demon Barber of Fleet Street."

Julie Wilson set for the Perry Como show Sept. 28 . . . **Geron Zimmerman**, department editor at Look, scripted the Sept. 22 stanza, "The Quiet Spaniard," for CBS-TV's "Look Up and Live" . . . **June Lockhart** set for a "Climax" lead Oct. 3 in which she'll play a nympho (originally, part called for her to play a drunken prostitute); she also recently completed a "Gunsmoke" segment . . . **Jay C. Flippen** subbing for vacationing **Robert Q. Lewis** this week . . . **Paul Tripp**, host-producer of WCBS-TV's "On the Carousel," set for the cast of Sunday's (15) "Goodyear Playhouse" . . . **Aaron Ehrlich**, "Person to Person" associate who took up photography a year ago and subsequently got a spread on his work in Modern Photography, now has a one-man show going at the Canon Camera Gallery . . . **Sammy Kaye** and his orch, who open at the Roosevelt Grill Monday (16), guest on the Ed Sullivan show Oct. 20 . . . Queens College offering its first course in mass communications, with **Dr. Arthur S. Barron**, sociologist and authority in the communications field, as instructor. Dr. Barron will use show biz guests for the course . . . WRCA's "Pulse" show gets a spread in the September issue of Popular Photography, with photographer **Ed Feingersh** doubling via covering the show itself and then guesting with photography tips for listeners . . . **Charles N. Hill**, "Person to Person" director, back from "vacation," part of which was spent in doing advance work in Georgia for CBS-TV's "Conquest" series.

Address by President Eisenhower will climax the special 55-minute "Story of Civil Defense" broadcast Mutual will present Sunday (15) at 11:05 p.m. as the kickoff for National Civil Defense Week . . . **John Wingate**, host on WABD's "Night Beat," is tape-recording interviews with **Mr. John**, the hat stylist; **Elsa Maxwell**; **Polly Adler**, and five other personalities for a record album, to be issued by Mohawk Records, titled "Night Beat" . . . **Tedi Thurman**, weather forecaster and "Miss Monitor" on NBC's Monitor radio show, has been given an additional assignment. She's due to travel to San Francisco, Miami and Provincetown, Mass., for taped interviews with show biz personalities and celebs for rebroadcast on "Monitor" . . . **Eugene H. Alnwick**, former agency time and media buyer, has been added to the Mutual sales staff.

Ted and Rhoda Brown's 7 to 10 ayem strip for WMGM was extended on Monday (9) by an hour with the pair backing up to 6 ayem . . . **Don Rondo** had to "guest" on the first week of the new American Broadcasting Network **Herb (Oscar) Anderson** show, until he cleared away other commitments, but the singer becomes a permanent member of the ayem audiocast when he returns from out-of-town appearances; now spelled by **Bob Carroll** . . . **Art Van Horn** starts fall series of addresses before women's clubs next weekend in Scarsdale . . . **John Pearson** quits as program consultant to the Katz agency, where he's been a short time, to become American Broadcasting's program contact with affiliated . . . **Lawrence (Larry) Eisenberg** is WABC-plus-tv's new flack chief in a moveover from WABD; he replaces **Heyward Ehrlich** who ankled several days ago to join California National . . . **Les Paul** and **Mary Ford** into "Big Record" on Oct. 2 . . . **Les Keiter** and **John Condon** cover WINS Giant grid sked; first show was Saturday night (7) . . . **Austin G. Smithers** has been appointed account exec at John Blair reppery. He comes from the Ed Petry house. Previously he had been radio salesmanager for Headly-Reed.

Raymond Scott did a series of radio commercials for Hotpoint, featuring his quintet and the **Honey Dreamers**, with Scott composing as well as conducting the blurbs . . . **Diana Barth** set for "My True Story" tomorrow (Thurs.) . . . **Dennis James** was a last-minute sub for **Jan Murray** on "Dollar a Second" Saturday (7) when Murray came down with a fever late that afternoon . . . CBS newsman **Richard C. Hotlet** planes to Germany Friday (13) to moderate a filmed "Face the Nation" session with Chancellor Conrad Adenauer set for Sept. 22 . . . **Toni Darnay** beginning a new sequence on "True Confessions" on NBC Radio . . . **Dr. Bergen Evans**, host of "The Last Word," in Europe for a short vacation, with **John Mason Brown** subbing as moderator . . . **Don Redell**, tv and network sales manager of the TelePrompTer Corp., marries **Toni Hilles** in Greenwich, Conn., tomorrow (Thurs.) . . . **Arnold Starr** named an account exec with WRCA-TV's sales dept., replacing **Pat Harrington Jr.**, who's moved to NBC network sales . . . **Sam Kanchuger**, CBS sports staffer, convalescing at N.Y. Eye & Ear Infirmary after minor surgery . . . **Tex Antoine** subbing for **Bill Cullen** this week on "Pulse" while Cullen vacations . . . **Robert S. Lewis** upped from comptroller to treasurer and director of the Product Services agency, and **Diane Young** joins the agency as copy chief . . . **John Forsythe** in town to plug his new CBS-TV "Bachelor Father" series . . . **Eli Wallach** set for "Lamp Unto My Feet" Sept. 22.

Harriet Davis Dryden ankling as program supervisor of Metropolitan Educational Television Assn.; she worked with the Times' Bosley Crowther on his historical tome of MGM, "The Lion's Share" . . . **Roger O'Connor**, from Katz, to American Broadcasting Network, as salesman . . . **Gilbert Highet's** WXQR show, "People, Places and Books," returned after summer hiatus last night (Tues.) at 9:05 . . . Same outlet's "Adventures in Sound," with **Chester Santon**, returned on Sunday (8), with Harvey Radio Co. as bankroller . . . MBS newsman **Henry Gladstone**, returning from a mideast tour, aired a taped interview Monday (9) with Cypriot Archbishop Makarios, the prelate who was exiled by the British government during the Cypress uprisings

IN HOLLYWOOD . . .

The perfect example of "it looked like just a job but turned out to be a career." **Sam Perrin** and **George Balzer** signed for their 15th year as writers for **Jack Benny**. Other staffers, **Al Gordon** and **Hal Goldman**, are starting their eighth . . . **Tallulah Bankhead** will help steam up Desi and Lucy's second hour show . . . **David Tytherleigh** quit as **Claude**

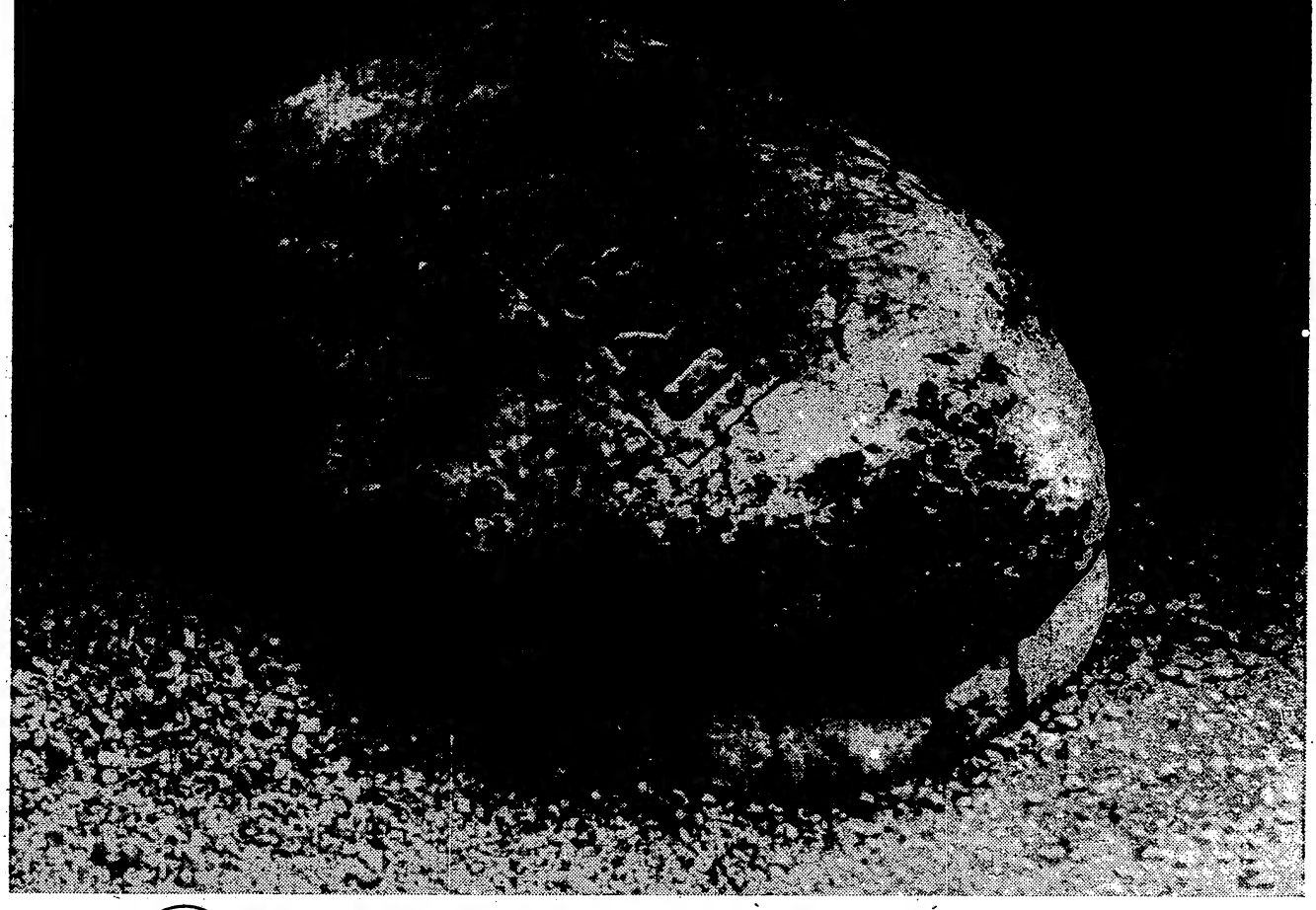
(Continued on page 38)

Famous on the local scene...
yet known throughout the nation.

Plymouth Rock . . . just another rock on the New England shore . . . until the Pilgrims touched it. Then it became a national monument.

Broadcast stations, too, be unknown as "rocks" or achieve national recognition— depending upon how they are "touched" —and by whom. Storer stations are known to have the "touch."

A Storer station is a local station.



STORER BROADCASTING COMPANY

30 YEARS in BROADCASTING in the PUBLIC INTEREST 1927 1957

WSPD-TV Toledo, Ohio	WJW-TV Cleveland, Ohio	WJBK-TV Detroit, Mich.	WAGA-TV Atlanta, Ga.	WVUE Wilmington, Del.		
WSPD Toledo, Ohio	WJW Cleveland, Ohio	WJBK Detroit, Mich.	WAGA Atlanta, Ga.	WIBG Philadelphia, Pa.	WWVA Wheeling, W. Va.	WGBS Miami, Fla.

NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940
SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498
SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689

Radio-TV Production Centers

Continued from page 36

McCue's assistant at AFTRA to become executive secretary of the Detroit local. Succeeds **Boaz Siegel**, who's returning to his private law practice . . . **Gene Fox** bowed out of Foote, Cone & Belding after 14 years. His successor as head of western broadcasting for the agency is **Ken Craig**, formerly with ABC-TV here . . . **Jack Rayel**, who has been around with network specs, will produce the first hour show from Las Vegas for Jaffe-Phillipson, Exquisite Form (bras) bankrolls on NBC-TV. Two other specials slated for the desert spa . . . **Alvin Flanagan** will be general manager of KCOP when **Bing Crosby** and his group take over ownership of the indie TV'er for $4,000,000 Oct. 1 . . . All local tv stations except ABC's o-and-o are plugging Television Week with a puzzle picture contest for mucho loot. Station's **Selig Seligman** says it's against network policy and that it would benefit set dealers more than tv per se because of the entry blank dodge . . . **Shull Bonsall** bought Television Arts Productions ("Crusador Rabbit") from **Alex Anderson** and **Jay Ward** . . . **Bill Gargan Jr.** transferred to N.Y. by Van Praag productions (TV commercials).

IN CHICAGO . . .

WCFL signed new three-year pact with Chicago White Sox for exclusive radio rights, through 1960 . . . **Bill Lawrence**, ex-Godfrey singer, joined WBBM's morning radio "spectacular" . . . **Morgan Beatty** leaving Chi NBC to return to the net's eastern news shop this weekend (14) . . . Wrestling goes back on tv Sept. 5 on WGN-TV and Sept. 7 on WKBK . . . Foote, Cone & Belding publicist **Al Welsman** handed out toy models of the new car to plug the upcoming Edsel spec on CBS-TV Oct. 13. Each was ticketed with a summons "for blocking traffic on all other tv channels" . . . **Harry Creighton** ankled his WGN announcing chore to become a beer distributor . . . WNBQ moving **Jack Elgen's** third-degreer to Saturdays in same 10:30 p.m. spot starting Sept. 21 . . . **Doree Crews**, former gal vocalist on **Don Cherry** show on WBBM-TV, joins "Richard Lewellen Show" on WBKB this week . . . **Ray Rayner's** "Little Show" on WBBM-TV expanded to a full hour on Saturday mornings . . . "The Chan Show" on WMAQ goes 90-minutes next Monday (16) . . . **Bill Erin**, ex-J. Walter Thompson, joined radio-tv department of Needham, Louis & Brorby here . . . **Shelby Gordon**, former CBS scripter in Chicago and New York, stopped here last week enroute to U. of Southern California where he'll study cinematography on a Fund for Adult Education (Ford Foundation) fellowship.

IN WASHINGTON . . .

Theodore Koop, director of CBS news and public affairs in the capital, named to the public relations committee of the President's Conference on Technical and Distribution Research for benefit of Small Business . . . **Vernon Taylor**, WARL d.j., signed to exclusive Dot recording contract . . . NBC's **Patty Cavin** teed off a new "Monitor Goes to a Party" series with taped report on joint birthday fete of U.S. Treasurer Ivy Baker Priest and Reader's Digest's Deena Clark . . . Georgetown U. Forum and WTTG-DuMont jointly presenting series of four teleshows dealing with problems of D.C. government . . . Members of UNESCO public relations staff and U.S. National Commission paid tribute to fellow-member **Ralph Hardy**, late CBS v.p., in their official publication . . . **John Cooley**, featured personality on suburban station WGAY, now doubling as regular vocalist at Washington's Hotel Roosevelt.

IN LONDON . . .

Granada-TV has postponed its network production of **Jean Paul Sartre's** "The Respectable Prostitute," due to be aired tomorrow (Thurs.), because they want the author to write a new adaptation for them. The show was already in rehearsal when it was called off. As a replacement, they will be showing a feature film, "Operation Diplomat" . . . Associated TeleVision is inaugurating a new quiz game next Tuesday (17), entitled "To Tell the Truth." The panel will consist of **Roberta Leigh** and **Jacqueline Curtis** on the femme side, with **Dr. John Skeaping**, Professor of Art at the Royal College of Art, and actor **Bill Owen** as the male members. **John Irwin** has been slated to produce and **Colin Clews** will direct . . . "Gun Law" got the number one position in the Nielsen ratings for the London area . . . Granada-TV mounted a special program dealing with homosexuality the day after the Government committee had made its report . . . **Margaret Leighton** guested in **Edgar Lustgarten's** "Cross Talk" program on Monday (9) . . . The Deep River Boys featured in **Val Parnell's** "Saturday Spectacular," which was headlined by **Peter Sellars**.

IN BOSTON . . .

Two changes in Hub radio this week with WBMS taken over by the Bartell Group and renamed WILD, and WMEX sold to **Bob** and **Mack Richmond**, who operate a one kilowatt station in Morningside, Md . . . WNAC unveiled a promosh piece, "Easy Listenin," brochure, originated by **Edward L. Pearle**, ass't production dir., featuring the actual "Easy Listenin'" theme music by **Frank Luther** on front cover . . . WBZ-TV hosted Hub tv crix at closed circuit telecast of upcoming NBC fall programs and feted them at dinner following at 1200 Club with **Don Edgemond**, promosh mgr.; **Evan Neuhoff**, ass't promosh; and **Fran Corcoran**, p.r.; in charge of arrangements . . . WBZ-TV is issuing a revised rate card aimed at realigning certain time buying classifications with commensurate rate changes to give local and natl. advertisers "most efficient and economical tv possible" . . . WBZ has set a procession of antique autos for its Boston to Plymouth trek Sunday (15) for its "world's largest clambake" and inked the **Crew Cuts**, **Shirley Jones**, **Robert Roundsville**, **Anita O'Day**, **Dave Brubeck** and **Hampton Sisters** for the affair expected to draw over 5,000 . . . WNAC-TV's **Louise Morgan** judges the cranberry recipes at the 10th anni Nat. Cranberry Assn. festival Sept. 21-22 at Edaville plantation, South Carver . . . WNAC-TV's "Late News," 11 p.m., goes live on camera every night with **Dave Rodman**.

IN SAN FRANCISCO . . .

Dick Godfrey (Arthur's son) had his first son and within a week got the news from KCBS that he'd been named an account exec, replacing **Stanley Johnson**. At the same time, **Don Klein** was named KCBS spo[illegible] director and **Bill Garrity** was appointed assistant sports director . . . **Hal Berger's** the new program director at ABC's o-and-o KGO-Radio . . . KSAY, the r-and-r station, finally went on the air . . . Oakland Board of Port Commissioners refused to pungle up $250,000 to build studios for **Bill Pabst's** Channel 2 near Jack London Square, suggested some kind of joint financing . . . KYA chief **Irv Phillips** bought a 25% interest in KAPF, Petaluma . . . **George Gobel** loped into town, grabbed considerable space in the dailies . . . No changes in personnel or operations of WOVR planned currently, according to controller **Glenn Kelly**—**H. L. Hoffman** just sold the Stockton-Sacramento channel to **Lowell Thomas'** Hudson Valley Broadcasting for a cool $3,500,000.

IN CINCINNATI . . .

Len Gorrian resigned as WKRC-TV executive producer and commercial production manager and replaced by **Bob McHendrix** and **Bill Horstman** in separate capacities . . . Seven announcers and disk jockeys who struck WCKY to enforce demands for initial AFTRA pact notified by **Charles T. Hopmiller**, station chief, that they have been replaced . . . **Dotty Mack**, platter mimic, bowed as chirper in guest shot on **Willie Thall's** WKRC-TV show. She may join that station, returning to Cincy screens after long stay on opposition WCPO-TV . . . Crosley Broadcasting Corp. uncorking Metro-Goldwyn-Mayer package of feature films on WLW-T in October.

IN PHILADELPHIA . . .

WCAU-TV's "Big Top," originated by veepee **Charles Vanda**, to be axed (21) after being fed to CBS for past seven years. "Jimmy Dean" show replaces the circus session . . . The highly touted but sponsorless "What in the World" anthropological stanza to be revived, in color, by WCAU-TV . . . **John Corcoran**, radio commentator, has sold his Old Mill Inn, Hatboro . . . **Fred Bennett**, who ankled WPEN for "The Voice of America" in Thailand, now with WLW, in Cincinnati . . . WCAU-TV skeds a half-hour salute to **Danny Thomas** (Oct. 1), when the comedian comes to town to plug his tv series.

IN MINNEAPOLIS . . .

Ted Cott of National Television Associated in from New York to look over local situation and figure out new programming for independent station KMGM-TV in which his company has acquired 75% interest. Station in which M-G-M Pictures owns 25% interest doesn't start broadcasting daily until 5 p.m. and confines itself almost directly to feature films, including the Metro video library . . . KTCA-TV, Twin Cities' new educational station which just preemed, is joining National Educational TV network, bringing to area viewers five series of live national programs . . . After 18 years in the WCCO-TV accounting department, **Lil Brothers** quitting to move to Los Angeles. **Irene Rogers** replaces . . . CBS newsman **Larry LeSeur** here from New York for two days to narrate a documentary color film for Lutheran World Assembly. **Harry Reasoner**, former localite and now a CBS newsman in New York, also on hand in same connection . . . New WDGY morning program includes appearances of Minnesota mayors to discuss safety and other subjects . . . Prudential Insurance Co. and Variety Supply Co. to co-sponsor WCCO Radio's play-by-play broadcasts of all U. of Minnesota football games this fall.

Radio Reviews

THE LANNY ROSS SHOW
With Milton Kay
Director: Marlin Swing
55 Mins.; Sat., 9:05 to 9:30 a.m.; Mon.-thru-Fri., 9:05 a.m.
Participating
WCBS, New York

An easy-to-listen-to music show, with vet Lanny Ross deejaying and lending a vocal assist, with Milton Kay at the piano, had its debut last week on the CBS Radio New York flagship. Stripped in the morning hours Monday through Saturday, and apparently aimed at the housewives, the music, in the main, is the standard, romantic pop variety.

Ross, when not spinning records, does a number of vocals himself, lending an intimacy and a rapport, scoring with the romantic ballads. But on the basis of show caught, Friday (6), the chatter and word bridges, and the cracker-barrel philosophy spouted, could use some updating and freshening.

On the music side, Rodgers and Hammerstein were well represented and disk faves included Doris Day, Lena Horne, Eyde Gorme. There also was some good jazz, but no rock 'n' roll. The piano interludes by Milton Kay made for good listening. *Horo.*

MIDDAY COMPOSITE
With Arthur Van Horn, Howard Cosell, others
Producer: Maury Benkoil
45 Mins., Mon.-thru-Fri., 12:15 p.m.
Participating
WABC Radio, New York

Arthur Van Horn, who acts as host of the new WABC, N.Y., daily 45-minute "Midday Composite," also packages the stanza. He's put together a fast-moving, interesting stint, but it sounds rather familiar. The program is much along the lines of rival WRCA's own "Noontime Pulse," with Ken Banghart, and hence would naturally be modelled after the prototype of that show, NBC's "Monitor." However, Van Horn, who writes his own continuity, some of which is delivered with more importance of tone than it deserves, is expected by the WABC management to keep his features at pretty much the same time every day, so that the women the program is directed at can adjust themselves accordingly.

Van Horn, on the preem, Monday (9), read notes on fashions, best food buys, spun some lively records, interviewed Audrey Hepburn (in a direct, informative way), did a capsule wrapup on theatre news and introduced sportscaster Howard Cosell (who will be a permanent cast member) in a timely interview with new woman's national tennis champ Althea Gibson.

Despite the lack of an original format, "Composite" is a good radio show. WABC also has something like it in the early evenings, and both shows are reputable sponsor-bait. *Art.*

Milwaukee—Baylen H. Smith has been upped from production director to program director of WISN-TV here in a wave of new program head appointments at the station. Announcer James Van de Velde has been named production director, Mel Quinn public service director and Patt Barnes, farm director.

Inside Stuff—Radio-TV

It's a curious anomaly that, for the second time, an NBC television cameraman got jammed with the Cuban government when the parent Radio Corp. of America has been selling the Batista government millions of dollars of electronic equipment. In fact, President Batista is a close friend of both board chairman General David Sarnoff and Frank M. Folsom, chairman of the executive committee of RCA. Last week NBC's Thomas Priestley, 40, of Bellmore, Long Island, complained by phone to his homeoffice in New York that he had been arrested at gun-point and held incommunicado for 11 hours, and then ordered to leave Cuba. He was told "a civil war is in progress here," quoting the loyalist colonel who ordered his arrest when he was trying to cover the rebellion in Cienfuegos. While the U. S. Embassy in Havana got his ouster order rescinded, Priestley realized it was futile to try and get pictures so he left pronto. He was on NBC-TV News to tell his story.

KTCA-TV, Minneapolis-St. Paul educational television station, will be launched Sunday (15) with dedicatory program and on Monday goes into its initial schedule of telecasting, with 42½ hours a week on program. Schedule represents nifty job of dovetailing, since 11 different organizations—St. Paul and Minneapolis school systems, U. of Minnesota, U.S. Navy, Minneapolis Citizens' League, etc., including Association of Minnesota Colleges, with 14 colleges represented—all are buying time on non-profit basis to stage programs.

Among them will be one for which Farmers' and Mechanics' bank of Minneapolis picks up the tab. Entitled "Money Matters," it includes financial economics expert and eight bright students discussing management of money.

Dr. John C. Schwarzwalder, director of station, predicted that in two years it will be up to schedule of 80 hours a week telecasting. Present schedule leaves Saturday and Sunday blank until new shows are developed.

CBS-TV crews made Random House's N.Y. headquarters a location site last week for "The Seven Lively Arts," using the publishing house for its segment dealing with efforts of young creative talent to break into the arts field in N.Y. The Random House segment, which features prexy Bennett Cerf (an old hand at television), deals with the publication of "The House in the Ruins," first novel by Robert Weekley, which will be publishd after the first of the year.

You can't depreciate your network affiliation contract if you are a radio or tv station, Internal Revenue Service has ruled, in response to a query. What's more, you can't depreciate local and national spot advertising contracts acquired when you purchase a broadcast station.

Question came up when the purchaser of a station sought to depreciate the contracts and the affiliation for tax purposes.

Steve Allen is slotting an all-Hawaiian show for his NBC-TV Sunday night show on Oct. 13, the night when Bing Crosby and Frank Sinatra take over the Ed Sullivan hour for their Gonzaga U. benefit spectacular for the new Edsel. Rather than try to buck the Crosby-Sinatra combination with a straight-star lineup, Allen is moving into the offbeat area with a complete Hawaiian layout.

Toplining will be Dorothy Lamour, with Jon Hall a possibility as a second headliner. Otherwise, Allen is booking the Hawaiian acts via the Lexington Hotel's (N.Y.) Hawaiian Room. Stage setup will include a swimming pool.

Television scripter Robert J. Shaw has a couple of hot non-tv projects going for him. He's just completed a play based on his hometown Milwaukee, "The Amber View" (it's about a family of brewery-owners) and will offer it to producers in a few days. Judith Anderson is currently reading it. He's also signed for his fifth season of lectures, a 30-date tour set through Columbia Lecture Bureau. Topic is "The Monster in Your Living Room," and dates set thus far include N.Y.'s Town Hall on March 28, seven lectures at the Washington State Educational Assn. meeting Sept. 30-Oct. 5, North Carolina Education Assn. convention Oct. 9, a Canadian Education Assn. meet in Montreal Nov. 4 and a tour of 16 universities and colleges in 12 states during January.

The Metropolitan Education Television Assn., in a second tie-up with WPIX, N.Y., is going to do a series of shows, titled "Problems of Everyday Living," to be broadcast Mondays, Wednesdays and Fridays from 11:30 to noon, starting Sept. 25.

WPIX also will televise the five-day-a-week series "The Living Blackboard," a cooperative effort of META and the N. Y. City Board of Education, in the time period 11 to 11:30 a.m., starting Sept. 30.

American Legion's first Americanism Award will go to NBC prez Robert W. Sarnoff for his "vision and leadership" in launching the NBC Educational Project. He'll be cited for making learning "more attractive and available to Americans of all ages and stations."

Presentation will be made by National Commander W. C. Daniel at the Legion's 39th annual convention Sept. 17 in Atlantic City's Convention Hall.

Balto's WJZ-TV Skeds 'Sunday at the Zoo' As Animals See Man

Baltimore, Sept. 10.

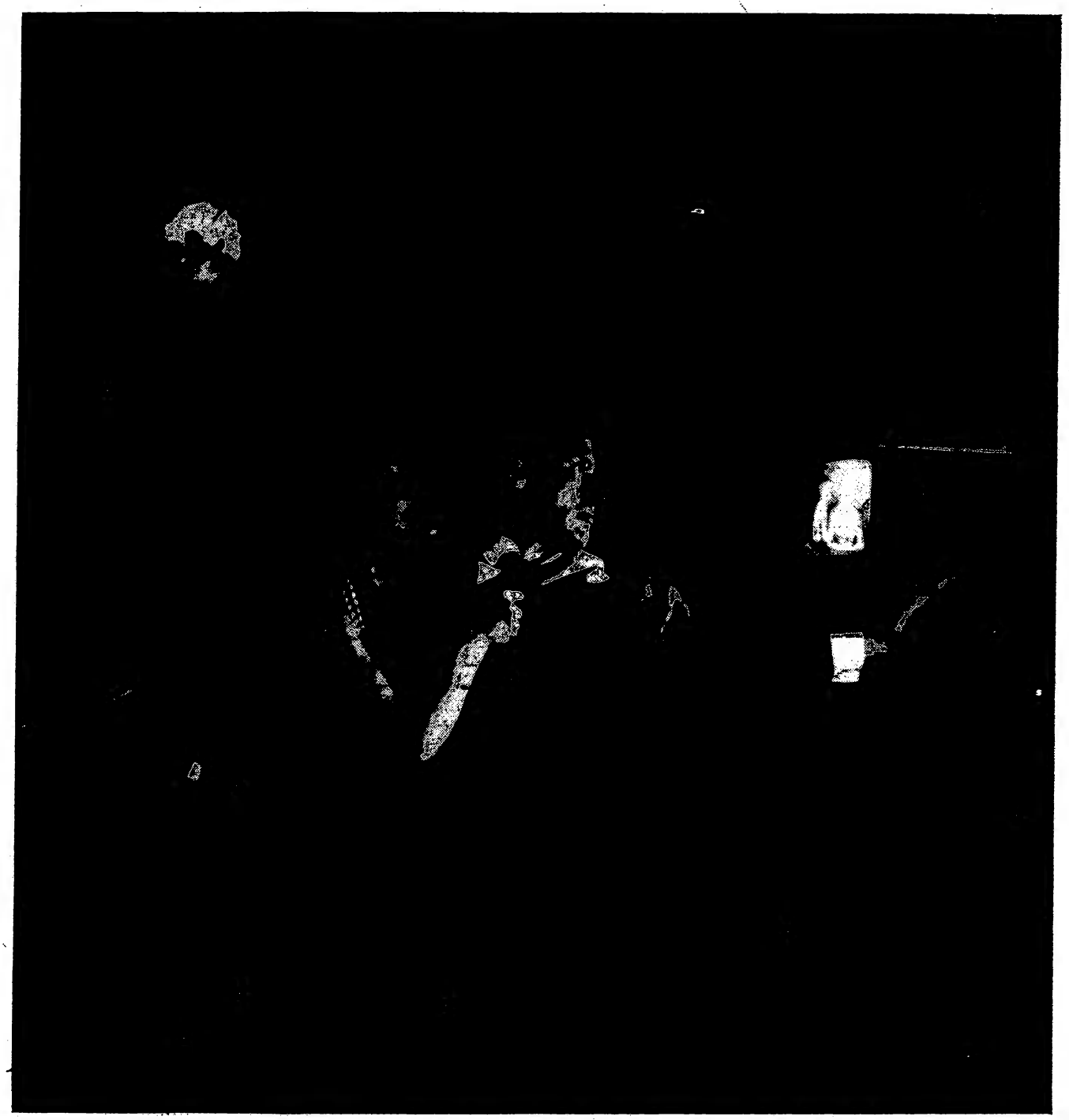
WJZ-TV, Channel 13 Baltimore, Westinghouse's newly-acquired station, is out to prove that "monkies aren't the cwaziest people" with a new program twist featuring an animals' eye-view of the gawkers at the zoo.

New fall show labeled "Sunday at the Zoo," will be depicted from the animals' orbit. Viewers will be able to see things as they appear to the animals including the interior of caves, the depth of the sea lions' pool and other areas usually marked off limits to humans.

The series will also feature an extended study contrasting the growth, behavior, development and reaction of a young child and a young chimpanzee, with scientific records being kept.

"Sunday at the Zoo" will feature Arthur Watson, Director of the Zoo and will be produced by Paul Kane of the WJZ-TV staff.

Memphis — Dick Potter, w.k. radio spieler, actor and producer has joined WMCT here as staffer



It happens every night!

Seven days a week, Warner Bros. features top those of major film companies on competing stations in Huntington, W. Va. There, nearly two-thirds of all sets in use are tuned to WSAZ-TV from 10:30 to sign-off (June ARB). Actual share of audience for Warner Bros. features is a whopping 64.2%—more than double the 24.9% for features on Station "B" and more than five times greater than the 10.9% for those on Station "C". No surprise, this...for Warner Bros. features have a habit of dominating the picture in markets all across the country. To see how quickly they win the greatest share of audience in your area, write or phone:

a.a.p. inc.

Distributors for Associated Artists Productions Corp.
345 Madison Ave., MUrray Hill 6-2323 NEW YORK
75 E. Wacker Dr., DEarborn 2-2030 CHICAGO
1511 Bryan St., RIverside 7-3553 DALLAS
9110 Sunset Blvd., CRestview 6-5886 LOS ANGELES

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

ST. LOUIS — *Approx. Set Count*—932,000 — *Stations*—KTVI (2), KWK (4), KSD (5)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JULY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. State Trooper (Adv)	KSD	MCA	Tues. 9:30-10:00	26.7	63.8	41.9	Key Club Playhouse	KTVI	9.3
1. Count of Monte Cristo (Adv.)	KWK	TPA	Fri. 9:30-10:00	26.7	76.1	35.1	Sports Extra	KSD	6.4
							TV Theatre	KTVI	6.1
2. Dr. Christian (Dr)	KWK	Ziv	Sun. 10:00-10:30	23.5	60.8	38.7	Lawrence Welk	KSD	11.6
3. Highway Patrol (Adv)	KWK	Ziv	Thurs. 10:00-10:30	23.3	52.9	44.1	Men of Annapolis	KSD	13.0
4. Death Valley Days (W)	KWK	McCann-Erickson	Sat. 9:30-10:00	22.6	70.9	31.9	Adventure Theatre	KSD	6.1
5. Whirlybirds (Adv)	KSD	CBS	Tues. 10:00-10:30	18.7	46.3	40.4	Feature Film	KWK	16.7
6. Soldiers of Fortune (Adv)	KSD	MCA	Mon. 10:00-10:30	17.3	52.9	32.7	Silent Service	KWK	13.4
7. Star Performance (Dr)	KWK	Official	Wed. 10:00-10:30	17.1	43.9	39.0	Channel 2 Theatre	KTVI	14.2
8. Annie Oakley (W)	KWK	CBS	Sat. 6:00-6:30	16.2	83.1	19.5	Parade of Magic	KSD	2.5
9. Secret Journal (Dr)	KSD	MCA	Wed. 9:30-10:00	14.2	29.5	48.1	20th Century Fox	KWK	25.0
10. Federal Men (Myst)	KSD	MCA	Mon. 9:30-10:00	13.9	28.3	49.1	Studio One Summer Theatre	KWK	23.8

MILWAUKEE — *Approx. Set Count*—740,000 — *Stations*—WTMJ (4), WITI (6), WISN (12), WXIX (19)

1. State Trooper (Adv)	WTMJ	MCA	Tues. 9:30-10:00	28.6	58.8	48.7	Spike Jones	WXIX	8.2
2. Dr. Christian (Dr)	WTMJ	Ziv	Sun. 10:00-10:30	26.7	60.0	44.5	News; Sports; Weather	WISN	8.2
							Milw'kees Greatest Movies	WXIX	6.0
3. Highway Patrol (Adv)	WTMJ	Ziv	Mon. 9:30-10:00	23.5	46.4	50.6	Studio One Summer Theatre	WXIX	13.8
4. Men of Annapolis (Adv)	WISN	Ziv	Tues. 9:00-9:30	19.8	39.5	50.0	$64,000 Question	WXIX	13.5
5. Secret Journal (Dr)	WTMJ	MCA	Thurs. 8:00-8:30	19.2	48.1	39.9	Danny Thomas	WISN	8.5
6. Whirlybirds (Adv)	WTMJ	CBS	Sun. 9:30-10:00	18.4	33.3	55.4	What's My Line	WXIX	19.2
7. Science Fiction Theatre (Adv)	WTMJ	Ziv	Sat. 11:15-11:45	17.2	56.8	30.3	Premiere; Behind the Badge	WISN	8.8
							MGM Television Premiere	WXIX	5.0
8. Sheriff of Cochise (W)	WTMJ	NTA	Fri. 10:30-11:00	15.3	45.7	33.5	20th Century Theatre	WISN	7.1
9. Curtain Call (Dr)	WISN	MCA	Fri. 9:30-10:00	14.2	36.3	39.1	Search for Adventure	WITI	12.6
10. Soldiers of Fortune (Adv)	WITI	MCA	Sun. 5:30-6:00	14.0	48.4	28.9	Music Festival Talent	WTMJ	6.6

INDIANAPOLIS — *Approx. Set Count*—665,000 — *Stations*—WFBM (6), WISH (8), WTTV (4)

1. Highway Patrol (Adv)	WISH	Ziv	Wed. 10:00-10:30	28.1	67.8	41.5	Channel 6 Playhouse	WFBM	9.4
2. Frontier Doctor (W)	WFBM	H-TV	Sat. 10:00-10:30	22.5	53.1	42.4	Star Showcase	WISH	11.6
3. Studio 57 (Dr)	WISH	MCA	Fri. 10:00-10:30	21.8	52.3	41.7	Highway Patrol	WTTV	14.5
4. Death Valley Days (W)	WFBM	McCann-Erickson	Sun. 9:30-10:00	21.4	39.1	54.7	What's My Line	WISH	30.8
4. Stage 7 (Dr)	WISH	TPA	Mon. 10:00-10:30	21.4	55.7	38.4	Wire Service	WTTV	8.9
5. State Trooper (Adv)	WFBM	MCA	Thurs. 10:00-10:30	20.5	56.1	36.6	If You Had a Million	WISH	13.2
6. Annie Oakley (W)	WISH	CBS	Sat. 6:00-6:30	18.3	76.9	23.8	Federal Men	WFBM	3.3
7. Charlie Chan (Myst)	WISH	TPA	Sat. 9:30-10:00	16.1	39.2	41.1	Adventure Theatre	WFBM	13.8
8. Soldiers of Fortune (Adv)	WISH	MCA	Sun. 10:15-10:45	14.7	53.3	27.6	Channel 6 Playhouse	WFBM	10.9
9. Highway Patrol (Adv)	WTTV	Ziv	Fri. 10:00-10:30	14.5	34.8	41.7	Studio 57	WISH	21.8
10. Heart of the City (Dr)	WTTV	MCA	Fri. 9:30-10:00	13.4	33.0	40.6	Pantomime Quiz	WISH	20.3
10. Stories of the Century (W)	WFBM	H-TV	Sat. 11:00-11:30	13.4	78.3	17.1	Sweet Time	WISH	3.7

SACRAMENTO — *Approx. Set Count*—450,000 — *Stations*—KCRA (3), KBET (10), KOVR (13)

1. Highway Patrol (Adv)	KBET	Ziv	Sat. 9:30-10:00	26.4	49.9	53.0	Lawrence Welk	KOVR	20.7
2. Search for Adventure (Adv)	KCRA	Bagnall	Mon. 7:00-7:30	21.3	62.4	34.2	Burns & Allen	KBET	9.8
3. State Trooper (Adv)	KCRA	MCA	Thurs. 7:30-8:00	18.4	59.6	30.9	Captain David Grief	KBET	7.6
4. Popeye the Sailor (Ch)	KCRA	AAP	Mon. 6:30-7:00	18.2	59.9	30.4	Robin Hood	KBET	9.8
5. Jungle Jim (Adv)	KCRA	Screen Gems	Wed. 6:30-7:00	18.0	59.0	30.5	City Detective	KBET	10.4
6. Code 3 (Adv)	KCRA	ABC	Sun. 10:30-11:00	17.8	47.5	37.5	What's My Line	KBET	19.7
7. Silent Service (Adv)	KCRA	NBC	Mon. 7:30-8:00	15.6	52.1	30.0	Godfrey's Talent Scouts	KBET	7.4
8. Sheriff of Cochise (W)	KCRA	NTA	Thurs. 7:00-7:30	14.8	47.8	31.0	Whirlybirds	KBET	12.5
9. Annie Oakley (W)	KCRA	CBS	Tues. 6:30-7:00	14.5	53.4	27.2	Name That Tune	KBET	8.8
10. Waterfront (Adv)	KCRA	MCA	Tues. 7:00-7:30	13.7	42.2	32.5	Phil Silvers	KBET	13.7

MIAMI — *Approx. Set Count*—300,000 — *Stations*—WTVJ (4), WCKT (7), WITV (17)

1. State Trooper (Adv)	WTVJ	MCA	Sat. 9:30-10:00	36.5	69.9	52.3	Adventure Theatre	WCKT	12.8
2. Code 3 (Adv)	WTVJ	ABC	Fri. 9:00-9:30	32.8	64.0	51.3	Cavalcade of Sports	WCKT	15.0
3. Men of Annapolis (Adv)	WTVJ	Ziv	Tues. 9:30-10:00	31.8	53.2	59.8	Studio 57	WCKT	23.5
4. Highway Patrol (Adv)	WTVJ	Ziv	Tues. 10:30-11:00	30.5	79.3	38.5	Richard Diamond	WCKT	7.5
5. O. Henry Playhouse (Dr)	WTVJ	Gross-Krasne	Mon. 8:30-9:00	27.0	43.5	62.0	Arthur Murray Party	WCKT	24.0
6. Whirlybirds (Adv)	WTVJ	CBS	Thurs. 10:00-10:30	26.0	60.8	42.8	Best of Groucho	WCKT	15.8
7. Death Valley Days (W)	WTVJ	McCann-Erickson	Fri. 10:30-11:00	25.5	78.5	32.5	Dr. Christian	WCKT	5.5
8. Studio 57 (Dr)	WCKT	MCA	Tues. 9:30-10:00	23.5	39.3	59.8	Men of Annapolis	WTVJ	31.8
9. Inner Sanctum (Myst)	WTVJ	NBC	Mon. 10:00-10:30	20.0	59.2	33.8	Federal Men	WCKT	12.3
9. Sheriff of Cochise (W)	WCKT	NTA	Wed. 10:30-11:00	20.0	60.1	33.3	Hurricane	WTVJ	12.3

LASSIE
With Jan Clayton, Tommy Rettig, George Cleveland, Donald Keeler, Lassie, Jon Provost, others
Producer: Rudy Abel
Directors: Ralph Murphy, Phil Ford, John English
Writers: Various
30 Mins., Sun., 7 p.m.
CAMPBELL SOUP
CBS-TV (film)
(BBDO)

"Lassie's" still a winner, and the first of the cast changes that went into effect on the fourth year preem of the half-hour CBS-TV Sabbath program were true to the original motif—a little action mixed with liberal doses of sentimentality. Tommy Rettig, now a full-fledged adolescent, is too big to stay in the cast as dog's best friend, but he was in the initialer and will be around long enough, it appears, to give the new kid a chance to fit naturally into the format. After finishing some of the pix for this season, vet actor George Cleveland who played a benevolent grandfather, died, so his role will be filled by George Chandler in what is assumed will be the equally benevolent role of an aged uncle to the family. Other changes will also be made in the program's first cycle.

Jon Provost, who showed up Sunday (8) as a runaway waif, is the kind who would win a charming child contest hands down. A moppet of six or seven, he's probably to become an adopted member of the Miller family, while Rettig is sent off to school, or something like that. Boy can elicit a tear simply by opening his big eyes to their fullest. He's very expressive visually, though he's lacking in technique when it comes to saying anything other than the simplest expressions. The Jack Wrather production outfit, which owns this stanza, wisely kept his verbalizing to a minimum.

Jan Clayton, mother in the cast, is a smooth actress. The onetime star of the stage version of "Carousel" makes the most of her sympathetic part, nicely tying together the small, nostalgic stories that are "Lassie." As for Lassie, trainer Rudd Weatherwax knows how to get the canine to sniffing and whimpering at the right moment.

Sponsor Campbell Soup has no reason to be dissatisfied with this one. *Art.*

SCHOOL YEAR '57
With George Herman, moderator; Lawrence G. Derthick, Dr. Lyman V. Ginger, Dr. Arthur F. Corey, Dr. Philip J. Hickey, panelists
Producer: Bill Kobin
Director: Herb Davis
30 Mins., Sun. (8), 5:30 p.m.
CBS-TV, from Washington

With the start of its pro football season this past weekend, CBS' public affairs and news departments will be filling in the 5 to 6 p.m. Sunday time with special programs until "Seven Lively Arts" premieres in early November. As the kickoff special, the network set its sights on the educational problem in the U.S., timing the show, of course, to the opening of the school year throughout the country.

Producer Bill Kobin turned in a successful show largely because of his choice of panelists—Lawrence G. Derthick, U.S. Comr. of Education; Dr. Lyman V. Ginger, prez of the National Education Assn. and Dean of the U. of Kentucky's School of Ed; Dr. Arthur F. Corey, exec secretary of the California Teachers Assn.; and Dr. Philip J. Hickey, superintendent of instruction for the St. Louis public school system and prez of the American Assn. of School Administrators.

All four are hardheaded educators beset by the practicalities of the problems of American education, not ivory-tower theorists as so many professional educators appear to be. They laid the problems right on the line at the outset—a shortage of 159,000 classrooms, a teacher shortage of 135,000 (with these directly affecting 4,500,000 children and indirectly affecting many more because of crowding, etc.), and the prospect of 840,000 school children on half-day sessions.

The keys to the problem—as they unanimously saw it—are twofold. First, on the instructional level, they saw an absolute necessity for raising teaching salaries, raising teaching standards (so that bad teachers don't drive out good ones, as one of them put it) and elevating the teacher to a position of importance and prestige in the community.

The quartet was firm, logical and persuasive, and under the skillful guidance of moderator George Herman of CBS News' Washington staff, covered all of the major bases in their discussion. Program was an excellently handled excursion into a difficult subject. *Chan.*

ADVENTURES OF JIM BOWIE
With Scott Forbes, Peggy McKay, Henry Brandon, Peter Whitney, Lyn Osborn, others
Producer: Lou Edelman
Director: Antony Leader
Writer: Sid Harris
30 Mins.; Fri., 8 p.m.
AMERICAN CHICLE CO. (alt. wks)
ABC-TV (film)
(Ted Bates)

If "Jim Bowie" started out last year as an adult western with a difference, it has now slipped into that safe-and-same groove of all the other bread-and-butter shows. Big difference that remains, as the show begins its second year on ABC-TV, is that Bowie totes a knife and not a sixgun, and with it he's as quick on the draw as the best of the gunslingers. Past that he's just another of the handsome, heroic frontiersmen honored in video series who can meet trouble, mete out justice and win the girl's heart in less than 30 minutes.

But even if it's not very original, the show is generally well executed, paced swiftly with some imaginative camerawork. Action starts in the first 60 seconds, and after the cutaway for commercial the plot begins to thicken, but fast. Attention is glued by a brisk succession of scenes, clipped dialog, and a familiar but rapid story line. And there's some point to the yarn, however elementary it may be.

Initialer, which led off ABC-TV's new season last Friday (6), had a racial theme, with Bowie moralizing on more than one occasion, "You shouldn't be ashamed of being part Choctaw, you should be proud of it." Bowie, called "Big Knife" by his Indian friends, enters a strange town seeking the half-breed brother of a deceased friend. He finds the populace hostile to him, the half-breed's whereabouts shrouded in mystery, and the town under one-man rule of an Indian-hater named Quint Oxley (Henry Brandon). A Choctaw servant girl (Peggy McKay) feeds Bowie the inside dope, and there's a showdown with Oxley.

The denouement falls apart as Bowie, subduing the tyrant with just a couple punches, learns that Oxley is really part Choctaw himself and that he killed the half-breed because the latter found out about it. The town becomes honest again, and Bowie strides off leaving the girl heartsick. But at least the town saloon doesn't look like every other western saloon in films.

Bowie, as Scott Forbes portrays him, is a simple, likeable guy who doesn't go looking for trouble but has a deep sense of righteousness. Forbes has a sensitive look, and that's a fresh touch for this kind of hero. Brandon, who has handled this kind of role before, was convincing as the dapper tyrant, Oxley; and Peter Whitney and Lyn Osborn, who portrayed Oxley's henchmen, were colorful. Miss McKay made her impression with interesting good looks in a role that was not very demanding.

Producer Lou Edelman made several attempts at giving the show a stylistic difference, but most of them, when they came off, were superficial touches. Musical punctuation to the dramatic moments, for instance, was done by a voice chorus instead of by orchestra, and while this was an interesting technique it was also obstrusive.

Show this year is so far only half-sponsored. American Chicle, which renewed, begins its alternate weeks this Friday (13). *Les.*

TALES OF WELLS FARGO
With Dale Robertson, others
Producer: Nat Holt
Director: Earl Bellamy
30 Mins.; Mon., 8:30 p.m.
FALL MALL, BUICK
NBC-TV (film)
(SSC&B, Kudner)

NBC-TV, which preemed "Tales of Wells Fargo" as a mid-season entry last March, resumed the new entry last Monday (9). The return stanza was a bottom-rung oater entry with little action and no insight. There wasn't much to excite the juves and less to attract the adults.

Dale Robertson, the show's star, is competent as a Wells Fargo agent. The action hinges around his exploits and last Monday was devoted to an encounter with the legendary Belle Star. The story concentrated on her capture by Robertson and at one point attempted to explain her reasons for turning outlaw, but it wasn't very effective.

The acting was okay and the physical production satisfactory. The series is turned out by Revue Productions for Overland Productions Inc. The Buick and Pall Mall commercials were routine. *Jess.*

MISS AMERICA PAGEANT
With Bert Parks, Doug Edwards, Bess Myerson, others
Producer: Paul Levitan
Director: Vern Diamond
90 Mins., Sat. (7) 10:30 p.m.
PHILCO
CBS-TV, from Atlantic City
(BBD&O)

The annual Miss America Pageant finals, which took place in Atlantic's City's Convention Hall, Saturday (7), has been watered down to a set routine. The excitement that could prevail at the selection of the most beautiful girl in America seems to have been eliminated in the interest of cold efficiency, and the humor exercised by the attempt to present the facts only.

Format of the show seems to militate against the maximum interest from the home viewers. This year, the telecast was able to present all of the semi finalists in the talent competitions, and the bulk of the show was concerned with this segment. It's to be expected that this portion would be a major-bowes takeoff, except for the fact that it's one facet of the judging of the beauties. The intellectual attainments of the beauties were measured by the answers to a pair of questions selected from two fishbowls, and of course, the selection of Miss Colorado from the five blonde finalists climaxed the show. It all seemed so routine from the homesets.

The major mishap on the show was the unfortunate selection of the time for a Philco commercial. It happened when Miss Colorado was performing at the electric organ, and the viewers only saw a small part of her solo.

Bert Parks in full dress suit, made only a minor attempt to provide some levity to the proceedings, otherwise he straighted this role. Doug Edwards and Bess Myerson, latter the Miss America of about a decade ago, provided background material, but not enough to infuse the necessary excitement and glamor to the show.

Philco's commercials, of course, were pegged to the Miss America video set as well as some of their other appliances. Miss Myerson and Philco commercials is an old and tried association that has worked very well in the past when Philco was a larger participant in video ventures. She came over well. Edwards' crack at the selection to the effect that she's the one who thinks woman's place is in the home was said in a tone of slight amazement. There are many who will feel that on the basis alone, the judges made an extremely wise selection. *Jose.*

SUNRISE SEMESTER PREVIEW
With James Macandrew, Prof. Floyd Zulli Jr.
Producer: Warren A. Kraetzer
Director: Robert Goodman
30 Mins., Sat.; 3:30 p.m.
WCBS-TV, N.Y.

With "Sunrise Semester," the first university course to be televised for credit in the N.Y. metropolitan area due to start Sept. 23 via WCBS-TV, the station came up with a question & answer session Saturday (7) designed to brief the public on what's in store for it. Tossing the queries on the half-hour "trailer" was James Macandrew, moderator of WCBS-TV's "Camera Three," while Dr. Floyd Zulli Jr. who'll preside on the initial semester, provided the answers.

Reportedly more than 3,500 viewers have already inquired for details about the course which will be offered by New York U. in 76 telecasts through Jan. 10, 1958. But just how many of them will rise early enough to absorb "Comparative Literature 10," a study of modern fiction from Stendhal to Hemingway, remains to be seen. Dr. Zulli, who said he's detected lassitude among students in N.Y.U. evening classes, is confident that his viewer-pupils will presumably be "bright and alert" for the 6:30 to 7 a.m. session.

It will be a true college course, Dr. Zulli pointed out, with three academic credits given. Macandrew and Dr. Zulli gave an elaborate explanation as to who is eligible to take the course. But this is best summed up as follows: Write the Director of Admissions at N.Y.U. for the brochure, then fill out the application blank. As a sample of the upcoming "Semester," Dr. Zulli analyzed an excerpt from Dickens' "Pickwick Papers."

His teaching technique, it developed, is animated and stimulating. At least it was on Saturday afternoon when Dr. Zulli was expounding on the author's style and what elements have gone into the novel that made it great. For those interested in getting a head start, Macandrew confided, your homework assignment for the first telecast is "read the first 150 pages of Stendhal's 'The Red and the Black.'" *Gilb.*

YOUR HIT PARADE
With Jill Corey, Virginia Gibson, Alan Copeland, Tommy Leonetti, Don Walker Orch; Del Sharbutt, announcer
Producer: Dan Lounsbery
Director: Bill Hobin
Writer: David Durston
30 Mins.; Sat., 10:30 p.m.
AMERICAN TOBACCO; TONI CO.
NBC-TV, from N.Y. (in color)
(BBD&O; North)

"Your Hit Parade," after riding for many years with the same cast, returns this year with a completely new lineup of faces. Otherwise, there have been no changes in the format of this longstanding series, now in its eighth year on video. It's still a pleasing musical session with the job of putting the top pops into original settings each week.

The most important change in the show's personnel may yet turn out to be the absence of Bill Nichols as "idea man." On the kickoff (7), most of the production ideas for the top hits were pedestrian and lacked the imaginative touches characteristic of previous seasons. That, however, may be a limitation of the preem show. "Hit Parade" has always tended to save its ammunition, not popping off spectacularly at the outset and making the first show too tough to follow.

The cast of performers are youthful, goodlooking and show enough talent to handle any future assignments. Whereas in past seasons, the quartet of performers were more or less on equal terms, it looks as if "Hit Parade" is using the "star system" this year on Jill Corey. She's getting top billing in the ads and publicity and, on the preem, had the No. 1 hit, "Tammy," to close the show. Miss Corey, a Columbia Records thrush who has been steadily developing into a savvy performer, registered with a click vocal, her looks and girlish charm helping considerably. Miss Corey also did "Fascination" in okay style.

Virginia Gibson also scored with her bright pipes and personality. Her delivery of "I'm Gonna Sit Right Down and Write Myself a Letter" was slickly handled in a girl's dormitory setting. Miss Gibson also was showcased, together with Alan Copeland, on a colorful workover of "That's Entertainment," one of the standards that are slotted among the newies. Miss Gibson and Copeland handled the song-and-dance routines niftily.

Also in the crooning department, Tommy Leonetti is another ingratiating youngster. Leonetti handled "Rainbow," in a cliched nightclub setting, and "In The Middle of An Island," with a clever Hawaiian Island fantasy motif that indicated the show's potential.

Don Walker, who is giving the downbeat to the big orch, is using a moderately quiet sound rather than the flashier orchestrations previously used. Ray Charles, who continues as choral director, is still dishing up nifty ensemble support while the hoofers, under Ernest Flatt, turned in a smooth performance in the "Around The World" number. *Herm.*

UN IN ACTION
With Larry LeSueur, others; narrator, George Hicks
Producer: Harry Rasky
Writer: Lane Slate
30 Mins.; Sun., 11 a.m.
CBS-TV, from N.Y.

CBS Public Affairs has launched its seventh year of "UN In Action" with credit all around save perhaps for the early 11 a.m. Sunday slot. Still, 11 a.m. is better than nothing at all as far as expertizing on the United Nations is concerned. Larry LeSueur, the longtime such expert for the network, is competent and reserved, which is better than being colorful and flashy but lacking depth. CBS has plenty of the "flash" boys around, but analysis of the what's what at the UN needs more than that kind of treatment.

Sunday's (8) opening covered the report on last fall's Hungarian revolt as submitted by a UN committee and originally delivered by Australian delegate Keith C. O. Shann. As vivid film clips of some of these tragic events of last October were presented, George Hicks did a lucid off-screen narration. There was updated interest in that the UN's General Assembly is about to take up the report on Russia's suppression of Budapest's "October revolution." Ambassador Shann was in for a live interview by LeSueur, as were N.Y. Timesman Thomas Hamilton and a UN reporter for an Indian newspaper.

LeSueur opened with a recap of the international news and background on the Hungarian uprising against the Reds, and later segued from that into a section covering the Middle Eastern (Israel vs. Jordan) crisis, with film briefs from speeches at the Security Council.

The series has an ambitious schedule this season. Murray Katzman does the research. *Trau.*

STUDIO ONE
(The Night America Trembled)
With Edward R. Murrow, commentator; Alex Scourby, others
Producer: Gordon Duff
Director: Tom Donovan
Writer: Nelson Bond
60 Mins., Mon., 10 p.m.
WESTINGHOUSE
CBS-TV, from New York
(McCann-Erickson)

As its initial entry of the new season, CBS-TV's "Studio One" did a reenactment of the panic that gripped the nation as a result of Orson Welles' now-storied dramatization of H. G. Wells' classic tale of the Martian invasion of the Earth. That was 19 years ago, when Welles' "Mercury Theatre" was one of CBS' more popular half-hour radio stanzas. It's a pretty safe bet that 19 years from now, or even next year for that matter, they won't be clamoring to reenact Monday night's "Studio One" presentation.

For whatever the excitement and resultant panic stemming from Welles' 1938 dramatization of "War of the Worlds," this "Studio One" kickoff of its ninth season, titled "The Night America Trembled," was off the beam as stimulating entertainment. As scripted by Nelson Bond, it was much too slow in getting started (fully 25 minutes elapsed before there was even a semblance of the "seeds of panic" that the CBS radio show was on the way to sowing) and with hindsight it just seemed incredible to believe that people could have been moved to hysteria by any radio program, no matter how dramatically exciting.

There was something pretentious in Gordon Duff's production of what happened on the "Mercury Theatre" broadcast in the utilization of a commentator (Edward R. Murrow). This, too, contributed toward slowing up the pace and accenting the too-episodic treatment. True, it was a useful contrivance in bridging the gap from a "less sophisticated" day to an era when, in the words of Murrow, the Earth's inhabitants are more likely to invade Mars. But the commentary intruded. A straightforward dramatic recap would have speeded things up. When it comes to recapturing events of the past, somehow the "You Are There" technique, even within the half-hour framework, has the necessary blood-and-guts of reality, tensions and excitement. This one didn't.

Technically, there was an aura of genuineness in the recreation of the Welles' broadcast, with the step-by-step studio simulation of the "Mercury Theatre" show, the sound effects and the succession of vignettes showing how various people around the country reacted in accepting the broadcast as the mccoy — the baby sitter, the young lovers speeding off to elope, the man who hops the first train to anywhere, the barroom quarrelers, etc. But all this background did not provide the cumulative tension and only remained as episodic incidents. As a case history of how easily hysteria can be engendered by little knowledge, it made its point. But as drama it missed fire.

All the actors were able, within the limitations of their roles. The lack was in the entire concept of the production.

Strangely enough, the one remaining recollection of the '38 broadcast has always been the Orson Welles identification. Yet not once through the entire hour did he rate so much as a mention. *Rose.*

THE VOICE OF FIRESTONE
With Robert Merrill, Howard Barlow, conductor; Hugh James, announcer
Producer: Frederick Heider
Director: Cort Steen
30 Mins., Mon., 9 p.m.
FIRESTONE
ABC-TV, from New York
(Sweeney & James)

For the first time in its long radio (30 years) and tv (10 years) career, "The Voice of Firestone" is going solo on tele. It had been simulcast for the past eight years.

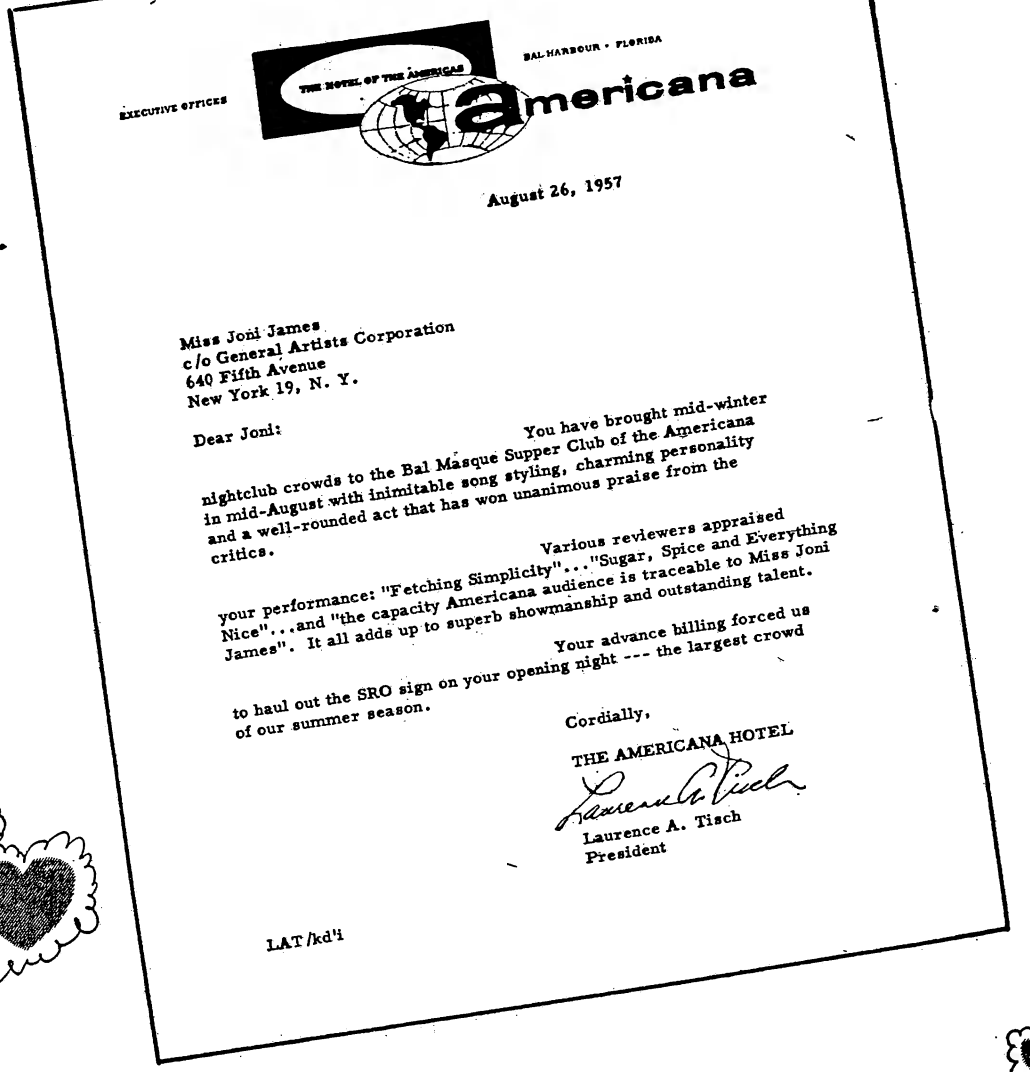
That's the only news on the show's 1957 fall season bow. The "Firestone" formula hasn't been tampered with at all. It remains a "Hit Parade" of light classical musical with Howard Barlow, in his 15th year with the show, laying down a big instrumental downbeat for the guest singers.

Metop baritone Robert Merrill was the kickoff guester and he belted a medley that included "September Song," "Because," the toreador song from "Carmen" and "Yours Is My Heart Alone." His piping style is solid enough but more care should have been paid to the visual values. Song sessions were static and the frozen-faced femme set on the receiving end of Merrill's love songs didn't help, either.

An ensemble of singers and

(Continued on page 48)

"Sugar n' Spice n' everything nice ..."



EXECUTIVE OFFICES

THE HOTEL OF THE AMERICAS

BAL HARBOUR • FLORIDA

Americana

August 26, 1957

Miss Joni James
c/o General Artists Corporation
640 Fifth Avenue
New York 19, N. Y.

Dear Joni:

You have brought mid-winter nightclub crowds to the Bal Masque Supper Club of the Americana in mid-August with inimitable song styling, charming personality and a well-rounded act that has won unanimous praise from the critics.

Various reviewers appraised your performance: "Fetching Simplicity"..."Sugar, Spice and Everything Nice"...and "the capacity Americana audience is traceable to Miss Joni James". It all adds up to superb showmanship and outstanding talent.

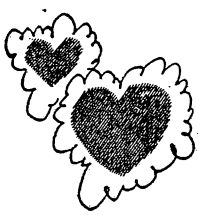
Your advance billing forced us to haul out the SRO sign on your opening night --- the largest crowd of our summer season.

Cordially,

THE AMERICANA HOTEL

Laurence A. Tisch
President

LAT/kd'i



VARIETY

"The Tisch freres are attempting a departure from the usual straight fee arrangements with topliners and have brought in Joni James on a percentage deal. Both should wind up okay financially with the management now eyeing future deals on same basis.

"Miss James is now a very-much-at-ease songstress. Her delivery and vocal technique in this outing, show results of careful workover of the simplified style, the deliberately unaffected approach, complete to smartly quiet gowning. On the vocalistics, she eschews the pyrotechnics many of the current thrushes have adopted. The style is a winner, allowing for mood changes to fit her tricky phrasings as applied to the mixture of her recording excerpts and injects of current pops. End result is a begoff reception."

Lary.

JOHN ANDERSON
The Miami Herald:

FETCHING SIMPLICITY IS JONI'S KEYNOTE

"Joni James who has bowed into the Americana's Bal Masque Club is a Mary quite contrary to the usual run of nightclub performers in that she shows you how her musical garden grows with almost disconcerting modesty of manner. She comes on stage looking like your baby sister in a pink hoop skirt of enormous perimeter, takes the microphone in hand and sings her songs as if she were alone in a recording studio.

"It's quite a change of vocal pace for the average nightclubber, who is usually braced for the familiar microphone pyrotechnics. Miss James' simplicity of appearance and approach are quite different.

"She sings very fetchingly with a low-keyed showmanship which grows on, rather than overwhelms her audience."

BILL WATERS
Miami Daily News

JONI'S SUGAR 'N' SPICE AND EVERYTHING NICE

"Mix one portion of soft blue light with a dash of orchestration, add a small measure of sentimental singer, well sweetened. blend thoroughly— and you have a supper club cocktail known professionally as Joni James.

"This diminutive, dark-eyed lass brought a refreshing new voice into the Bal Masque at the Americana last night with a "Sweet Sixteen" styling that was a welcome change from the ultra-sophistication of her contemporaries. She has a well-modulated voice. sings on key. and doesn't try to blast you out of your seat.

"Joni, who has made a name for herself as a recording artist and in television sings mostly love songs, and works close to her audience with mike in hand."

PAUL M. BRUUN,
The Miami Sun:

"I have a strong conviction that capacity Americana audience traceable to Miss Joni James. Is a young lady in an attractive g who comes on-stage without fanf and who walks to the microphone begins to sing. Everybody sits and takes notice. After a comedy with audience participation such preceded her, any star usually has d ficulty getting attention but not Mi James. The audience was captivate by her. She is much prettier tha any record player or radio fron which also comes her sweet music.

"Miss James made last night an outstanding occasion. The entire show built gracefully to a magnificent climax, topped by the sensational singing of Miss Joni James."

M-G-M Records

Record Promotion:
RUTH SHAPIRO (East Coast)
GEORGE JAY (West Coast)

Personal M
TONY AC
Press Relations:

THE SUPERB SHOWMANSHIP OF..."

Joni James

Latest Release

DAY DREAMING

Just Released 10th ALBUM

JONI JAMES SINGS SONGS BY JEROME KERN and SONGS BY HARRY WARREN

Manager:

QUAVIVA

GENE WEBER

Recording Conductor and Arranger:

DAVID TERRY

Personal Appearance Conductor:

JOSEPH BERLINGERI

GAC

VARIETY - ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

DETROIT

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	AUGUST, 1957 TOP COMPETING SHOWS		ARB RATING
1. **DESTROYER**— Edward G. Robinson, Glenn Ford; 1943; Columbia; Screen Gems	Premiere Film Parade Sun. Aug. 4 9:30-11:00 p.m. WWJ	17.6	19.0	15.7	41.6	What's My Line	WJBK	26.8
						Badge 714	WJBK	14.3
						Kingdom of the Sea	WJBK	8.4
2. **KING KONG**— Robert Armstrong, Fay Wray, Bruce Cabot; 1932; RKO; C&C	Hollywood Film Thea. Sun. Aug. 4 6:30-8:00 p.m. WXYZ	13.1	13.9	12.0	33.1	Circus Boy	WWJ	6.9
						Ed Sullivan	WJBK	18.2
3. **SHE WORE A YELLOW RIBBON**— John Wayne, Joanne Dru; 1949; RKO; C&C	Hollywood Showcase Sat. Aug. 3 9:30-11:00 p.m. WJBK	12.0	12.4	11.3	38.5	David Niven	WXYZ	8.4
						Sheriff of Cochise	WWJ	10.6
						Realm of the Wild	WXYZ	10.6
						Western Marshal	WWJ	8.6
4. **SHE MARRIED HER BOSS**— Claudette Colbert, Melvyn Douglas; 1935; Columbia; Screen Gems	Nightwatch Theatre Fri. Aug. 2 11:30-12:45 a.m. WJBK	8.1	8.4	8.0	55.9	Soul of a Monster, Million Dollar Mystery	CKLW	3.8
						Tonight	WWJ	2.0
5. **DON'T GAMBLE WITH LOVE**— Ann Sothern, Bruce Cabot; 1936; Columbia; Screen Gems	Nightwatch Theatre Mon. Aug. 5 11:30-12:45 a.m. WJBK	6.9	8.0	5.1	65.2	Tonight	WWJ	3.0
6. **ADAM HAD 4 SONS**— Ingrid Bergman, Susan Hayward, Warner Baxter; 1941; Columbia; Screen Gems	Nightwatch Theatre Sun. Aug. 4 11:30-1:00 a.m. WJBK	6.2	6.8	5.8	62.8	The Captain's Paradise, Jumbo Theatre	WXYZ	3.3
6. **BEDTIME STORY**— Loretta Young, Frederic March; 1941; Columbia; Screen Gems	Early Show Wed. Aug. 7 5:00-6.00 p.m. WJBK	6.2	6.2	6.2	29.9	Mickey Mouse Club	WXYZ	8.8
7. **NOTORIOUS**— Ingrid Bergman, Cary Grant; 1946; Selznick Studio; NTA	Feature Theatre Sun. Aug. 4 8:00-10:00 p.m. CKLW	5.9	6.2	4.7	12.5	G. E. Theatre	WJBK	16.1
						Alfred Hitchcock Presents	WJBK	19.7
						$64,000 Challenge	WJBK	21.9
						What's My Line	WJBK	26.8
8. **NEVER TO LOVE**— Maureen O'Hara, Adolphe Menjou; 1940; RKO; NTA	Feature Theatre Thurs. Aug. 1 8:30-10:00 p.m. CKLW	5.7	6.2	4.7	12.6	Playhouse 90	WJBK	19.8
8. **BLIND DATE**— Ann Sothern, Paul Kelly; 1934; Columbia; Screen Gems	Nightwatch Theatre Wed. Aug. 7 11:30-12:45 a.m. WJBK	5.7	5.8	5.5	50.0	They Made Me a Killer, Million Dollar Mystery	CKLW	3.4
						Tonight	WWJ	2.8
8. **THE AMAZING MR. WLLIAMS**— Joan Blondell, Melvyn Douglas; 1946; Columbia; Screen Gems	Nightwatch Theatre Tues. Aug. 6 11:30-12:45 a.m. WJBK	5.7	5.8	5.5	57.0	Tonight	WWJ	2.5

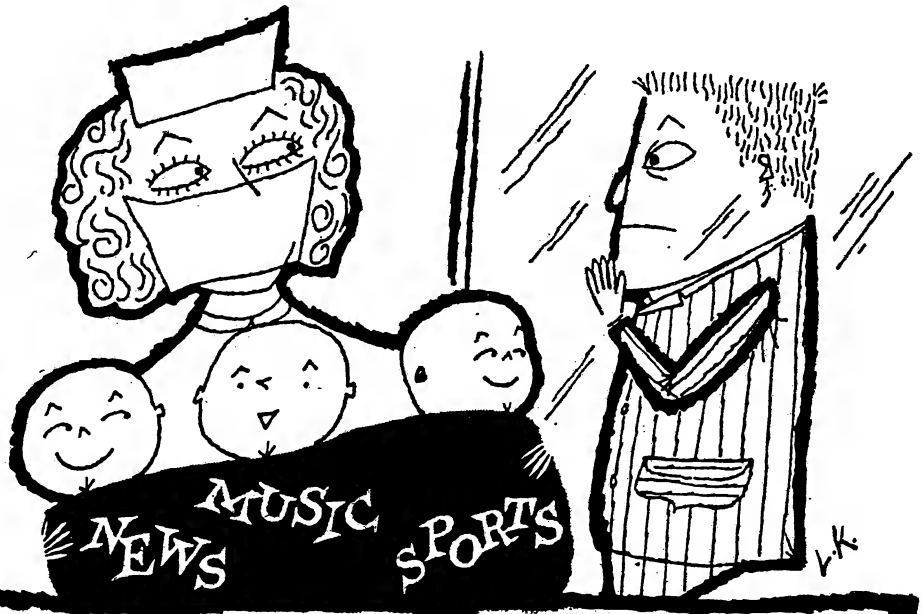
BALTIMORE

1. **KING KONG**— Robert Armstrong, Fay Wray, Bruce Cabot; 1932; RKO; C&C	Hollywood Film Thea. Sun. Aug. 4 7:30-9:00 p.m. WAAM	20.8	21.1	20.2	43.3	Circus Boy	WBAL	9.3
						Ed Sullivan	WMAR	18.1
2. **THE GULT OF JANET AMES**— Rosalind Russell, Melvyn Douglas; 1941; Columbia; Screen Gems	First Run Theatre Sat. Aug. 3 11:00-12:45 a.m. WMAR	11.9	13.7	8.4	47.1	Finals; Forecast, Sports	WBAL	9.6
						Stanley & Livingston, 20th Century Theatre	WBAL	8.7
3. **BELLE STARR'S DAUGHTER**— George Montgomery; 1948; 20th-Fox; M&A Alexander	Ford Film Playhouse Fri. Aug. 2 10:30-12:00 a.m. WAAM	11.0	11.5	10.2	47.4	Pantomime Quiz	WMAR	8.0
						Sports; News; Weather, Sports	WBAL	8.1
						A Bill of Divorcement, Channel 2 Theatre	WMAR	5.5
4. **MACAO**— Jane Russell, Robert Mitchum; 1952; RKO; C&C	Late Show Tues. Aug. 6 11:20-12:30 a.m. WAAM	10.7	10.9	9.9	48.4	Finals; Weather; Sports	WBAL	16.2
						Premiere Performance	WMAR	5.1
5. **WHERE DANGER LIVES**— Robert Mitchum, Maureen O'Sullivan, Faith Domergue; 1950; RKO; C&C	Late Show Sun. Aug. 4 10:30-12:30 a.m. WAAM	9.8	12.1	4.7	33.7	What's My Line	WMAR	26.9
						News; Forecast; Sports	WBAL	17.4
						Somewhere in the Night, 20th Century Theatre	WBAL	7.5
6. **ANGEL FACE**— Jean Simmons, Robert Mitchum; 1953; RKO; C&C	Late Show Thurs. Aug. 1 10:30-12:30 a.m. WAAM	8.4	10.2	4.7	29.7	Playhouse 90	WMAR	26.7
						Finals; Weather; Sports	WBAL	15.2
						Tonight's Newsreel	WBAL	6.5
						Race for Life, Channel 2 Thea.	WMAR	5.4
7. **DRUMS ALONG THE MOHAWK**— Claudette Colbert, Henry Fonda; 1939; 20th Century Fox; NTA	Million Dollar Movie Sat. Aug. 3 1:00-2:00 p.m. WBAL	8.3	8.4	8.1	52.9	Lone Ranger	WMAR	7.3
						The Collegians	WMAR	3.6
8. **FIRST YANK INTO TOKYO**— Barbara Hale, Tom Neal; 1945; RKO; C&C	Early Show Sat. Aug. 3 6:00-7:30 p.m. WAAM	8.1	8.7	7.5	35.7	Lassie	WMAR	11.2
						Cartoon Funnies; Sports	WMAR	6.8
						Highway Patrol	WMAR	12.3
9. **NOT WANTED**— Sally Forrest, Keefe Brasselle; 1949; Film Classics	Channel 2 Theatre Mon. Aug. 5 11:20-1:00 a.m. WMAR	7.8	8.1	7.1	52.7	Tonight's Newsreel	WBAL	7.8
						Tonight	WBAL	3.4
10. **STANLEY & LIVINGSTON**— Spencer Tracy, Nancy Kelly, Richard Greene; 1939; 20th Century Fox; NTA	20th Century Theatre Sat. Aug. 5 11:15-1:30 a.m. WBAL	7.6	9.0	3.7	41.9	The Guilt of Janet Ames, First Run Theatre	WMAR	11.9

MULTI-STRIPPED SALES

DETROIT, AUGUST 1957

TITLE AND OTHER DATA	STATION	SHOW	TOTAL RATINGS OF ALL SHOWINGS	TOTAL SHOWINGS	AVERAGE RATING PER SHOWING	HIGHEST RATING PER SHOWING
Aug. 1-2—**BOOMERANG**— Dana Andrews, Jane Wyatt, Lee J. Cobb; 1947; 20th Century Fox; NTA	CKLW	Million Dollar Movie	29.5	6	4.9	9.3 Sun. Aug. 4 4:00-5:30 p.m.
Aug. 4—**HE WALKED BY NIGHT**— Richard Basehart, Scott Brady; 1948; Eagle-Lion Film; United Artists-TV						
Aug. 5—**MAN WHO WOULDN'T DIE**— Lloyd Nolan, Marjorie Weaver; 1942; 20th Century Fox; NTA						
Aug. 6—**The JACKIE ROBINSON STORY**— Jackie Robinson, Minor Watson; 1950; United Artists; United Artists-TV						
Aug. 7—**HOMESTRETCH**— Cornel Wilde, Maureen O'Hara; 1947; 20th Century Fox; NTA						



memo the new

FROM: MUTUAL BROADCASTING SYSTEM, INC.

TO: Advertisers and their Agencies

...we've got news for you

In fact, we've got it every half hour on 400 MUTUAL stations that blanket the nation, bringing the up-to-the-minute news, sports and music to millions of Americans everywhere.

This "news" pattern for action at MUTUAL—the greatest advertising buy in the history of radio—is available to you.

Yes, for as little as $500 per news program, your sales message reaches millions of listeners in more than 400 markets from New York to Los Angeles—from Detroit to New Orleans. This nationwide network audience is now yours—at home and on the road—at the lowest cost ever.

This is the "news" look at MUTUAL—giving America more news and giving you a bigger market for your products.

Some of the nation's top newscasters are ready to help you reach this audience and sell your goods.

HERE ARE SOME OF THE TOP NEWSCASTERS READY TO "SELL" FOR YOU:

Fulton Lewis Jr.	Gabriel Heatter
Robert F. Hurleigh	John B. Kennedy
Westbrook Van Voorhis	Cedric Foster
Bill Cunningham	John Wingate

SPORTSCASTERS

Bill Stern	Harry Wismer
Frankie Frisch	Art Gleeson

TO THE BIG THREE—NEWS, SPORTS and MUSIC—add flexibility of advertising, saturation impact and unmatched low cost.

TRY US—YOU'LL SAY THE PLEASURE IS MUTUAL!

Join these advertisers now on MUTUAL:

GENERAL MOTORS • R. J. REYNOLDS TOBACCO CO. • KRAFT • CHRYSLER LIGGETT & MEYERS • EX-LAX • READERS DIGEST • QUAKER STATE MOTOR OIL PONTIAC • EQUITABLE LIFE ASSURANCE SOCIETY • HUDSON VITAMIN CORP. SLEEP-EZE CO. • RHODES PHARMACAL CO. • BELTONE HEARING AID CO. • PHARMACRAFT • CONSUMER DRUG CORP.

mutual BROADCASTING SYSTEM, INC.

TV's 'Intellectual Ghetto'

Continued from page 29

contend that the networks no longer make any pretense toward opening up desirable (meaning nighttime) segments for anything that might be labelled "enlightened programming"—unless delivered to the networks with built-in sponsors.

A nighttime slotting of "Seven Lively Arts," on which, incidentally, the network is sinking a small-size fortune, would, it's argued, automatically pre-guarantee a healthy sponsorship underwriting. And conversely, they point out, what chance would a "Playhouse 90" have had had it been relegated to Sunday afternoon, even with the same qualitative standards it now enjoys on Thursday nights?

It's perhaps because of the "intellectual ghetto" stigma that Ed Murrow purposely rejected a bid by CBS-TV to slot the new half-hour "Small World" entry, which he and Fred Friendly conceived, in Sunday afternoon time. On the basis of the pilot, which won considerable favor with board chairman Bill Paley and program chieftain Hubbell Robinson, the Tuesday night at 10:30 period was reserved for the filmed program (which permits for a simultaneous two-and-three-way discussion among top personalities around the world: i.e., Groucho Marx and Nehru in a hot debate; Mike Todd vs. Tito, etc). Anything but carbon-copy programming, it has the elements of freshness and instanteity, plus its entertainment values.

But apparently even Tuesday 10:30 appears too risky for so new a concept. When Kent Cigarets expressed a desire to slot filmed mystery repeats in the time, the network offered no resistance. (Subsequently Kent bought the Merle Oberon "Foreign Legion" vidfilm series for the slot.)

The night-after-night slotting of westerns, mystery, quizzes, panels and songfests in the more desirable 8 to 10:30 segments, it's protested, can only convert the medium into a honky-tonk counterpart of, Times Square, and until such time that the networks open up at least a half-hour a week (away from the "intellectual ghetto") for its more enterprising —even though minority-slanted— programs, it's felt that the deterioration charges levelled against tv can only snowball.

TV SET SALES DOWN BUT AM OUTPUT UP

Washington, Sept. 10.

TV set output for the first seven months of this year declined substantially from the comparable period of 1956.

Through July, the manufacturers produced only 3,082,799 video receivers, compared with 3,752,133 turned out the year previously, according to the Electronic Industries Association (formerly Radio, Electronic, Television Manufacturers Assn.).

By contrast, the production of radio sets increased during the first seven months of 1957. The manufacturers made 7,799,882, including a little over 3,000,000 sets for automobiles. For the first seven months of 1956, the total figure was 7,225,862.

WATV Sale To NTA?

Continued from page 29

to try his hand at some 50 hours a week of foreign language programming, which is just now getting underway. Since the station's billings were way off, he figured that going specialized was the best way to beat the rap.

However, if NTA takes over, it is understood that the distribbery will once again revert to an operation that is directed principally, if not solely, at the mass English-speaking audience in New York. NTA, which controls the 20th Fox features for tv, will ultimately be able to program WATV with a large number of feature films.

Meantime, Rosenhaus, both in an effort to go foreign and because he has had little sales success with the 20th feature product he has used so far, is trying to sublease 86 NTA pix which he would otherwise have to begin in October. He is negotiating with WCBS-TV, New York.

Another step to program WATV that is expected to be taken by NTA in the event of a buyout is to shift the hotshot films used in its NTA Film Network setup to WATV from WPIX, once the latter's contract runs out.

NTA recently bought KMGM, Minneapolis. And, in what is apparently an effort to close out the purchase of several stations in as shot a time as possible, the distributor is currently negotiating with KTVR, Denver, and WITI, in Milwaukee.

TvB Drive

Continued from page 28

school' households on the average viewed 301 minutes on an average day. When TvB disclosed these figures last spring, they were incidental to the campaign to prove tv is not for the lowbrows, but the bureau has since reasserted the information.

TvB didn't bypass an opportunity, in the same report on tv viewing, to assail newspapers, which previously assailed them. It was said that there is a "distinct trend" toward less time spent in reading newspapers as education grew greater. College students, the same ones who watched 336 minutes of tv a day, read newspapers for only 127 minutes a day.

For consumers generally, TvB has begun a unique on-the-air campaign, enlisting the support of some 220 member tv stations. Audience will be bombarded, to whatever degree TvB is capable of getting it bombarded, by a series of between-program blurbs. Themes for this spot campaign connect with the urbane: "TV—Something for Everyone"; "TV—Member of the Community"; TV—"Passport to Everywhere"; TV—"Around the World."

TvB is calling this aspect of its campaign, "A Report to the People." Org believes that there has to be some direct method of counteracting the bad things said in print.

NBC-TV Newsmen

Continued from page 33

latter if the Red China ban on newsmen is resolved), Frank Bourgholtzer from Vienna, Ed Neuman from Rome, Welles Hangen from Cairo and Leif Eid from Paris. Domestic correspondents will include David Brinkley, Martin Agronsky, Robert McCormick and John Chancellor. Chet Hagan, NBC midwest news manager, will come in to N. Y. to produce the show.

Web's newsmen will then make the rounds of NBC shows like the Huntley-Brinkley news show, "Today," "Tonight," the Arlene Francis daytimer, and others. It's also expected that the web will make its annual Earl Godwin Awards while the overseas group is in town, since one of the winners will be accompanying one of the newsmen back overseas for six months on-the-job training. The exposure for the NBC newsmen on other NBC shows is part of an effort to build prestige for the news department, as per its success last week in landing NBC correspondents on the "Meet the Press" panel henceforth.

NBC Affiliates

Continued from page 29

noff's address to the affils on Friday, which will spell out the web's projection for the future and the marked advances scored since last December's convention in Miami Beach.

Perhaps the only "surprise" element to the meet will be the re-election of Walter J. Damm, the WTMJ-TV, Milwaukee, factotum, as chairman of the key Affiliate Exec Committee. Only a couple months back Damm put himself on record that, after many years of sparkplugging affiliate-network powwows, he was finally pulling out, paving the way for Lawrence (Bud) Rogers, of Huntington, W. Va., the vice chairman, to move into the chairmanship. But apparently Damm has been persuaded to change his mind. Advance reports have it that he's as good as re-elected.

Hitch your wagon to these stars!

There's been a big change in Baltimore! Channel 13 (formerly WAAM) now is WJZ-TV. And it's the newest, brightest star in the television skies!

Big things are happening at WJZ-TV! Exciting new shows, great local personalities, the first Baltimore release of hundreds of great MGM and RKO feature films!

The result! Baltimore's changing its viewing habits . . . tuning to Channel 13 for exciting, star-studded entertainment!

Are you with it? Now's the time to hitch your wagon to these selling stars on WJZ 13 TV.

For star-bright availabilities, call Joe Dougherty, WJZ-TV Sales Manager (MOhawk 4-7600, Baltimore), or the man from Blair-TV.

Now Baltimore can see two of its top broadcasting personalities . . . Jack Wells and Buddy Deane have been signed to exclusive contracts with WJZ-TV.

In the morning . . . **"BALTIMORE CLOSE-UP"**

starring Jack Wells

From 7 to 9:30 A.M., Monday through Friday, Jack Wells' "Close-Up" focuses on weather, news, time signals, traffic reports, music, interviews with local and visiting celebrities, and cartoons for the youngsters.

In the afternoon . . .

"THE BUDDY DEANE BANDSTAND"

3 to 5 P.M., Monday through Friday, the latest and most popular recorded music. Teenage dance parties, guest stars, dance contests, quiz contests!

NEVER BEFORE has Baltimore had such an opportunity to see Hollywood's greatest stars in their greatest films! Magnificent MGM and RKO releases are attracting audiences all day long, every day of the week on THE EARLY SHOW, THE LATE SHOW, BALTIMORE MOVIE-TIME, SATURDAY MOVIE-GO-ROUND, ANDY HARDY THEATRE, MGM ALL-STAR THEATRE, POPEYE AND HIS PALS.

In the evening . . . **"7:23 NEWS"**

Seven nights a week, Keith McBee, who also does the LATE NEWS immediately following THE LATE SHOW, reports the news in a way that listeners like.

WJZ 13 TV

YOUR STAR-BRIGHT STATION BALTIMORE, MARYLAND

represented by Blair-TV

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO
BOSTON, WBZ-WBZA
PITTSBURGH, KDKA
CLEVELAND, KYW
FORT WAYNE, WOWO
CHICAGO, WIND
PORTLAND, KEX
TELEVISION
BOSTON, WBZ-TV
BALTIMORE, WJZ-TV
PITTSBURGH, KDKA-TV
CLEVELAND, KYW-TV
SAN FRANCISCO, KPIX

WIND represented by AM Radio Sales
WJZ-TV represented by Blair-TV
KPIX represented by The Katz Agency
All other WBC stations represented by Peters, Griffin, Woodward, Inc.

LEVER BROS.

Congratulates

WILLIAM BENDIX in THE LIFE OF RILEY

STARTING ITS

SIXTH CONSECUTIVE YEAR

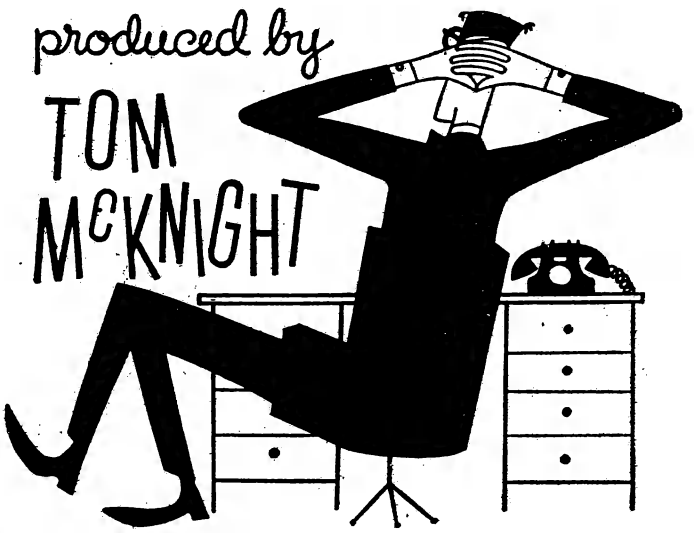
Friday Evening, September 13th

on

THE FULL NBC-TELEVISION NETWORK

produced by

TOM McKNIGHT



Advertising Agency **— BATTEN, BARTON, DURSTINE & OSBORN, Inc.**

Television Reviews

Continued from page 41

dancers went through some familiar choral paces to dress up the show a bit. Here, too, the production has plenty of room for work.

All the producer has to do to spruce up the series is to make the show as appealing to the eye as it is to the ear. *Gros.*

BOLD JOURNEY
With John Stevenson, host; Linden Blue, guest
Producer: Julian Lesser
30 Mins., Mon., 8:30 p.m.
RALSTON PURINA
ABC-TV, from New York (film)
(Guild, Bascom & Bonfigli)

In good fashion, "Bold Journey" kicked off its second season Monday (9) night devoting the half-hour to the flying odyssey of the young Blue brothers, an adventure that not so long ago received front-cover picture treatment and accompanying story by Life magazine.

Judging from the preem, the series dealing with true-life adventures of people, utilizing the footage actually shot by the participants, looks like a very serviceable entry, a good show in its category.

Monday's episode dealt with the 25,000-mile flying excursion of Neil and Linden Blue, two Denver college lads in their twenties. The viewer, via their flying cameras, saw Mexican locales from the air, active Guatamalan volcanoes, the Andes and lots more. They landed and visited South American headhunters and took in skiing in Chile, the latter expedition nearly causing a disastrous accident when the plane had to use a frozen lake for a takeoff.

John Stevenson as host performed ably and Linden Blue as the guest was likeable and articulate, both supplying the running narration to the film. Footage on the whole was quite good, just a few shots too dark for easy viewing, but a fault which lends an authenticity to the proceedings for the participants are adventurers first. *Horo.*

FOOTBALL FORECAST
With Ray Moore, moderator; Charlie Roberts, Gene Asher, Harry Mehre
Producer: Pat LaHatte
Director: Taylor Lumpkin
15 mins.; Mon. thru Fri.
ATLANTA NEWSPAPERS, INC.
WSB-TV, Atlanta

Football fans, both prep and college variety, are prolific hereabouts and WSB-TV is offering them a fancy package to acquaint them with their favorite teams on both levels through the appearance of sports writers, coaches and experts on the gridiron pastime.

Backing up the wordage are thousands of feet of film of prep and college squads in action with predictions by writers Charlie Roberts, prep editor of Atlanta Constitution, and Gene Asher, Atlanta Journal prep editor.

Kickoff show came Monday (2) with Roberts and Asher appearing with Northside High's Coach Raymond Creel and Decatur High's Coach Charlie Hall for round robin discussion of their teams' chances during season. Following night's show featured action movies of Marist College team at practice and Roberts interviewing Coach Boots Payne. Wednesday (4) Asher interviewed Southwest High's Coach Bob Greer and films of squad were shown. Hoke Smith High was spotlighted with their coach, Lloyd Kimmel, Thursday (5) and Friday (6) it was Coach Dan Kennerly discussing his O'Keeffe High team.

Total of 40 shows is comprehensive coverage and it is doubtful if any other station in the country is doing a better job of bringing to its viewers a fill-in on a sport such as this. *Leva.*

TOP TEN DANCE PARTY
With John Stewart, Nancy Doell, others
Director; Marv Mews
60 Mins.; Sat., 5 p.m.
COCA-COLA
WCDA-TV, Albany

CBS local outlet's long-planned "Dance Party," with music spun on best-selling records, generally lacked smoothness, pace and sureness on the premiere; had too much talk and too many fluffs. Emceed by John Stewart and hostessed by Nancy Doell, program will undoubtedly improve as the format tightens and the necessity for involved explanations of games and of viewer contests diminishes.

Basically a disk jockey show on television, and targeted primarily at teenagers, the production, dance participants, gimmicks and public service angles are designed to camouflage this and to build a feature of wider range. It is not an easy goal to achieve, but the young crowd probably can be satisfied. There is nothing identical in this area. First hour was marred by technical deficiencies, which can be corrected.

Stewart, a medium - height, friendly and photogenic chap, best known to WCDA tuners as host of filmed Early Show and of a late-night weather roundup, was obviously nervous during first half of opener; gained poise and certainty in second segment. Miss Doell, assistant to program manager-producer Gig Pogan and conductor of a once-weekly radio show in Massachusetts, revealed relative newness to television. A rather tall and attractive girl, she needs to relax and to soften voice. *Jaco.*

Foreign TV Review

THIS IS SCOTLAND
With Deborah Kerr, David Niven, Jack Buchanan, Alastair Sim, Moira Shearer, Jimmy Logan, Stanley Baxter, Kenneth McKellar, Ross Taylor, Sheila O'Neill, Andrew Keir, Geraldo Orch, Glasgow Police Pipe Band, Clyde Valley Stompers, Starlets.
Writer: Robert Kemp
Director: Rai Purdy
60 Mins.
Scottish Television Ltd., from Glasgow

This tv program, directed by Rai Purdy (formerly of CBS, New York), marked a historic milestone as the opener of the new Scot commercial tv service Aug. 31. It shaped as a well-knit documentary of Scotland and the Auld Lang Syne hills, lochs, people, industry and entertainment personalities. While running to expected routine pattern, and presenting the generally-accepted picture of the Scot as the world looks at him, it loomed as promising opener and was technically well linked, with film thesper James Robertson Justice supplying the dignified commentary in role of a typical burly Scot.

Program aimed high and wide. Deborah Kerr, who is Scot-born, and David Niven (another Highlander) were interviewed on film while on location in south-of-France, local commentator Archie McCulloch making a n.s.g. job of the questioning. Alastair Sim recited some verse, Moira Shearer was interviewed in her Edinburgh Festival dressing-room on some rather pointless questions, and Jack Buchanan appeared in person to gab about the past. For the record, both Buchanan and Miss Kerr are natives of Helensburgh, Scotland, the birthplace of tv pioneer John Logie Baird, to whom due reference was made.

Artists from the local "Five-Past Eight" revue held up the vaude side, comedians Jimmy Logan and Stanley Baxter getting by with a babies sketch. Dancing slotting was artistically presented by Ross Taylor, Sheila O'Neill and the Starlets. Clyde Valley Stompers, young rhythm group, and the Rock 'n' Roll Sinners in jive, added a modern note. The Auld Lang Syne song dept. was in capable hands of tenor Kenneth McKellar, Glasgow police bagpipers provided the finale skirl, and Geraldo orch did a stylish showbacking job. Robert Kemp penned the patriotic script. Rai Purdy did a neat megging job on his first assignment here. *Gord.*

Television Followup

Kraft Television Theatre

The "executive suite" theme continues to be one of the most popular on video, popping up in all sorts of guises. On the "Kraft Television Theatre" stanza last Wednesday (4), in a drama titled "Triumph," there was another struggle for power in a giant magazine corporation. The twist in this teleplay, by Theodore and Mathilde Ferro, was the fact that the boss man was going blind. There was occasional flashes of dramatic power in the stanza, but not enough to overcome an essentially static plot and oodles of vague talk which filled in the empty spaces.

A topflight performance by Ralph Bellamy carried the hour. As the brilliant idea man for a super-publishing company, Bellamy had to fight approaching blindness and some maneuvering by staff members who were not in sympathy with his grandiose plans for a global literary magazine. At first inclined to give up in despair, Bellamy was inspired to the struggle by his wife, played with her usual high competence by Betty Fields.

The climax was completely hokey. It hinged on the ability of Bellamy, now completely blind, to conduct an exec board meeting as if he still could see. The point of this elaborate blind man's bluff was not clarified.

Henry Jones, as Bellamy's aide, played skillfully despite lines that were incomprehensible in their attempted cleverness. Other supporting members of the cast also played well in a slickly presented production that, unfortunately, didn't have too much substance. *Herm.*

PENTHOUSE
atop 14-story office building at
157 WEST 57th ST.
Opposite Carnegie Hall,
at all transit lines.
1500 sq. ft. office space plus
1500 sq. ft. of Terraces
Superintendent on Premises
or Miss Grand,
TR 9-2000
FARBER-WITTMAN, INC.
165 E. 72 St., N. Y. 21, N. Y.

ZIV SETS THE PACE WITH . . .
TOP 3 SYNDICATED SHOWS IN ATLANTA!

1 SCIENCE FICTION THEATRE 25.3
#2 DR. CHRISTIAN 23.0
#3 HIGHWAY PATROL 21.8
ARB, May '57
ZIV TELEVISION PROGRAMS INC.

Madden, Keyes

Continued from page 33

with Matty Fox's C&C Television; the C&C Super Corp. account and Skiatron, another potentially big account which Fox could deliver.

Madden had moved over to Latex after serving with Fox's Motion Pictures for Television operation as v.p. for a couple of years. Prior to that, he was v.p. in charge of sales for NBC-TV, having joined the web after a stint as a McCann-Erickson veep. Jones has been exec v.p. in charge of the central creative staff at the Grant agency, after having been a v.p. of Lord & Thomas and Blackett, Sample & Hummert.

Agency will retain its Chicago headquarters, but will expand its N.Y. office and has named David Hale Halpern as senior v.p. and general manager of the Gotham branch. Halpern was formerly senior v.p. and general manager of the Joseph Katz Co. and a v.p. with the Biow Agency. Partners will rotate between Chi and N.Y. as headquarters.

Boxing on TV

Continued from page 28

of a general cost-per-thousand decline as exemplified in the 5% drop (from $3.05 to $2.91) for the average of all CBS-TV nighttime shows.

In analyzing the fights' attraction for male audience, CBS researchers point out that although the fights do boast one of the highest percentages of male viewership of all television programs, the actual number of male viewers reached is less than that reached by the average CBS nighttime show in the case of "Wednesday Night Fights," and about the same with "Cavalcade of Sports" when male teenagers are included. That's due, of course, to the fact that the fights get to fewer homes than the average nighttime show, even though the percentage of males watching fights is higher than the average.

Network admits, of course, that occasional bouts such as the recent NBC-TV Floyd Patterson-Hurricane Jackson go can still pull tremendous audiences, but points out that such events are few and far between. Key point is that boxing has declined as a tv attraction to the point where it not only falls below the average program in the rating department, but even in the much-vaunted males-reached category. CBS concludes by observing that "it might be well for an advertiser sponsoring week-to-week fights on television to investigate more healthy television properties."

Hitchcock

Continued from page 33

And remains and remains—a monument for the greedy."

"At 10 p.m. the quality of the network's output gets a real shot in the arm—a superb series of 42 one-hour suspense productions, entitled 'Suspicion' will be seen. This is a truly monumental task and will of course be produced with consummate taste . . . I will produce them."

Tennessee Ernie got in a neat trade ad lib along the way, observing while perching on a stool that NBC exec v.p. Bob Kintner, who had just preceded him, rated a stoll with a back on it. In a burst of ad libbed enthusiasm for the Thursday night lineup, he also said that Groucho Marx is the reason that "CBS takes a coffee break at eight o'clock, and with "Dragnet" on at 8:30, "CBS goes out and makes another pot."

Barry & Enright Prep New Burl Ives Entry

Walter Slezak will take the spot vacated by Burl Ives on the "High Low" NBC-TV quiz show. Ives has returned to Hollywood to co-star in "Big Country" with Gregory Peck. He recently finished "Desire Under the Elms," in which he co-stars with Sophia Loren and Anthony Perkins.

Meanwhile, packagers Barry & Enright already have begun turning the wheels to build a tv show around Burl Ives when he returns from his Hollywood stint.

Tint TV to Preem In Cuba on Oct. 24

First color tv station outside the U. S. is due to go on the air in Havana on Oct. 24. Station, operating on Channel 12 under vet broadcaster Gaspar Pumarejo, has ordered RCA tint equipment, with the shipments already en route.

Pumarejo, according to RCA, anticipates installation of 1,000 color sets throughout Havana by the time the station goes on the air, and estimated sales of 10,000 within the first year. Cost of color sets in Cuba will be about $700, he said. His plan is to use an all-film schedule, using a two-hour format repeated 10 times daily, with fresh news inserted. Live color programming won't be feasible, he said, until there are 20,000 tint sets in use.

Greensboro, N.C.—Phil Ellis of WPTF, Raleigh, was elected as the new president of the North Carolina Associated Press Broadcasters. He succeeded Ernie Greup of WTVD, Durham. The group met at Raleigh. Other officers elected were: Hal Stanley, WRRZ, Clinton, first v.p.; Mrs. Doris Brown, WKBC, North Wilkesboro, 2d v.p.; and Paul Hansell, chief of the Associated Press Charlotte Bureau, reelected secretary-treasurer.

NIGHTTIME
WSAZ-TV
DELIVERS 1000 HOMES BETWEEN 7:30 and 10:30 P. M. FOR $1.30
The second station's cost per thousand homes is $2.39 84 Higher
The third station's cost per thousand homes is $5.42 317 Higher
AND ANYTIME WSAZ-TV delivers ONE THIRD more total homes than both other Huntington-Charleston Stations COMBINED
WSAZ-TV

40

FORTY YEARS OF SHOW TUNES

ASCAP MUSIC...THE MUSIC OF SHOW BUSINESS!

The American Society of Composers, Authors and Publishers proudly presents a special issue of the ASCAP Program Guide entitled "40 Years of Show Tunes." Among the ASCAP membership are the men and women who have created top musicals for more than four decades. The compilation of songs in this latest Program Guide runs all the way from "Princess Pat" to "My Fair Lady." The listing includes not only the song titles with the composers, authors and publishers, but also names the performing artists and the available recordings of the hit songs of Broadway musicals from 1917 to 1957. Television and radio broadcasters, advertising agencies and all those engaged in entertaining the American public will find this Program Guide an invaluable source of program material.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 Madison Avenue, New York 22, New York

Russians Hold a London Tea Party And Talk About Soviet-Style TV

London, Sept. 10.

Under an operation stated to be unique, a Russian telefilm unit has arrived in London to make a 60-minute film showing the British way of life and in return a unit heads from here to Moscow to make a similar treatment in the Soviet Union.

The Russian team is headed by Vladimir Osjminin, director of the Central Television Studio of the State Committee for Radio and Television of the USSR. At his own request he met the press at a Mayfair Hotel tea party — where the national beverage of the two countries was served in British and Russian style. He explained that he wanted to outline the aim and objectives of the project.

The Soviet tv topper said the emphasis in their film would be put on Britain's cultural life. It would include the Shakespeare country and Dickens' London and would feature references to Bernard Shaw, H. G. Wells and Robert Burns. By way of contrast, however, they would also put the spotlight on the Robin Hood territory of Sherwood Forest, the Sherlock Holmes environs in Baker Street and Orators' Corner in Hyde Park. The unit would tour England, Scotland and Wales, visiting industrial towns, ports, villages, etc. They would endeavor to show all aspects of life in Britain and not confine it exclusively to the working classes.

In view of their inability to encompass more than a small part of the country in a 60-minute film, they were proposing to title the subject "Towns and People." It would be shown throughout the Soviet Union on their tv network and, where no transmitters were available, would be given theatrical release.

The Russian visitor ducked newsmen's questions about British tv, declining to make a comparison on the grounds that he had not time to see a complete uninterrupted program. He also refused to comment on the quality of commercials, explaining that as these were nonexistent in Russia, he had no basis for comparison. He did admit, however, that he'd watched a program in production in the studio and was impressed by the technique.

His own studio in Russia had been in existence for 20 years, but had been operated on an experimental basis until after the war. They now ran two parallel programs nightly from 7.30 to 11 p.m. and in the Moscow region, there were more than 1,000,000 receivers in use. He had no figures available on a countrywide coverage. Already there were 28 transmitting stations in the Soviet Union and each Republic had at least one studio. Several of the larger Republics, the Ukrainian, for example, had several. There was a major expansion program for the tv industry and the target of 75 stations by 1960 was bound to be exceeded because of the "energy" with which the development was being carried out.

Although he had no info as to the likelihood of Russia joining the Eurovision hookup, he revealed that they were building a string of relay stations extending from Kiev, which should reach Prague and Berlin by 1960.

The British unit, which is due to leave for Russia shortly, will be headed by producer Caryl Doncaster and director Michael Ingrams. Their film will be shown on the Associated-Rediffusion network from London in due course. Osjminin insisted that there would be no restrictions on either side of the Iron Curtain.

You're Not Selling TV-FILMS!

You are selling other merchandise—bread, beer, autos, food, banking, etc.—because every client buys a film series for one purpose . . . to promote sales. And advertising is the most important factor in promoting sales. Nine years in advertising and selling should make me one of your most productive salesmen. Pick your toughest territory and try me. Presently employed.

BOX V-95-37, VARIETY
154 W. 46 ST., N. Y. 36

ARE YOU LOOKING FOR A
ASS'T PROD.-DIR.
Network-Package Experience.
All Details.
Props-Scenery-Costumes-Airtime Casting, etc.
Write Box V158-19 VARIETY,
154 W. 46th St., New York 36.

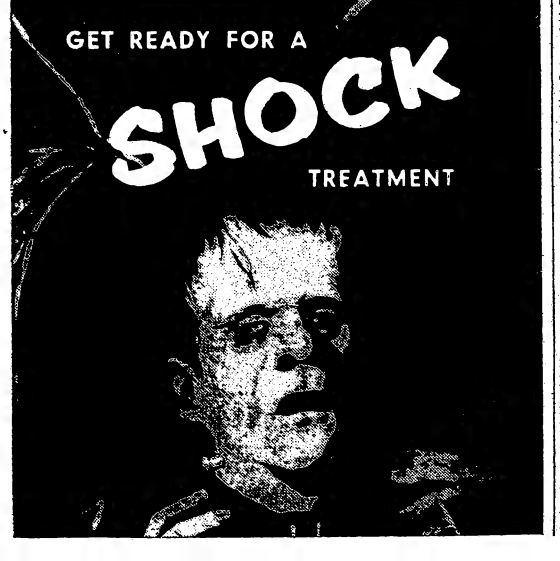
REHEARSAL SPACE
TV or THEATRE
THEATRE STUDIO OF NEW YORK
353 West 48th Street, New York
David Cogan Plaza 7-5380

41 ST., 141 WEST
(OPP. NEW BLDG.)
APPROX. 1500 SQ. FT.
ENTIRE 2d FLOOR PARTITIONED
IMMED. POSS.
HELMSLEY-SPEAR, INC.
L. Feldshon MU 7-6400

Florida Citrus Dickers On 'What's My Line'

Florida Citrus Commission is negotiating with CBS-TV to take over alternate-week sponsorship on "What's My Line" for a short term span in January. Contemplated is a four or five-show sponsorship deal, with Florida Citrus relieving Remington Rand for those shows and the latter returning to its normal skip-week setup thereafter.

Remington would welcome the shorter relief, since the post Christmas period is always a slow time for such gift items as Remington's electric shaver. Benton & Bowles is negotiating the deal for Florida Citrus.



NBC-TV Drops Cotton Bowl for Sugar Ditto; What's ABC Gonna Do?

NBC-TV this week dropped the Cotton Bowl telecasts and signed a new five-year deal with the Sugar Bowl in New Orleans, to commence with this coming New Year's Day. The NBC-TV move leaves ABC-TV without a bowl game as of the moment, since the latter web had been carrying the Sugar Bowl. It likewise leaves the Cotton Bowl without a telecast deal.

Though now without a bowl game, ABC-TV intends to get one by New Year's Day, a spokesman said. Tom Velotta, the web's administrative veep for news & public affairs, is currently on vacation, and the web will have to hold any negotiations for a new deal in abeyance until his return. ABC wasn't too happy with the Sugar Bowl anyway, because of the Louisiana segregation law which in the past year has prevented top northern teams with Negro stars from playing in New Orleans. Web admitted, though, that it lost the Sugar Bowl rights, and didn't give them up.

As a sidelight, CBS-TV's bowl game plans aren't any too firm either, though this year's contest is set. Columbia has begun negotiations on, a new pact with the Orange Bowl, to take effect after this New Year's Day, but it's understood that the network and the Orange Bowl committee are far apart on demands.

Mike Wallace Gets A-Ciggie Renewal But Shifts to Sat.

Renewal by Philip Morris on Mike Wallace's half-hour weekly interview session is cueing up a series of weekend program maneuvers by ABC-TV. The network got the bankroller to continue beyond Oct. 20, after spending most all of deadline day, Friday (6), at the offices of the PM agency, N. W. Ayer, and by promising to move Wallace from Sunday at 10 to Saturday at 10, beginning next week.

Beyond the Kaiser "Maverick" 7:30 to 8:30 buy, the switch of nights on Wallace leaves ABC momentarily barren of programming from that time through 10:30 on the Sabbath.

But on Saturdays an overall program plan is taking shape. The network has not made it definite, but plans are to move the "Country Music Jubilee" from the new Mike Wallace Sat. spot, at 10, to 7:30. This will be followed at 8 by an hourlong version of the in-and-out-again "Polka Time." Being followed at 9 by the solid Lawrence Welk 60-minuter, it means ABC anticipates two-and-a-half hours of solid music.

Network was somewhat vague about the duration of the PM renewal on Wallace. But one source said that it was for 12 weeks, not the customary 13. The cig house, which bought Wallace first for 20 weeks and then for a continuation of six, is by now accustomed to making other than the straight 13-week deal with ABC.

Had the PM renewal fallen through, network boss Oliver Treyz planned to use Wallace in an hourlong Sunday show, moving back from 10 to 9:30 and continuing until 10:30, doing two interviews a week instead of the current one. This is as Wallace had it when he did the local WABD "Night Beat."

According to the web, PM had to cancel by Friday or the option was automatically picked up.

Dean Martin's 1st TV Solo Set for Oct. 5

Dean Martin's first major solo tv stint has been set for Oct. 5 on NBC-TV, with Cy Howard signed to script and produce the one-hour special. Union Carbide & Carbon's Prestone antifreeze will bankroll the special, which goes into the 10 to 11 p.m. slot.

Guest lineup includes Louis Prima and his wife, Keely Smith, and comic Joel Grey. Paul Weston will conduct, and Joseph Tinney is the director.

Product Conflicts

Continued from page 32

and will continue to be a voluntary policy on the part of CBS Television; it is not a contractual obligation." But "within the confines of these policies, this means, in terms of practical day-to-day operation, that CBS Television will endeavor to maintain as much separation as feasible between competitive products while maintaining the opportunity for the network to serve advertisers without unreasonable limitations.

"We believe the changes outlined above are in keeping with current economic patterns in network television, and it is our desire that this new policy will provide more advertisers greater access to the medium and increased flexibility in its use on the CBS Television Network."

Hylan attributed the need for CBS "to revise and clarify its product protection policy" to changing sponsorship patterns, "the continuing trend toward industrial diversification and the vast expansion in multiple-brand advertising."

ABC Sales Plan

Continued from page 32

details are not ready; it will be several days before sales veep Thomas Hamilton will have them completed.

An ABN exec said that it was the feeling inside the shop that news shows on all the networks are presently "underpriced," particularly since news and news ramifications, such as special events, are vital to maintaining affiliate allegiance. He said that in addition to hiking charges for news shows, the network will shortly institute a format whereby special buys, such as the mutil-weekend buy by Camel cigs will not be available. This type of show was called a "controlled buy," with the network clearing time as orders arise. Camel contract ends at the end of the year.

Under the new setup, ABN will have only regular news formatting, which advertisers can buy into. There will be a solid 6:30 to 7 news-sports strip, the network's nightly wrapup on current events. And there will also be half-hourly five-minute news shows, beginning from sometime around 9 ayem and running throughout the upcoming entertainment sked.

Auto Sales on TV

Continued from page 36

vs. 17.0% for magazines and 11.4% for newspapers.

Survey found also that the percentage of shoppers for the sponsor's car was higher among viewers of his program than non-viewers, and highest among frequent viewers. Similarly, more viewers than non-viewers had actually bought the sponsor's car. And with advertisers with multiple tv sponsorship, the more programs a person watched, the more he was likely to shop for and buy the sponsor's make, the survey found.

Results of the survey have already been presented in a round of visits to the key automakers in Detroit. Survey was released yesterday (Tues.) at a press conference in N. Y., with NBC v.p. in charge of plannng and research, Hugh M. Beville, laying out the details.

Kaycee's Tinter

Kansas City, Sept. 9.

First live remote colorcast is scheduled here for Sept. 30 when KCMO-TV picks up a session of heart surgery from Geneal Hospital. Telecast of 45 minutes is being arranged in cooperation with Smith, Kline & French, which is bringing in a three-camera chain of equipment for the pickup.

Town will be the scene of the Southwest Clinical Society's annual convention and the telecast is being arranged in conjunction with that meeting.

Dallas — Richard H. (Dick) Wheeler, formerly news editor for KOVR-TV, San Francisco, has rejoined the news staff of WFAA-TV. He succeeds Joe Templeton, who has accepted a post with WTVJ, Miami.

What's a Labor-Owned Station Doing With A Yacht? Cues Hassle

Chicago, Sept. 10.

A mild hassle broke out here last week over radio station-owned yachts. It started when several delegates of the Chicago Federation of Labor demanded a financial report from Federation-owned WCFL, tax-free station into which the local unions had poured over $50,000 during radio's lean years. Denied a peek at the financial books (which are on record, of course, with the FCC), the delegates then brought up the matter of a pleasure boat which the station has owned since 1953 for the entertainment of clients.

The yacht was promptly sold the next day. WCFL station manager Marty Hogan told the press it was not unusual for radio stations to own yachts. He cited those of three other local stations, and it developed that each of those was personally owned. The yacht Hogan referred to at WMAQ is owned by Henry T. Sjogren, assistant general manager of the NBC o&o's here; at WBBM, it's owned by H. Leslie Atlass, v.p. of the CBS central division; and at WIND by Ralph L. Atlass, station manager.

William Lee, prexy of Chicago Federation of Labor, defended WCFL's past use of the 44-foot boat.

of Portland and 30 surrounding Oregon-Washington counties in the palm of her lovely hand. Her station is **KOIN-TV.** The way she reacts to buying suggestions is absolutely charming. You'll discover how charming when you learn KOIN-TV's enviable ratings from the gentlemen at CBS Spot Sales.

REPRINTED FROM

22-Fri., Sept. 6, 1957 ★ New York Journal-American

Jack O'Brian's TVIEWS

Betty Johnson Is Dinah-Mite

Jack O'Brian

Let's give a little girl a nice big unqualified compliment: Betty Johnson, of the Jack Paar Show . . . Maybe it's because she's to be married in a month or perhaps it's simply her own sunny, bubbly personality . . . But what comes into our living rooms is a great big blob of happy-faced enjoyment of life comparable only to the pleasant wallop, the eagerness to be liked, the outgoing effervescence to which Dinah Shore has the only other absolute patent among TV singers . . . Knowing not a thing about Miss Johnson, she stacks up perkily as a thoroughly nice, modest, homespun young lady without the awkwardness usually associated with the word homespun . . . She also sings real nice . . .

Thank you
Mr. O'Brian

. . . AND THANKS, TOO, TO MR. JACK PAAR AND ALL THE WONDERFUL PEOPLE ON NBC's "TONIGHT" SHOW WHO HAVE BEEN SO NICE TO ME.

Betty Johnson

Personal Management: CSIDA-GREAN ASSOCIATES, INC., 101 W. 55 St., New York, N. Y. Circle 7-0700

Bookings: GENERAL ARTISTS CORPORATION

Scots Have Mixed Reactions To Com'l TV as Indie Setup Bows

By GORDON IRVING

Glasgow, Sept. 10.

Scottish indie tv is now 10 days young, and a lively bustling infant, making a distinct impact on the normally staid and canny Auld Lang Syne way of life. Roy Thomson, Canadian newspaper boss, is the contractor, Rai Purdy (formerly of Toronto and N.Y.) is executive program director, and the outfit has landed luxuriously in bright new premises in the former legit house, the Theatre Royal, in Glasgow's city center.

Initial reaction from Scots has been mixed, varing from delight in the new commercials and in the local interest value of programs to disgust at this alleged cheapening of entertainment with frequent breakins. There has been very little switching to the more dignified British Broadcasting Corp, channel in the past 10 days, and early advertisers have gleaned a good harvest.

However, there has emerged a new respect for the impartiality and dignity of BBC programs, and viewing is likely to settle down in the near future.

Local newcasting has been given a boost. Jack Webster, Scot-born reporter, in from Vancouver, has launched a twice-a-day newscast at 1:30 and 6:55, and is conducting interviews in lively vigorous style, though he has still to settle-in in composure. As a counter-move, and beating STV by one day, the BBC have given senior announcer Alistair MacIntyre the chore of newscasting each evening at 6:05. He is handling it well.

STV have also launched a rather shaky amateur - talen half - hour, "Fanfare," conducted brashly by local emcee Archie McCulloch. A daily lunchtime program "The One O'Clock Gang," described as an informal get-together, teed off with weak comedy, and will have a long way to go to maintain a daily standard. It has three little known principals in Larry Marshall, Sheila Matthews and Brian Douglas, who give out in patter and song.

The big switch-on, at 6:12 p.m. on Saturday Aug. 31, came amid tension and excitement, and after weeks of day-and-night work by a new-to-television staff. Local toppers are Roy Thomson (who controls Scotsman Publications from Edinburgh), J. M. Coltart and Rai Purdy.

Val Parnell, Lew Grade, Stewart Cruikshank and other London executives planed north for the opening night, which ended a quarter-century of BBC monopoly in Scotland. Roy Thomson tossed a $3,000 champagne-and-chicken supper for nearly 500 V. I. P. guests in the local civic chambers, and festivities went on into the "wee sma' hours" of the Sunday morning. BBC executives in Scotland were glued to their sets comparing notes and programs.

It's no secret that BBC toppers are worried by the new indie service here, which is likely to provide a much greater local contribution of programs. They may not be as dignified or as high in quality, but the impact is sufficient to keep viewers tuned-in to the new Channel 10.

Estimates of early audiences figures vary. STV statistics suggest that 200,00 sets have already been converted to receive transmissions from the new mast at Black Hill, Lanarkshire, in central Scotland. A nation-wide audience of seven millions saw the opening "This Is Scotland" show on the all-Britain network.

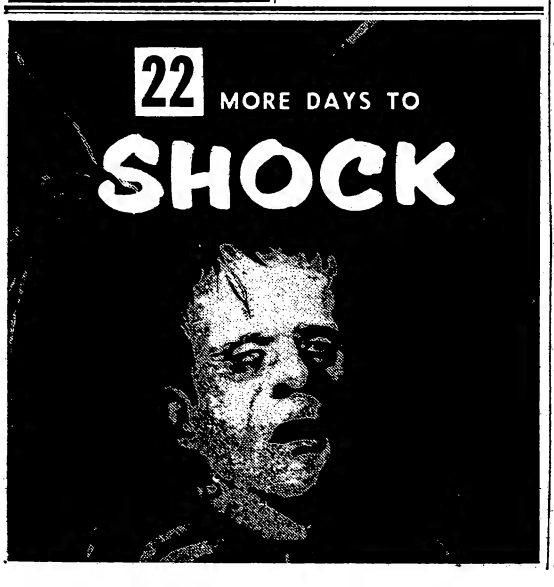
Vaude and legit houses are geared for an initial drop in audiences, and are pulling out all stops to attract greater customer reaction. Scotland has always been very much entertainment-conscious, with great accent on the live theatre. How much indie tv competition will affect operators of vauderies and legit groups remains to be seen. A number of No 2 vauderies are switching back to full-week shows in place of week-end productions, nevertheless.

Charlie Gracie, U.S. singer, was billtopper at the local Empire on opening night of Scot tv, and ran up against this strong local counterblast. Scot interest in vaude acts from the U.S.A. is not likely to be greatly affected, however, and may even be hypoed by virtue of their pre-appearance bookings on tv shows from London. Billy Eckstine, for instance, is skedded to appear Saturday (14), then to open his British tour at Glasgow on Monday (16).

Hank Booraem to Ogilvy

Hendrik (Hank) Booraem Jr. has joined the Ogilvy, Benson & Mather agency as v.p. and director of radio-tv. He has resigned as radio-tv veep at C. J. LaRoche agency.

Booraem, a vet tv-radio specialist in the agency field, was previously with Grey, Marschalk & Pratt.



'Cities of the Americas' As 'Outlook' TV Series; Also Poland Appraisal

Reuven Frank, producer of NBC-TV's "Outlook" series, is experimenting with a "series within a series" devoted to the principal cities of the Americas. "Outlook" has already done a report on Ciudad Trujillo, capital of the Dominican Republic, and is preparing one on Sao Paolo, Brazil, the fastest-growing city in the Western Hemisphere. If the Sao Paolo show works out right, Frank will go on with a show on Toronto and then inaugurate the "cities" programs as a regular "Outlook" feature.

Also in the works for the NBC news entry is one or more shows on Poland, with S. L. Shneiderman, former Polish newsman, going to Warsaw and other cities to do at least one show and also to set up possible interviews for "Outlook" moderator Chet Huntley for later shows. Also on the agenda is an interview with Edward Bennett Williams, the attorney who got James Hoffa, Frank Costello and others off the hook and is turning into one of the famed defense lawyers of this generation.

"Cities" series, Frank states, can go on indefinitely, "as long as we do our shows about the people who live in them." Each show is pegged on various themes—the Ciudad Trujillo was political in its approach; the Sao Paolo show, on which shooting starts next week, will be economic in its theme.

WOR-TV REVAMPS MIDDAY SCHEDULE

WOR-TV, N. Y., has realigned its midday schedule for the fall, adding a half-hour live children's program and a daily series utilizing the Encyclopaedia Britannica Film library. At the same time, Ted Steele will drop one hour of his daily three-hour stanza.

The EB films will come on soon after the station's sign-on for 15 minutes starting at 1:45 under the title of "Let's Travel." Station also will use the EB films for a Saturday half-hour show from 12 to 12:30 p.m.

The live children's show at 2 p.m. will be "TV Birthday Party," to be emceed by Shirley Palmer, and to be keyed to celebrating the birthday of two youngsters in the studio and one "shut-in" at home.

Ted Steele's show, which will continue to include the "Bandstand," will run from 4 to 6 p.m., following a matinee movie at 2:30 p.m.

Prestone's Quickies On Grid, 'Perry Mason'

The shortterm buying season appears to be starting in television again. National Carbon's Prestone antifreeze kicked in with a couple of chunks of quickie business last week at CBS-TV, buying alternate-week sponsorship of the "Football Preview" preceding the Sunday afternoon pro football games, and buying three alternate-week half-hours of "Perry Mason" as well.

Deal on "Mason" calls for Prestone to join Libby-Owens-Ford for three alternate weeks strating Sept. 28 in sponsorship of the mystery stanza (Purex has the full hour on the other weeks). As for "Football Preview," the 15-minute warm-up segment, the Prestone deal makes that SRO, since Carter Products has the other week. Prestone will be in for six shows. Both deals were set via the William Esty agency.

KRMG's 500G Buy

Des Moines, Sept. 10.

Subject to approval of the FCC, Meredith Publishing Co., through subsidiaries, has contracted to purchase the assets of radio station KRMG, Tulsa, for approximately $500,000. The Tulsa station is owned and operated by Western Broadcasting Co.

Fred Bohen, president of Meredith, said no changes in operations or personnel at KRMG are contemplated.

Houston—Mike Secrest, who recently joined the staff of KXYZ as a disk jockey, has been appointed program director. Secrest replaces Bob Blase.

VAN JOHNSON TO PREEM 'OASIS' TV'ER

Hollywood, Sept. 10.

Van Johnson has been signed to tee off the all-star segments of the Liggett & Myers-bankrolled "Club Oasis" television series which will alternate with the Polly Bergen series on NBC-TV. Bergen segs will be angeled by Max Factor.

Betty Hutton has nixed a bid to star in four of the Chesterfield segs, on grounds four isolated half-hour shots wouldn't afford her an opportunity to build a rating or help her in any other way. She said she prefers working in various specs or other shows on a guest basis.

Jimmy Durante has been added to the all-star lineup, will appear in two. Johnson may star in more than the one show; Dean Martin is set for four; Frank Sinatra, one; Eddie Fisher, two; Kay Starr, two.

Kraft Renewal

Continued from page 29

the budget, not only for production but for exploitation as well. Merchandising of the show is the new aim of Kraft and the J. Walter Thompson agency, and toward this purpose the slate of upcoming productions is being planned well enough ahead to convenience preselling.

Kraft is also going after name talent this year, where in the past it was satisfied with capable unknowns. Sal Mineo has been tapped for the Oct. 2 show, and Bert Lahr is virtually set for a later appearance. Show hit its alltime ratings high last season with Tommy Sands and now intends to lean to more popular personages and scripts.

There is also hope that the video audiences will quickly be surfeited by the plethora of westerns and variety shows next season to the gain of the three remaining live nighttime dramatic shows, "Kraft Theatre," "Studio One," and "Playhouse 90."

FCC on Pay-TV

Continued from page 32

off for the time being a decision on what type of toll service could be authorized; and (3), said it would consider a trial if the interested parties submitted pertinent and new information.

So, all the FCC has to do to avoid action is to declare that it hasn't received sufficient new and pertinent information. It can then (a) withhold any decision; (b) call for oral arguments; (c) just begin a new study of the information on hand.

Eventually, the FCC will have to decide whether to authorize pay tv over television channels. It must do something somewhere. But at present, it is subject to heavy pressures from many sides; the heaviest from the proponents of free tv—both in the broadcasting industry and in Congress.

Thus, it is reasoned in Washington, the Commission will be in no hurry to act, especially when it doesn't have to. And the FCC has built up a reputation as a notorious procrastinator, occasionally dragging out issues for years in the hope that something will turn up to take the agency off the griddle.

Wrigley Gums Up Chi's WIND Sked

Chicago, Sept. 10.

Word has leaked out that P. K. Wrigley, owner of the Chicago Cubs baseball team, has bought back the broadcast rights from WIND for next year and is turning over the play-by-play privilege to WGN a year earlier than planned. A few months ago Wrigley inked a five-year deal with the Chi Tribune station, but it wasn't to have begun until 1959.

WIND, meanwhile, is hastily mapping its music-and-news strategy now because of the baseball-less summer it faces in 1958. Station, which was purchased by Westinghouse not long ago, has made several personnel changes. It's news editor for 15 years, Jim Dale, was pink-slipped last week in what was called " a reorganization of Westinghouse news." A station exec indicated that Dale's job had been vestigial anyway "because every announcer on the station edits his own news."

Jay Trompeter, high-rated disk jockey who had spent five years with the station, was dissatisfied with the new contract the station offered him and quit last week. Instead of hiring a new deejay to replace him, WIND instead is expanding the chores of its other jocks. Howard Miller, for one, is taking on a afternoon show besides his morning opus.

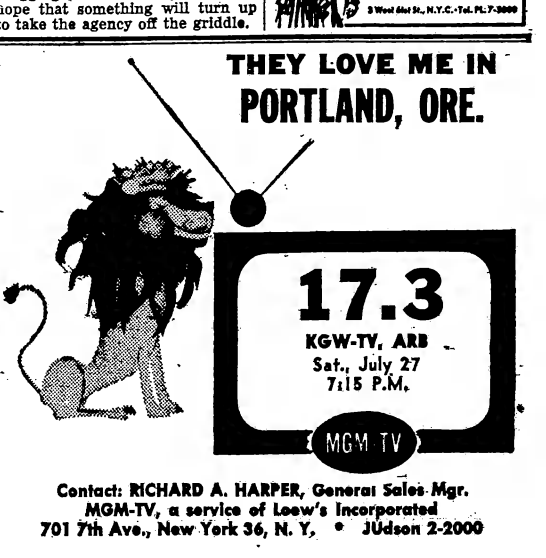
Station took on a new music director, Fred Salem, a fortnight ago.

Bob Hope Set For ABC-TV Guest Shots

Bob Hope will be doing some extra-curricular guest shots this season, and ABC-TV will be the beneficiary. Hope will appear on the opening Frank Sinatra show of the season, on Oct. 18, and in January will also guest on the Pat Boone show for ABC. That's above and beyond his six-show commitment plus guest shots for NBC-TV.

The Boone appearance is a trade deal, with the singer set to appear on NBC following his graduation from Columbia U.

Mgt.: William Morris Agency



Marvin Schlaffer To Famous Films

Marvin Schlaffer has been named assistant general manager of National Telefilm Associates subsid Famous Films-Programs for Television.

In his new spot, Schlaffer will coordinate division's sales and distribution activities in the eastern section of the country, headquartering in N. Y. Famous Films, organized last month to supply low-budget specialized programming, is topped by v.p. Edward M. Gray, and has been engaged, among its other activities, in the barter deal with Exquisite Form Bra. Deal ran into trouble recently, with NTA losing exclusivity in supplying product.

Division, which still is working on the barter project minus exclusivity, reportedly has been offering a number of series, including "China Smith," "Orient Express" and "Combat Sergeant," as well as 52 features in barter negotiations. Its catalogue comprises syndicated programs, totaling some 500 shows, and about 200 features.

'SPILLANE' TELESERIES SANS MIKE HAMMER

John Newland, who's increasingly-shifting from thesping to pix directing, has inked to helm upcoming "Mickey Spillane" teleseries for Revue. This is in addition to his similar chores for "Loretta Young Show," for which he is committed to direct a minimum of 10 half-hour segments.

Newland leaves for the Coast in mid-September, after he finishes cutting chores on Knight Productions' "Woman Without a Shadow," feature film in which he also co-stars, as well as directs.

Spillane series has been altered considerably, Newland reveals, and character of Mike Hammer, battered private eye, has been eliminated.

UA TV Needs More Films for Library, Even If Not Own

United Artists TV has its eyes pinned on the possibility of gathering some feature product outside UA shop.

Push stems from the desirability of adding bulk to UA TV's sales push. UA TV, now selling its new package of 52 post-'48's headlined by "African Queen" and "Moulin Rouge," feels it would be in a more advantageous position if it had a larger package which might serve to bring the price per pic down.

For post-'48's, with the requirement to build a reserve to take care of residuals once a formula is agreed upon, it's an uphill fight to get the added 25% or more, estimated for residuals. Competition is tough, too, because of the large supply of features for tv. To date, the package of 52 has been sold in about 65 markets, grossing about $3,600,000.

Pete De Met

Continued from page 30

include every hole and nearly every stroke.

Results of each match are being kept secret until they are telecast. Among the pros participating are Ed Furgol, Ed Oliver, Dick Mayer, Roberto Di Vencenzo, Ken Venturi, Don Finsterwald, Al Besselink, Stan Leonard, Mike Souchak, Cary Middlecoff, Bob Toskie, Billy Casper, Jay Hebert, Billy Maxwell and Paul Harney.

De Met's other property, "Championship Bowling," now in its fourth season, starts again Oct. 1 in at least 175 markets. Wildroot Co. also bought this show in 74 markets, and Carling's Brewery is sponsoring in 23. Genesee Brewing Co. is picking up the tab in New York State, excluding Gotham.

TV Film Chatter

Claud Kirchner, host on WOR-TV's "Terrytoon Circus," has just completed six one-minute commercials for Atlantic Gasoline, done for N. W. Ayer by DeFrenes Co. in Philadelphia . . . **Oscar Rudolph,** who directed "The Duke of Sing Sing" episode of "Thin Man" has been inked to direct 10 more segments . . . David Piel, Inc., is currently producing a two-reeler in color for Nationwide Insurance, titled "Nationwide, Mama and You" . . . RKO's "The Devil and Miss Jones" has been acquired by Atlantic Television . . . WPIX, N.Y, beginning Sept. 27, will switch from Saturday to Friday nights for its telecasts of "Premiere Performance," the NTA Film Network feature showcase. The change to 10 p.m. Fridays was necessitated by the Madison Square Garden telecasts.

King Horton, vet agency and network exec, has joined George Gould's Telestudios Inc. as v.p. in charge of sales and promotion. He'll have as one of his immediate concerns the spreading the word on system of videotape commercials which Telestudios hopes to unveil next spring

Guild, Bra Firms In Barter Dickers

Though Guild Films is maintaining an absolute blackout on barter information, it was learned that the distrib is currently involved in negotiation or deals with two bra manufacturers, Warner's and Exquisite Form. Warner's has reportedly already signed with Guild for $2,000,000 worth of barter telefilm product.

Guild has been engaged in talks with Exquisite, which last week backed out of an exclusive barter deal with National Telefilm Associates, when NTA could not deliver the desired number of stations. NTA, however, is keeping as much Exquisite barter biz as it was able to clear prior to last week.

Four Vidpix Producers Lose Court Fight, Must Yield Data to FCC

Screen Gems, Ziv, MCA TV and Revue Productions, the MCA TV production subsid, lost a court battle in their refusal to supply business data sought by the Federal Communication Commission's Network Study Group (the Barrow Committee).

New York Federal District Court Judge Frederick Van Pelt Bryan, in upholding the position of the FCC, overruled the respondents on their contention that the data sought was not material to the inquiry. At the same time, in his decision, he sought to insure the confidentiality of the material to be submitted, saying he would impose restrictions that none of the disputed business info be released voluntarily by the FCC.

Screen Gems, Ziv, MCA TV and Revue maintained at FCC hearings last June that the pledge of confidentiality given by the FCC may be insufficient, pointing out that Congressional committees may subpoena FCC records. The disputed data sought concerns the financial position of the companies, their profits and losses over a period of years, the prices they received for syndicated and network shows, broken down into markets, the production costs of the shows, and other data.

Ruling on the issue of materiality, Judge Bryan said in his 36-page opinion, that the "respondents seem to come within the power of the framework of the inquiry granted by Congress to the FCC upon subject matter which vitally affects the public interest. Under these circumstances the rights of the individual businessman to privacy in his business affairs must yield to the paramount public interest."

Before the issue went to the courts, Television Programs of America, Official Films and Entertainment Productions, Inc., broke with the four remaining balking respondents and agreed to furnish the FCC the sought-after data.

Judge Bryan gave the four respondents a reasonable time period to produce the data, as originally sought in the FCC subpoenas.

Metro Pix Now In 61 Markets

Conclusion of six more deals for the Metro backlog puts Leo the Lion pix in 61 markets in the U.S.

The new deals include: KSYD-TV, Wichita Falls, KMJ-TV, Fresno, both leasing the full library of about 725 cinematics over a five-year period; KKTV, Colorado Springs, which leased the library for six years; KHQ-TV, Spokane, for six and a half years; and WEAR-TV, Pensacola, Fla., for five years. WMBR-TV, Jacksonville, has leased 150 pix for a limited number of runs over a three-year period.

Out of a total of 61 deals, 48 have covered the full Metro library, six have called for deliveries of half-libraries, and seven have covered lesser numbers, from 100 to 300 pix.

$1,000,000 for '26 Men'

Further evidence of the current strong position of the syndication market was supplied by ABC Film Syndication which reported it has racked up over $1,000,000 in orders on "26 Men," putting the skein in 105 markets, including seven of the top 10.

Station sales accounted for 25% of the biz, with direct deals with sponsors making up the 75%. National advertisers include Quaker Oats, A & P, Coca-Cola, Fritos, Frigidaire, Carlings Red Cap, Budweiser, Bardahl and Brylcreem,

"SEZ WHO!" . . . "SEZ WHO!" . . . "SEZ WHO!" . . . "SEZ WHO!" . . . "SEZ WHO!" . . . "SEZ WHO!" . . . "SEZ WHO!" . . . "SEZ WHO!"

. . . GAY! . . . SPARKLING! . . . HILARIOUS! . . . BRIGHTEST! . . . DAFFIEST! . . . ZANIEST! . . . FUNNIEST! . . .

SEZ WHO!

Currently
7-7:30 Sunday Evening
full CBS Network

SEZ . . .
WALTERS (*Chicago Daily Tribune*)
"There hasn't been such biting and barbed wit around . . . since Fred Allen was in his prime . . ."

SEZ . . .
WARNER TWYFORD (*The Virginia Pilot* and the *Portsmouth Star, Norfolk, Va.*)
". . . (Henry) Morgan and his panel . . . trade some of the funniest ad libs and tops off some of the brightest gags you ever heard."

SEZ . . .
VARIETY
"'Sez Who' . . . (is) blessed with the daffiest combination of moderator and panelists ever to hit the airwaves . . . the first edition of 'Sez Who' was one of the funniest radio shows heard in a long time . . ." *Chan.*

SEZ . . .
BROADCASTING TELECASTING MAG.
". . . a good 30 minutes of fast verbal repartee . . ."

SEZ . . .
CHARLES MERCER (*AP*)
"New and entertaining program . . . blessed with Henry Morgan as moderator."

SEZ . . .
BEN GROSS (*N. Y. Daily News*)
". . . deftly emceed by Henry Morgan and bantered by . . . lively panelists . . ."

SEZ . . .
ETHEL DACCARDO (*Chicago Daily News*)
". . . moves at a fast clip. The gags fly in every direction. It sparkles."

"SEZ WHO!" AVAILABLE IN CBS'S "IMPACT PLAN"

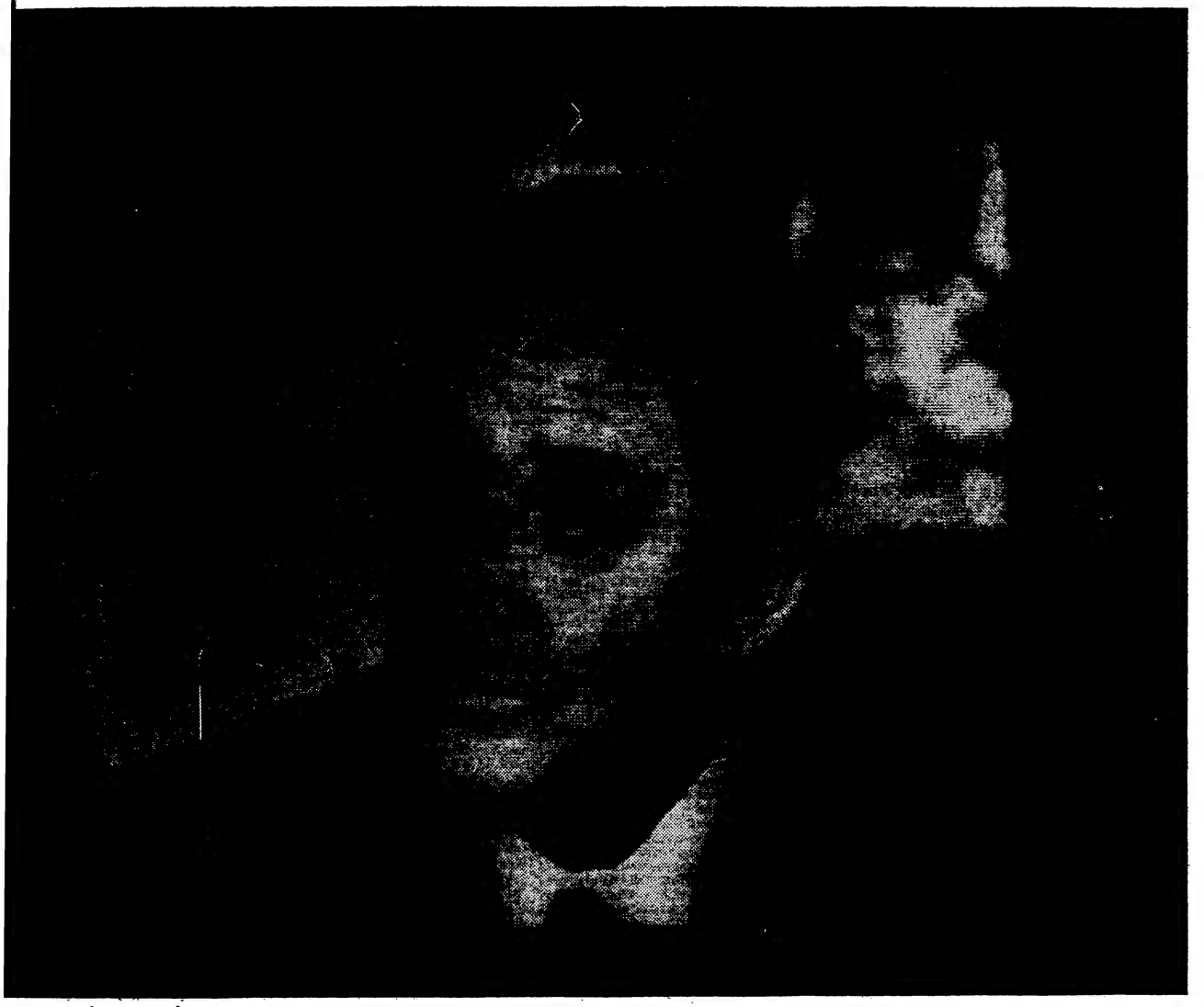
Contact: BEN LOCKENRIDGE — CBS Radio — PL 1-2345; Any CBS Affiliate or—

FRANK COOPER ASSOCIATES
17 East 54th Street, New York
PL 1-0725

Created by SIDNEY REZNICK

"SEZ WHO!" . . . "SEZ WHO!" . . . "SEZ WHO!" . . . "SEZ WHO!" . . . "SEZ WHO!" . . . "SEZ WHO!" . . . "SEZ WHO!" . . . "SEZ WHO!"

AN ARKANSAN SPEAKS FREELY TO STRANGERS... AND



THE PUBLIC IS SERVED

Sunday night, millions of Americans—most of them strangers—went to Little Rock through the medium of ABC-TV's OPEN HEARING.

If you were one of them, you heard the voice of Arkansas' Governor Faubus. You saw his face. You saw him say, "I had no alternative but to act to preserve the peace."

This specially scheduled ABC telecast accomplished what no other news-gathering source has been able to accomplish. For four long days Little Rock made front page news—but no one knew what the man behind the news thought. ABC-TV brought Gov. Faubus' opinions and statements to a news-hungry America and OPEN HEARING made front pages across the country.

If your reactions to the program agree with newspaper reviewers, they were reactions to outstanding public service by television journalism. Reactions like these:

"The hereness and nowness of live TV was used to dramatic advantage . . ."
—ETHEL DACCARDO, Chicago Daily News.

"What made last night's session unusually provocative was its timeliness and the astuteness of the questions asked . . ."
—HARRY HARRIS, Philadelphia Inquirer.

". . . a major scoop . . . TV at its best . . ."
—JACK GOULD, New York Times.

"ABC Television showed unusual flexibility and acceptance of its public responsibility . . . in its public affairs programming . . ."
—BILL JAHN, Seattle Post Intelligencer.

". . . tv was on the spot to record . . . history."
—HAL HUMPHREY, Los Angeles Mirror News.

Public service television programming means, very simply, television that serves the public. Sunday night, we believe, ABC Television did just that.

abc

Jocks, Jukes and Disks

By HERM SCHOENFELD

Patti Page (Mercury): "MY, HOW THE TIME GOES BY" (Morris*), a swinging entry with a fine lyric, adds up to another click for Patti Page. "I'LL REMEMBER TODAY" (Hollis†), another strong side in waltz tempo, should share the spins.

Hugo Winterhalter Orch (RCA Victor): "SEARCH FOR PARADISE" (Witmark*), title song of the latest Cinerama production, is another pic instrumental with a potent commercial kick. Hugo Winterhalter's orch gives it a very lush treatment for top impact. "KASHMIR" (Witmark*), from the same pic, is another firstrate slice.

Cathy Carr (Fraternity): "PRESENTS FROM THE PAST" (Famous*) is a firstrate ballad with

disk bow. "JERSEY BOY" (Cromwell*) is a very pretty tune, based on an old folk theme. It could step out big.

Andy Quinn (Decca): "BACK TO SCHOOL AGAIN BLUES" (Woodward*), written by Andy Quinn, is a cute seasonal idea nicely handled with a rocking guitar background. "ROCK-A-BOOGIE" (Northern*) is fair material.

Gary Williams (Verve): "TRAVELIN' BLUES BOY" (JATAP†), a good country ballad, is handled neatly in the folk idiom by Gary Williams, who also cleffed. "I'M GONNA RETURN" (JATAP†), is a good ballad with more of a pop flavor.

Vivienne Della Chiesa (VIP): "ALL OVER AGAIN" (Parakeet†),

Best Bets

PATTI PAGE (*Mercury*)	MY, HOW THE TIME GOES BY / *I'll Remember Today*
HUGO WINTERHALTER (*RCA Victor*)	SEARCH FOR PARADISE / *Kashmir*
CATHY CARR (*Fraternity*)	PRESENTS FROM THE PAST / *House of Heartache*
MARGIE RAYBURN (*Liberty*)	I'M AVAILABLE / *If You Were*
DON CORNELL (*Coral*)	THERE'S ONLY YOU / *Homesick Blues*

standout commercial chances via this fine rendition by Cathy Carr. "HOUSE OF HEARTACHES" (Republic*) is a well-executed tear-jerker.

Margie Rayburn (Liberty): "I'M AVAILABLE" (Golden West*) could go all the way. It's joins a cute lyric to a bright tune, Margie Rayburn delivering it with multiple-dubbing technique. "IF YOU WERE" (Frank*) is another rhythm number with good chances.

Don Cornell (Coral): "THERE'S ONLY YOU" (Broadcast*), a big ballad, is belted strongly by Don Cornell who should share the spins with Don Rondo's slice for Jubilee. "HOMESICK BLUES" (Southern*) is simple, catching item nicely handled.

Dean Martin (Capitol): "PROMISE HER ANYTHING" (Planetary*), a clever piece of material with a swinging beat, gets a good ride by Dean Martin. "THE TRICHE TRACHE" (Shaw*) is an okay Italo-styled novelty.

Harvey Boys (Cadence): "SWEET HONOLULU LOVE" (Martin*) strengthens the Hawaiian cycle with a pleasing entry smoothly delivered by this vocal combo. "IF YOU'LL BE MY LOVE" (Cedarwood*) is a conventional rhythm ditty.

Jill Whitney (ABC-Paramount): "REBEL" (Fallstaff), a teenage-slanted rocking ballad with a good lyric, gets an okay vocal by Jill Whitney. "CUDDLE BUG" (Wemar*) is a conventional bounce item.

Johnny Desmond (Coral): "BE PATIENT WITH ME" (Shaw*) is a catching rhythm ballad belted in the contemporary rocking style by Johnny Desmond. "MISSING" (BMI Canada*) is a good piece of torch material impressively handled by Desmond.

June Valli (RCA Victor): "OPEN YOUR ARMS" (Criterion*), a big Latin-styled production, is belted strongly by June Valli with standout backing from Hugo Winterhalter's orch. "BABY COME HOME" (Aberbach*) is a neat ballad with a catching rhythm idea.

Bunny Paul (Brunswick): "BEEDLE - LUMP - BUMP" (Cherio*), a rhythm novelty in a well-established groove, is brightly handled by songstress Bunny Paul. "THE ONE YOU LOVE" (Cherio*) is a routine ballad.

The Goofers (Coral): "THE DIPSY DOODLE" (Lincoln*) the Larry Clinton oldie, is given a bouncing workover by this energetic vocal combo. "TAKE THIS HEART" (Conar*) is an okay ballad handled straight.

Norvelle Reid (Decca): "ALL THE WAY" (Maraville*), a fine ballad from the Paramount pic, "The Joker Is Wild," makes solid material for this excellent crooner. "THE WORLD WON'T END" (Cornell*) is classy, difficult material also handled very effectively by Reid.

Betty Ann Drake (Golden Crest): "THE LADY SINGS THE BLUES" (Ludlow*), an excellent performance song, gets a stylish rendition by Betty Ann Drake in her

good, straight ballad, gets full, opened-voice workover by this trained songstress. "NO MAN" (Parakeet†) is strictly special material with little pop impact.

Judy Faye (RCA Victor): "PLAYTHING" (Renda-Pontra†), a juve-angled uptempo entry, gets an effective brassy workover by young songstress Judy Faye. "WHO CARES" (Remi†) is an okay slow ballad.

Wally Hughes (Ember): "PUG NOSE AND PONY TAIL" (Desty) is too obviously tailored for the teenagers who are starting to outgrow this sort of thing. "CONVERTIBLE CAR" (Desty) exploits a hot-rod motif that's also slightly old hat.

Fuller Todd (King): "YOUNG HEARTS ARE TRUE" (Mar-Kay†), a lilting ballad, is delivered in restrained rocking style by Fuller Todd, for good pop impact. "REAL TRUE LOVE" (Mar-Kay†) is familiar rockabilly stuff.

Lucy Purser (Masquerade): "SQUEEZE ME AGAIN" (Phil-Art*), a clever, uptempo item, is belted with plenty of savvy by Lucy Purser, a stylist who shows considerable promise. "DANGER" (Phil-Art*) is a pretentious ballad also handled neatly.

Jerry Mar (AMP): "SITTING ON TOP OF THE WORLD" (Feist*) is the latest oldie to turn up in a rocking treatment by a good singer, Jerry Mar. "BROKENEST HEART IN TOWN" (Scope†) is routine.

Peggy King (Columbia): "IF YOU DON'T LOVE ME" (Commander*), an offbeat ballad idea, a nifty slice by Peggy King. "C'MON OVER" (Feist*) is a cute entry.

* ASCAP. † BMI.

LAWRENCE WELK
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

'Bands of America' Tome Covers Brass Maestros

"Bands of America" by H. W. Schwartz (Doubleday; $5), is an excellent, comprehensive history of the great era of brass and oompah-pah. Author, for many years with Conn Ltd., makers of band instruments, spent more than two decades gathering material for this tome, which reports knowingly and enthusiastically on the bands of such conductors as John Philip Sousa (so young in his early fame he grew a beard to command public respect); M. Antoine Jullien (of the jewelled baton—who conducted "The Fireman's Quadrille" with a flaming ceiling and three companies of fire laddies on stage); Patrick Gilmore (impresario of the National Peace Jubilee at the close of the Civil War—a 1,000-piece band in a 50,000-seat coliseum, with a chorus of 20,000 children); Creatore (athlete of the podium); and Kryl (shaggy-maned cornetist supreme).

Pryor and Goldman are also present, and Schwartz's cast includes the famous White Hussars of Al Sweet—one of the Chautauqua's headline acts. Book is nostalgic, informative, well-illustrated. A fine addition to show biz archives.

Down.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Around World 80 Days	Sound Track	Decca
2.	Frank Sinatra	A Swingin' Affair	Capitol
3.	Mantovani	Film Encores	London
4.	The Weavers	At Carnegie Hall	Vanguard
5.	My Fair Lady	Original Cast	Columbia
6.	Harry Belafonte	Sings of Caribbean	RCA Victor
7.	Lena Horne	At The Waldorf	RCA Victor
8.	Bells Are Ringing	Original Cast	Columbia
9.	Harry Belafonte	Calypso	RCA Victor
10.	Nat Cole	This Is Nat King Cole	Capitol
11.	Ella Fitzgerald	Sings Rodgers & Hart	Verve
12.	Erroll Garner	Concert By The Sea	Columbia
13.	Three-Penny Opera	Original Cast	MGM
14.	Fitzgerald-Armstrong	Ella & Louis	Verve
15.	Nat Cole	Love Is The Thing	Capitol
16.	Johnny Mathis	Wonderful, Wonderful	Columbia
17.	Shelly Manne	My Fair Lady	Contemporary
18.	Mantovani	Great Operatic Arias	London
19.	Eydie Gorme	Swings The Blues	ABC-Paramount
20.	Perry Como	I Get Letters	RCA Victor

Album Reviews

Morton Gould Orch: "Temptation" (RCA Victor). Brilliant sound and lush arrangements of a dozen great standards give this new Morton Gould collection a powerful edge in the pop LP market. Gould fully exploits the hi-fi angles with his symphonic arrangements which use a wide range of instrumentation and dynamics. Repertory includes such oldies as the title song, "I Get A Kick Out of You," "What Is This Thing Called Love," "That Old Black Magic," "The Very Thought of You," "You and The Night and The Music," "Night and Day" and others.

"Dino (Epic): The soundtrack set from the Allied Artists production, "Dino," starring Sal Mineo (who doesn't sing in the film), is based on a score that has much independent value as music. Gerald Fried, composer and conductor, has written one fine swinging number, "Little Jazz," and several other melodic compositions of interest. The set is banded into 10 numbers of varying moods.

Vik Records, in its fall package program, has put a big accent on the distaff vocalists and has come up with three crackerjacks sets framed around **Gisele MacKenzie,** Helen O'Connell and Julie Wilson, and each different in mood. Miss MacKenzie, in a album titled **"Mam'selle Gisele,"** turns up with a collection of Franco-American songs, such as "C'est Si Bon," "Autumn Leaves," "Tell Me That You Love Me," "Under Paris Skies" and others delivered in a warm, straightforward style. In an album titled **"Green Eyes,"** Helen O'Connell hits neatly in a collection of swinging oldies, several of which she originally did with the old Jimmy Dorsey band. Included are the title song, "Amapola," "Tangerine," "Star Eyes," "Embraceable You," "When The Sun Comes Out" and others. Julie Wilson, in a package titled **"My Old Flame,"** adds an atmospheric touch with her stylized vocals of excellent torch ballads such as "When Your Lover Has Gone," "Street of Tears," "You Forgot to Remember," "Baby, Won't You Please Come Home" and others.

Billie Holiday: "Body and Soul" (Verve): One of the alltime great jazz vocalists at her peak and still able to convey more meaning to songs that most of the current songstresses, Billie Holiday is in good form in her latest package. She does the title song, "They Can't Take That Away From Me," "Darn That Dream," "Let's Call The Whole Thing Off," "Comes Love," "Gee, Baby, Ain't I Good To You," "Embraceable You" and "Moonlight In Vermont." Backing is by a fine small jazz combo.

Joni James; "Songs by Jerome Kern and Harry Warren" (MGM): Joni James, a fine pop stylist, blends tastefully with this songalog by two standout songsmiths. The Jerome Kern medley covers such lovelies as "Long Ago," "Smoke Gets In Your Eyes," "Why Was I Born," "Can't Help Lovin' That Man," "Bill" and "All The Things You Are." The Harry Warren standards include "I Only Have Eyes For You," "I Wish I Knew," "The More I See," "Friendly Star," "You'll Never Know" and "I'll String Along With You." Dave Terry batons the fiddles tastefully.

The Blazers: "College Drinking Songs" (ABC-Paramount): With the start of the new school season, this is a timely package of college tunes, historically identified by undergraduate imbibing. The Blazers, directed by **Frank Raye,** handle the repertory in vigorous style. Included are such elbow-bending standards as "The Maine Stein Song," "Little Brown Jug," "The Whiffenpoof Song," Landlord, Fill The Flowing Bowl" and others of that type.

Caterina Valente-Silvio Francesca: "Ole Caterina" (Decca): Caterina Valente and her brother, Silvio Francesca, team, vocally and with their guitars, in a bright collection of popular Spanish numbers. Songs include some familiar items such as "Babalu," "El Cumbanchero," "Ah Si, Ah Si," among others.

Latin rhythms, ranging from the tango through the mambo to the cha-cha and merengue, are among the most popular items on wax and keep turning up in mucho numbers. Among the new releases of interest are **"Latin Impressions"** (Decca) showcasing flutist **Socarras** and his orch. **"The Heart of Havana,"** (RCA Victor) with **Orquesta Aragon,** is a neat set from Cuba with the beat neatly dished up in rhythmic but not frantic style. On the same label, **Tito Puente in a set titled "Mucho Puento,"** hits his usual solid stride with more richly embroidered arrangements. On the Vik label, **Nora Morales'** orch is spotlighted playing Ernesto Lecuona's **"Afro-Cuban Suite,"** a work of symphonic scope with an underlying Caribbean beat. On the Kapp label, the **Orchestra de Granados,** under **Jaime Jardin,** serve up a program of **"Valentino Tangos in Hi-Fi,"** attractively with a photo of the late Rudolph Valentino on the cover. On the Tops label, **Jack Costanzo's** orch, in a set titled **"Mr. Bongo Plays Hi-Fi Cha Cha,"** delivers colorfully on a tuneful latin set including vocals by Kaskara and Marda Saxon. *Herm.*

VARIETY 10 Best Sellers on Coin Machines

	Title	Artist	Label
1.	TAMMY (6)	*Debbie Reynolds* / *Ames Bros.*	Coral / Victor
2.	DIANA (5)	*Paul Anka*	ABC-Par.
3.	GONNA SIT RIGHT DOWN (6)	*Billy Williams*	Coral
4.	FASCINATION (1)	*Jane Morgan*	Kapp
5.	RAINBOW (7)	*Russ Hamilton*	Kapp
6.	AROUND THE WORLD (11)	*Victor Young*	Decca
7.	TEDDY BEAR (9)	*Elvis Presley*	Victor
8.	IN THE MIDDLE OF THE ISLAND (2)	*Tony Bennett* / *Tennessee Ernie*	Columbia / Capitol
9.	IT'S NOT FOR ME TO SAY (7)	*Johnny Mathis*	Columbia
10.	WHOLE LOT OF SHAKING (1)	*Jerry Lee Lewis*	Sun

Second Group

Title	Artist	Label
WHITE SILVER SANDS	*Don Rondo* / *Dave Gardner*	Jubilee / OJay
GOLD MINE IN THE SKY	*Pat Boone*	Dot
HULA LOVE	*Buddy Knox*	Roulette
THAT'LL BE THE DAY	*Crickets*	Brunswick
REMEMBER YOU'RE MINE	*Pat Boone*	Dot
BON VOYAGE	*Janice Harper*	Prep
STARDUST	*Billy Ward*	Liberty
HONEY COMB	*Jimmy Rodgers*	Roulette
LOVE ME TO PIECES	*Jill Corey*	Columbia
SEND FOR ME	*Nat King Cole*	Capitol

[Figures in parentheses indicate number of weeks song has been in the Top 10]

LP'S STEP OUT IN FANCY DRESS

BMI Suspending Its Program Clinics Next Year; Plans to Resume in 1959

Broadcast Music Inc. is suspending its program clinics for radio broadcasters during 1958 with the intent of resuming the clinics the following year. The clinics, which revolve around practical discussions of all phases of radio station operation, have been conducted for the past seven years and have been BMI's top institutional promotion.

Glenn R. Dolberg, v.p. in charge of station relations for BMI, stated that the "BMI staff had earned a respite from the big job of clinic preparation and the rigors of travel. Dolberg said that the decision to suspend the clinics was made in spite of the fact that this year's clinics attendance at 45 sessions set a new record.

Dolberg stated that the four main topics under discussion at the clinics were local news, uses of music, promotion and public service. Dolbegg stated that "when music was discussed, it was without any relationship to the authors, publishers or licensing agencies, but a discussion in general terms on the broadcasting of music as one of the services performed by stations."

The suspension of the clinics comes at a time when BMI's operation has come under heavy fire from the litigating ASCAP songsmiths and some legislators in the U.S. Congress. In the report of Congressman Emanuel Celler's committee on the broadcasting industry, released a couple of months ago, BMI's activities in behalf of the broadcasters, including the clinic operation, was spotlighted. The Celler committee report, although generally hostile to BMI, did not criticize the clinics, but listed it as one of the many services BMI provided to the broadcasters.

Rock 'n' Tootsie Roll

Blackpool, Eng., Sept. 3.

Three Deuces, Canadian harmony threesome, playing the Central Pier here, noticed that it's a fashion in this English "Coney Island" to sell Blackpool rock. Hundreds of shops along the promenade sell literally nothing but the candy.

They chatted with a local manufacturer, and he agreed to replace the name 'Blackpool' on the candy with the name 'Deuces.' In their show, each night, the Deuces give away sticks of the rock. To date they have given out almost 10,000 sticks. They split the cost with the manufacturer, and the kids get 'em for free.

RCA Execs Map Coast Expansion; Rady to L.A. Staff

Hollywood, Sept. 10.

Increasing importance of the Coast as a recording center was cited by RCA Victor last night (Mon.) in disclosing plans for an expansion of its diskery operations here. Robert L. Yorke, newly-appointed manager of the firm's Coast operations, told an informal reception that the first move in that direction will be the appointment of Sy Rady to the Coast staff as a musical director. Rady headed the firm's a&r setup in Europe for the last year.

Yorke added that one of his own principal functions would be to step up the firm's participation in the release of soundtrack albums from top pix. He will also work closely with promotion men to help push the label's product.

Reception was attended by label execs from New York, including veepee and diskery's general manager George R. Marek; album division manager William W. Bullock; single records manager John Y. Burgess, Jr.; pop album artists & repertoire manager Edward O. Welker; and single records a&r manager Steve H. Sholes. Shindig was hosted by Hal Maag, RCA Victor's west coast regional manager.

Marek, meantime, will stay a couple of weeks to o.o. the Coast operation. He'll return to New York Sept. 24.

Cabot Entering Package Field With Kid Lingual Set & Geo. Jessel LP

Cabot Records, Paul Wexler's recently formed label, is moving into the packaged goods field this month with a stress on series of foreign language platters for children. The language sets, two 10-inch LP's to be priced at $4.95, will cover French, Spanish, German and Italian.

The lingo courses were compiled by Frederick D. Eddy, editor-in-chief; with an assist from J. Donald Bowen, Hans Hainebach, Frank M. Soda, Anne Slack, Mary Thompson, Nelson Brooks and Olga Scherer Virski. Each platter course comes boxed with an illustrated book with word lists in color. Columbia's custom disk division pressed the platters for Cabot. The sets will be peddled with a 100% return privilege. Cabot has world rights for all record outlets while Ottenheimer Publishers have reserved the rights for distribution to book departments. In addition to record and book outlets, an additional promotional pitch is being pegged at schools and teachers around the country.

In addition to the language series, Cabot's package goods move-in will be pegged on an album of George Jessel's Carnegie Hall concert a few months ago. It's a 12-inch LP package to be retailed at $4.98.

In the extended play platter field, Cabot is running with a "Popeye" disk out of the tv-film series and "Lionel Hampton in Hi-Fi." Tab for "Popeye" is $1 while the Hampton package will go at $1.29.

Wexler formed Cabot after vacating his veepeeship at Columbia Records.

Decca 25c Melon

Decca Records last week declared a regular quarterly dividend of 25c per share on the company's stock.

Dividend is payable Sept. 30 to stockholders of record Sept. 16.

AL GOODMAN INTO INDIE CO.'S A&R SLOT

Vet maestro Al Goodman, who has cut numerous sets for RCA Victor over the past 12 years in addition to batoning radio and tv shows, has been named artists & repertoire manager and general director of the Synthetic Plastic Co., makers of Promenade and Peter Pan platters.

Goodman's appointment is in line with the company's expansion in the kiddie, pop and classic fields. Goodman has already sliced a set of "My Fair Lady" for the company.

Col LPs to Help Push Ewen Biog of Rodgers

Columbia Records is tieing in the publication next week of the David Ewen biography, "Richard Rodgers," by cuffoing 30 LP sets of the new double-LP Andre Kostelanetz playing Rodgers' music to the book publishers, Henry Holt & Co. which will distribute the platters where they'll do the most good.

The Ewen book covers the 40 year which Rodgers has been writing tunes, chiefly for legit musicals with the late Lorenz (Larry) Hart and, in recent years, with Oscar Hammerstein 2d.

PACKAGE IDEAS SPURRING SALES

Under pressure of an expanding market, new packaging ideas for the LP market are steadily cropping up to push sales and facilities handling on the consumer level.

Latest move, particularly in the low-priced field, is the bagging of all platters in factory-sealed polyethelyne wrappers. RCA's Camden, Columbia's Harmony and other bargain-priced labels are now putting out their lines with a protective wrapping which is aimed at the rackjobber field in supermarkets, chain stores, etc.

Move is actually a spillover from the low-priced toy field where all items are prebagged for safe handling and the minimization of wear on the counters. Not only is the customer assured of a fresh disk when it's bagged, but the rackjobbers insist on the bagging so that their unsold disks will not deteriorate completely. The bagging process is relatively expensive, costing a couple of cents per disk, but increased sales in the syndicates have made it worthwhile.

The low-priced labels also are turning out a fancier-looking product these days in their bid for mass sales. Whereas formerly, a label such as Camden would use simple jackets with titles on one side and catalog listings on the other, nowadays, four-color jobs and regular liner notes are the order of the day. Col's Harmony label kicked off this fall with all of its releases in deluxe jackets. Camden is now in the process of repackaging 30 of its topsellers into four-color jackets, most with liner notes.

In the regular-priced lines, packaging is also proving to be an important sales weapon. Angel Records, for instance, clicked with its introduction of the permanent inner polyethelyne sleeve, as well as its cellophane-wrapped LPs for the luxury market and its simplified jackets for its "Library" series.

RCA Victor has been specializing in deluxe album packages, including elaborate photo albums, liner notes, librettos, excerpts from literary works and, in the case of "Camille," the packaging of the whole Dumas novel along with the opera. Decca has been accenting its "spectaculars," latest being the lushly packaged four-platter Louis Armstrong set, Columbia, on the other hand, has turned up with four double-platter pop instrumental packages at a bargain price.

VICTOR PICKS CLICKS OF NIP CHICK FOR EP

Michiko Hamamura, the 18-year-old Japanese thrush who is appearing on the "The Big Record" video show Sept. 18, is due for a big RCA Victor buildup here. Billed as "Japan's Teen Queen," Victor is releasing four of her top hits in Japan on an EP. One of the tunes, "The Banana Boat Song," was the biggest seller of any Japanese platter. Other tunes are "Dark Moon," "Calypso Joe" and "Venezuela," all of which she does with both English and Japanese lyrics.

Miss Hamamura, who arrived in the U.S. Monday (10), is due to cut some sides for Victor today (Wed.). In Japan, she works for the Japanese Victor label.

Dulles in Diskland

Dot Records is getting on the John Foster Dulles bandwagon. Johnny Maddin, a Coast performer, is cutting a number titled "I Made A Fool of Myself Over The Girl Who Made A Fool of Herself Over John Foster Dulles."

It's a takeoff on nitery singer Carol Burnette's click piece of material, "I Made A Fool of Myself over John Foster Dulles," which she cut for ABC Paramount.

Major Diskers Blanketing Legit, Film Tuners for Original Cast Sets

Fowl Play in Hi-Fi

Atlanta, Sept. 10.

Hunters have been put on notice by Uncle Sam that they can no longer resort to hi-fi methods in taking migratory game-birds during 1957-58 hunting season. Heretofore huntsmen have played dirty tricks on game migratory by recording and amplifying goose or duck calls. Some (humans, that is) were sneaky enough to record the sounds of contentment of ducks and geese eating and mating and then to amplify the sound to attract birds in flight or at rest.

Government figured this wasn't cricket and that this procedure had to stop. Deadly effectiveness of these electronic devices in calling ducks and geese to the hunter's guns and the potential threat of excessive kills brought about a change of regulations in the Migratory Bird Treaty Act and applies to all migratory game birds. A similar regulation applies in Canada, summer home of migratory birds.

Stereo on Disks Looms Big Via Westrex System

Stereophonic sound, which has been spotlighted as one of the main advantages of tape, may yet wind up as a boon to the disk industry as an outcome of experiments on a new stereo platter by the Westrex Corp., a Western Electric subsid. Westrex has developed a stereo disk process which uses a single stylus for the recording and pick up of two sound channels. Some previous attempts at strereo disks were based on a cumbersome double-cartridge setup which tracked over separate grooves in order to get the depth effect which makes stereophonic sound superior to the conventional monaural recordings.

Another plus factor in the Westrex system is that it is compatible with existing playback machines. Even those phonographs not equipped for stereo reproduction will be able to play the stereo disks.

Westrex has been demonstrating the process on the Coast at its Los Angeles plant where it was developed. Heads of all the majors diskers have looked at the stereo disk process and have shown interest in its potential. A Westrex spokesman in New York stated that the public unveiling would take place in about six weeks after a few things were ironed out.

EMMETT KELLY TO WAX AND SELL FOR ROULETTE

Vet circus clown Emmett Kelly is now getting into the disk act. He's been tapped by Roulette Records in both a merchandising capacity and as a recording artist.

Initial plans are for Kelly to spearhead a new Roulette kidisk line. Hugo Peretti and Luigi Creatore, artists and repertoire heads at Roulette, are now mapping out a complete line of kiddie material for the kidisk push.

Bricklayer's Biscuits

Norvelle Reid, former bricklayer and small cafe singer, has been inked by Decca Records.

His first sides are "All The Way" and "The World Won't End." Decca has gotten the jump on "All The Way," from the Paramount film, "The Joker is Wild," starring Frank Sinatra who will undoubtedly release this tune via Capitol group in Milwaukee.

The diskeries are running hard after musical properties out of Broadway legit and Hollywood pix. With the package goods market on a continual upsurge, the disk execs are targeting in fast for original casters and soundtrack packages.

Latest acquisitions in the original cast set field are Decca's grab of "Carefree Heart" and Columbia's takeover of "Simply Heavenly." Latter show had been slated to go into the groove under the Atlantic banner but the diskery bowed out on mutual agreement last week. The Atlantic brass felt that it wasn't equipped to handle an original cast package, "Heavenly" would have been its first, and that the recording cost outlay was too heavy for their operation.

Col's "Heavenly" grab gives it two sets so far this season. The other on tap is "West Side Story" currently in its pre-tryout Broadway run.

Decca is running neck-and-neck with Col in the original cast set sweepstakes having latched on to "Copper and Brass" as well as "Carefree Heart." Label is prepping a special push on the "Heart" score having set an instrumental album as well as an extended play set for release in addition to the original caster. Nine single releases of tunes from the show also are in the offing.

Only other Broadway musical set for grooving so far is "Jamaica," which is in the RCA Victor hopper.

In the filmusical soundtrack field, Victor is leading the pack. It's already got 20th's "South Pacific" under wraps and the diskery is also due to get WB's film version of "Damn Yankees" since Gwen Verdon, who'll star in pic, is a Victor pactee. The original legit cast package of the tuner, incidentally, was a top seller for the Victor label. Miss Verdon headed that one up, too.

Running close behind in the filmtuner soundtrack field are Col with "Pajama Game," Capitol with "Pal Joey" and MGM with "Silk Stockings."

Gogi Grant's Move To Victor Cues $6,000,000 Antitrust Suit by Era

Los Angeles, Sept. 10.

Gogi Grant's departure from Era Records teed off a new lawsuit in L. A. Federal Court here, a $6,000,000 damage action has been brought by Era against RCA Victor and Warner Bros. over the rights to soundtrack disks from "The Helen Morgan Story." Miss Grant provided the offscreen voice for Ann Blyth in the film.

Action alleges that the defendants induced her to break her contract with Era and seeks $2,400,000 for breach-of-contract conspiracy and $3,600,000 for violation of antitrust laws.

Miss Grant sued Era some months ago, seeking to break her contract on grounds of violating a fiduciary relationship in that the firm insisted she record material issued by its publishing subsidiary and then sought cover records on those tunes, cutting into her sales. She moved over to Victor, did the "Morgan" soundtrack and has since been working for the Little Dog label under the terms of an injunction restraining Era from interfering with her or with any record company for whom she might record.

E. R. Lewis in U. S.

E. R. (Ted) Lewis, British Decca topper, arrived in the U. S. yesterday (Tues.) for his annual o.o. of the Stateside music biz scene. He'll headquarter at London Records, British Decca subsid, in N. Y.

He's in for an indefinite stay.

Decca Records picked up master of "Our Wedding Waltz" by Eddie Blatnick & His Polka Pals, a hot group in Milwaukee.

Hillbilly Music, Longterm Contracts Boom Prospects For D.C. Tooters Local

Washington, Sept. 10.

Signing of the first three-year contract, rather than the usual two year agreement, between American Federation of Musicians Local 161 and the National Theatre was hailed by both sides as indication of a new era of understanding. Contract, described as "mutually advantageous," was celebrated at a luncheon hosted by Louis Lotito, prexy of City Playhouses Inc., which operates the National, and Scott Kirpatrick, house manager.

New contract calls for a 5% increase in base pay, with provisions for cost-of-living increases each year thereafter for life of agreement. Greatest single advance for musicians, according to Sam Jack Kaufman, local boss, was provision for one paid rehearsal for musicals. Previous to this, all rehearsals were free.

Kaufman said that, in the past, the musicians' scale and working conditions in Washington "were 33⅓ less than realistic." He stated that everything was being done to close the breach between conditions here and those of comparable cities, such as Boston, Cleveland and Philadelphia. Present contract, calling for $115 minimum, is approximately same as Philadelphia, for example.

Hand in glove with the National contract, which sets the city pattern, the union has just inked a three-year contract with the Feld Bros., operators of Carter Barron Amphitheatre. Latter's summer season of variety entertainment has been a bonanza to local musicians for past four years. Agreement provides for basic orch of 20 men, with some attractions, such as opera, using as many as 48 musicians. Eleventh hour illness of Harry Belafonte, which washed out an 11 night run, was a blow to both management and union, and was settled amicably by giving the musicians half-pay.

Local 161, with 1,600 members, has profited from a resurgence of show biz and music attraction here. In addition to National and Carter Barron, the 86-man National Symphony provides steady work for members. The $50,000 annual endowment of General Foods' chairman Mrs. Merriwether Post for a series of free Spring concerts for visiting school moppets, has provided 5 extra weeks' work for Symphony players.

Greatest new source of employment is in the field of hillbilly music, according to J. Martin Emerson, executive secretary of the local, and Ray Woods, its treasurer. "Washington has become the center of hillbilly music, rather than Norfolk," states Mr. Woods. Such shows as Jimmy Dean's two daily CBS telecasts; WMAL's "Saturday Night Jamboree"; and the development of country music personalities in local radio stations, plus an increasing number of special engagements for the corn-spun music, is helping local players.

LIZABETH SCOTT INTO DISK ACT VIA VIK DEAL

Lizabeth Scott is the latest Hollywood name to get into the groove. She's been inked for albums by Herman Diaz, artists & repertoire chief for Vik Records.

Diaz, who was on the Coast for the past couple of weeks, also inked songstresses Gail Robbins and Jo Ann Gilbert and trumpeter Billy Regis, who was formerly the lead horn in the Perez Prado orch. While on the Coast, Diaz also cut a package with Diahann Carroll.

New Biog on Toscy

Biography of the late Arturo Toscanini, the first book to appear about the maestro since his death, will hit the stands Sept. 13 under the G. P. Putnam's Sons banner. It's titled "The Magic Baton; Toscanini's Life for Music."

Authored by Filippo Sacchi, tome will touch on the conductor's life and times from the start of his career in Italy to his work in the U.S. Sacchi is an Italian journalist.

Leopold La Fosse has been named new concertmaster of the Dallas Symphony Orchestra for the 1957-58 season, after five seasons with the San Antonio Symphony.

Katzel to Roulette

Bud Katzel, former promotion staffer with Decca Records, has moved over to Roulette Records as publicity chief. Mel Turoff continues to head up Roulette's national disk jockey promotion setup.

Katzel was with Decca for the last seven years, most recently as assistant to Marty Salkin, Decca's promotion-publicity topper.

ABC-PAR STEPPING UP RELEASES FOR ARTISTS

ABC-Paramount will cash in on its current high-riding diskers with a stepped up disking schedule all the way down the roster. Orders for the pressing pitch were handed down by diskery prexy Sam Clark who wants to compile a hefty backlog of wax material for future release schedules.

On tap for the ABC-Par recording spree are Paul Anka, George Hamilton IV, The Sparkletones, Micki Marlo, Alan Dale and Johnny Nash.

In the album division, Don Costa, director of pop artists & repertoire, Creed Taylor, head of the jazz operation, have set aside the next six weeks for a complete schedule of cutting to cover almost the entire artist roster.

LESTER LANIN

Narragansett, R. I. (Sept. 9).

DUNES CLUB closed with record-breaking final dance. The greatest attendance in history danced to the LESTER LANIN ORCHESTRA from New York.

EPIC ALBUMS (LN-3340-3240).

Mills Pick Up Rights To 'Rosa,' German Click

Continuing its prowl for overseas material, Mills Music last week latched on to "Rosa, Rosa, Nina," a German click, for U.S. publication. The tune, written by Kurt Feltz and Werner Scharfenberger, was originally published by Edition Rialto and was picked up by the firm's prexy Jack Mills.

Mills currently is having English lyrics set for the tune.

Inside Stuff—Music

A global folk song repertoire is being developed by conductor-arranger Norman Luboff for the international program at Calimigos Star C Ranch-Camp in Southern California. The camp, located in the Malibu Mountains, is instituting its first major foreign children's program with the enrollment of 35 boys from countries throughout the world for an eight-week stay during December and January. The Luboff selections will be representative of the world's folk music and will establish the theme of the international program.

Rank Film Distributors of America is nabbing deejay plugs on its non-musical product in a roundabout manner. Outfit has been sending the jocks platters on Leroy Holmes' "Souvenir d'Italie" (MGM), title of a Rank pic to be released sometime next year, and getting a deejay pitch which reads "From the picture of the same title from the studio which produced "Sheckpoint," "The Black Tent," etc.

Redd Evans and book publishers Funk & Wagnalls are getting together on a push for Marion Mill Preminger's upcoming tome "All I Want Is Everything." Charlie Ross, of the Evans' firm set the tune tie-in with a similarly titled song by David Mann and Redd Evans. Tome's author, incidentally, is the ex-wife of Hollywood producer-director Otto Preminger.

Welk Orch Pulls 120G In Two Texas Benefits

Dallas, Sept. 10.

Lawrence Welk orch's two benefit shows here, Sept. 6-7, grossed an estimated $120,000 for the Variety Club Boys' Ranch at nearby Bedford, Texas. Welk drew an SRO 8,500 fans to the new Dallas Memorial Coliseum's arena area Friday (6) and 500 chairs were added for a 9,000-seat total. Saturday (7), after his weekly ABC-TV network broadcast, Welk's second show here pulled a capacity 8,500 patrons into the arena.

Dodge brought the Welk troupe here and underwrote the $40,000 expense. Saturday's (7) telecast was for Dodge dealers, who packed the 1,773-seat adjacent auditorium.

NEWPORT FETE DONATES 5G FOR JUNKIE HELP

Newport, R. I., Sept. 10.

Newport Jazz Festival directors voted to give $5,000 to establishment of a free psychiatric clinic in New York for treatment of jazz musicos addicted to narcotics, and $1,000 Louis Armstrong scholarship to Jazz School Inc. at Lenox, Mass.

The directors said the money for the psychiatric clinic was recommended in a report after a panel on the problem, chaired by John Hammond, jazz authority, was held at the Newport Jazz Festival. They said the Jazz School Inc. is the only school in the country devoted to serious teaching of jazz.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Miami—(Spec's Record Shop)	Louisville—(Variety Records)	Memphis—(Trent-Wood)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	Cleveland—(Record Rendezvous)	San Francisco—(Columbia Music)	Hollywood—(Music City)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**DEBBIE REYNOLDS** (Coral) **Tammy**	1	1	3	..	2	1	1	4	2	1	3	4	..	..	..	2	..	1	127
2	2	**PAUL ANKA** (ABC-Par) **Diana**	2	7	4	4	3	..	..	..	6	8	1	..	3	1	4	3	3	4	99
3A	4	**CRICKETS** (Brunswick) **That'll Be the Day**	3	2	..	1	1	..	..	1	..	6	..	..	1	2	..	..	1	..	88
3B	3	**JIMMY RODGERS** (Roulette) **Honeycomb**	6	6	..	2	6	..	2	6	1	7	..	..	2	4	5	9	8	2	88
5	5	**JOHNNY MATHIS** (Columbia) **It's Not for Me to Say**	..	..	..	..	4	4	3	..	..	2	2	7	..	..	..	..	4	..	50
6	6	**JERRY LEE LEWIS** (Sun) **Whole Lot of Shaking**	7	..	..	..	5	10	4	5	..	10	4	..	7	3	..	6	..	..	49
7	19	**JANE MORGAN** (Kapp) **Fascination**	..	3	1	3	..	3	..	..	..	..	..	1	..	..	..	..	..	..	42
8	15	**BOBETTES** (Atlantic) **Mr. Lee**	..	9	..	8	..	..	..	..	4	..	6	..	..	..	6	..	..	3	38
9	7	**RUSS HAMILTON** (Kapp) **Rainbow**	9	8	2	..	..	8	..	..	..	..	..	..	4	..	9	7	..	6	35
10	8	**BILLY WILLIAMS** (Coral) **Gonna Sit Right Down**	..	..	..	3	7	6	..	..	..	3	..	..	..	..	..	8	5	..	34
11A	..	**JOHNNY MATHIS** (Columbia) **Chances Are**	..	10	8	..	..	..	..	..	..	..	..	..	..	..	1	..	2	..	23
11B	..	**PAT BOONE** (Dot) **Goldmine in the Sky**	..	..	6	..	..	..	5	8	..	..	..	2	..	..	..	..	..	..	23
13	20	**ELVIS PRESLEY** (Victor) **Teddy Bear**	4	..	7	..	..	..	10	..	..	5	8	..	..	..	..	..	..	..	21
14	16	**DON RONDO** (Jubilee) **White Silver Sands**	..	..	..	10	..	7	7	7	..	..	..	..	..	6	..	..	..	..	18
15	10	**NAT KING COLE** (Capitol) **Send for Me**	5	..	..	..	10	..	..	..	..	9	..	9	..	..	..	..	6	..	16
16	..	**GENE VINCENT** (Capitol) **Lotta Loving**	..	..	9	..	..	..	..	..	..	..	..	..	6	..	3	..	..	..	15
17	25	**DAVID CARROLL** (Mercury) **Fascination**	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	4	..	..	13
18A	13	**PAT BOONE** (Dot) **Remember You're Mine**	10	..	..	..	..	..	..	..	..	..	..	..	8	9	7	..	..	9	12
18B	..	**DELLA REESE** (Jubilee) **And That Reminds Me**	..	5	..	7	..	..	..	..	..	..	9	..	..	..	..	..	..	..	12
20A	11	**MANTOVANI** (London) **Around the World**	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	5	..	..	11
20B	..	**FRANKIE LYMON** (Gee) **Goody, Goody**	..	..	..	..	..	..	6	..	5	..	..	..	..	..	..	..	..	..	11
22	..	**TONY BENNETT** (Columbia) **Middle of the Island**	..	..	..	..	5	..	..	..	..	7	..	..	..	..	..	..	..	..	10
23A	14	**BILLY WARD** (Liberty) **Stardust**	..	4	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	9
23B	21	**PAT BOONE** (Dot) **Love Letters in the Sand**	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	9	9
23C	..	**SARAH VAUGHN** (Mercury) **Band of Angels**	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	10	..	9

Boff 'Champagne Circuit' B. O.

Marshard, Like Davis and Lanin, Clicking Big With Blueblood Beat

By GUY LIVINGSTON

Boston, Sept. 10.

Harry Marshard, Hub society orch maestro, who has 21 units out playing bounce for debs and bluebloods from Bar Harbor to Miami and from here to midwest and back, says biz on the social register circuit has never been better.

Same goes for the society units traveling under the Lester Lanin and Meyer Davis banners.

The Hub tooter is a corporation with employment of 250 Boston musicians all year around, and has been pied pipering among the fashionable set for 25 years, serving up his "businessman's bounce," dance music at the rate of 128 steps a minute.

Today's debs dig jazz the most, he says, and this is about the only change in the two and one-half decades he's been supplying music for the socially acceptable. With bookings now for his society orchs through 1965, Marshard is turning his attention to the recording field. His first album, "Harry Marshard Plays Resort Favorites" on Unicorn, made with 25 tooters, is set for release the last week of August. Tunes range from pops and jazz to calypso in the album of Marshard resort faves.

The 23 selections, he says, are a composite of faves from the lush spots he's played from Bar Harbor to the Bahamas. Lanin has a hit LP going for him on the Epic label and Davis has grooved for ABC-Paramount.

Marshard, whose Boston-based operations include booking and veeping Vaughn Monroe Productions (he discovered Monroe playing a trumpet in 1935), says society tooting has a skill all its own. "You have to feel the pulse of the party at all times and arrange the music accordingly," he points out. "The three most important elements are tempo, timing and tune. All arrangements must have the proper tempo to satisfy everyone at the same time. The music cannot be so slow or so fast that some people will be unable to dance.

"The best tempo is 'businessman's bounce,' a cadence of approximately 128 steps per minute, a very bouyant stride. Persons who do not know how to dance can enjoy it on the dance floor by merely walking to it."

Upper echelon parties are bigger and more frequent now than they have been for some time, Marshard says. Jazz artists are in vogue with the society crowd and he frequently brings in top names in the jazz field for the doings. Ivy League biz is up too, after a decline, he reports.

Marshard's itinerary covers some 30 cities and Bar Harbor,(

(Continued on page 62)

Kathy Barr to Victor

RCA Victor is prepping a big pop buildup for a new songstress, Kathy Barr, a coloratura soprano who will cut pop singles and albums.

Her first set will be "The Desert Song" with the Metopera basso, Georgio Tozzi.

'Colored Performers Rights Society' a New Barney Young Venture

Barney Young, who has been at the center of numerous Tin Pan Alley ventures and squabbles, is now involved in another enterprise called the Colored Performers Rights Society of America. Young indicated that the new outfit would aim at giving greater exposure to the works of Negro cleffers, both past and present and irrespective of whether the works are in the public domain.

The new organization will also be a performing rights society, licensing radio, television and other users of such works that it will control. Young said that while Negro composers would be principally affected, the organization would be open to all persons "regardless of race, color or creed."

Ramona Redd to Lin

Ramona Redd, singer and cleffer of "Pledge of Love," has been inked to a disk pact by Lin Records, a Texas indie.

Her first Lin sides, "Rendezvous" and "Give Me Your Heart," were also written by her.

N. Y. Local 802 Hits Meyer Davis In New Deal With Legit Theatres

Local 802, N.Y. unit of the American Federation of Musicians, achieved its goal of blocking employment of musicians in Broadway shows in which they invest in their new pact with the League of N.Y. Theatres. Local 802 has been fighting this setup for many years in a move aimed principally at Meyer Davis, a prominent Broadway angel who also contracts for theatre pit orchs.

The legit pact, which runs for three years, also ups the minimum from $148 to $155 and, during the third year of the pact, the minimum quota of tooters for legituners goes up from 24 to 25 men. All extra men, who do not have run-of-the-play contracts, must get 10 weeks notice instead of the former six.

Local 802's dealings with the N.Y. Philharmonic, m[illegible]e, are completely stalled. With the new season due to start in October, no pact has yet been signed although Local 802 spokesman say they are "optimistic" about coming to terms. Main demand of Local 802 is a longer season. At the present time, the N.Y. Philharmonic has a 29-week season as against 46 for the Boston and 32 weeks for the Philadelphia Orchestra.

Dot's Boone Boon

Hollywood, Sept. 10.

Name change is being mulled for Nick Boone, 22-year-old brother of Pat Boone, who has been signed to a disking contract by Dot Records. Randy Wood, Dot prexy, wants to change the younger brother's handle to avoid any conflict with Pat Boone, Dot's hot platter property.

There may be more conflict in the offing. Wood also is talking a disk deal with Pat's wife, Shirley.

Newton to Coast For Distrib Realignment

Larry Newton, ABC-Paramount's national sales manager, headed for the Coast over the weekend for a two-week o.o. of the label's distributor setup in that area.

According to Sam Clark, ABC-Par prexy, the high percentage of sales marked up by the various distributors for the label has made it necessary for a realignment of the Coast operation to effect a closer coordination with sales in the midwest and in the east. During his Coast stay, Newton will huddle with diskery's Coast field rep, Lee Palmer, and check ABC-Par's Coast pressing facilities.

L.A. Judge Upsets AFM Arbitration Setup In Action Vs. Radio Producer

Los Angeles, Sept. 10.

Arbitration awards affirmed by the international executive board of the American Federation of Musicians have no force or effect in Los Angeles County, Superior Court Judge Bayard Rhone ruled in vacating an order seeking a judgment against David Hire Productions. Ruling could have a far-reaching effect on trial board decisions of Local 47, AFM.

Organist Richard Aurandt took the case to court after the AFM board affirmed a Local 47 ruling that Hire owed Aurandt $12,636 for the re-use of the transcribed "Wild Bill Hickok" radio series. Aurandt, who supplied the music on the original shows, claimed he wasn't paid for a total of 117 rebroadcasts. Tune union found in his favor and ordered Hire to make payment. When the coin wasn't forthcoming, Aurandt went into court seeking a judgment to enforce the AFM ruling.

Judge Rhone ruled that the Superior Court has no power to enforce such rulings unless the arbitration takes place within Los Angeles County or unless both parties agree to such enforcement at the time the controversy comes to a head. There was no such agreement in this case and Judge Rhone ruled that members of the tune union's exec board are scattered all over the U. S. and Canada and therefore their action as final arbiter in the dispute was not an action binding within the limits of the county.

Since written agreements of the kind mentioned are virtually unheard of in the industry, the Rhone ruling has the effect of making an exec board arbitration ruling valueless in this county.

Gallic Varel & Bailly To Reprise U.S. Tour

Varel & Bailly, French tunesmith-singing team which played in the U. S. last year with a seven-man vocal ensemble, the Chanteurs de Paris, have been booked for another extensive tour of this country this fall and winter. They'll bow here via a tv appearance on the Gary Moore show in early October.

Following, they have dates at the Fontainebleau in Miami Beach, the El Morocco in Montreal; and Chez Gerard in Quebec. They are also due to make a repeat stand at the Empire Room of the Waldorf-Astoria, N. Y., where they played last spring.

Ex-Domino To Brunwsick

Jackie Wilson, formerly with Billy Ward & His Dominoes, has been inked by Brunswick Records.

First release is a coupling of "Reet Petite" and "By The Light of the Silvery Moon."

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York (R. H. Macy Co.)	New York (Colony)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Boston—(Jordon Marsh Co.)	Philadelphia—(Record Mart)	Chicago—(Lyon-Healy)	Kansas City—(Jenkins Music Co.)	Miami—(Spec's Record Shop)	San Antonio—(Alamo Piano Co.)	Memphis—(Trentwood Records)	Atlanta—(Rich's Dept. Store)	Louisville (Shackleton's)	Minneapolis—(Dayton's Dept. Store	Cleveland—(Highbee's Store)	Portland—(Sherman Clay Co.)	San Francisco—(Sherman Clay Co.)	Hollywood—(Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	AROUND THE WORLD (Decca) Soundtrack (DL 9046)	2	9	6	1	1	1	2	1	3	1	1	1	3	1	1	1	2	10	8	154
2	3	MY FAIR LADY (Columbia) Original Cast (CL 5090)	5	4	7	6	2	3	8	2	2	5	5	7	..	2	..	9	1	3	6	110
3A	2	ELVIS PRESLEY (Victor) Loving You (LPM 1515)	1	..	1	2	..	..	1	..	..	3	6	3	..	4	4	2	..	1	2	102
3B	5	NAT KING COLE (Capitol) Love Is the Thing (W 824)	3	2	2	3	..	..	5	..	1	2	8	5	4	..	5	3	6	..	3	102
5	4	FRANK SINATRA (Capitol) Swinging Affair (W 803)	4	1	10	4	9	..	4	7	5	4	4	..	..	6	..	5	..	8	..	72
6	6	MANTOVANI (London) Film Encores (LL 1700)	..	..	3	5	7	9	..	..	..	6	2	9	..	10	3	8	..	..	..	48
7	7	KING & I (Capitol) Soundtrack (T 740)	9	..	..	9	3	2	10	3	..	7	..	..	..	9	6	6	..	..	..	46
8A	10	OKLAHOMA (Capitol) Soundtrack (SAO 595)	7	..	..	..	4	..	..	4	4	9	..	..	..	7	8	..	..	..	..	34
8B	11	JOHNNY MATHIS (Columbia) Wonderful, Wonderful (CL 1028)	..	..	..	..	..	4	3	..	10	..	..	..	1	..	..	..	7	..	7	34
10A	9	ROGER WILLIAMS (Kapp) Fabulous '50's (KXL 5000)	..	..	9	8	..	..	..	..	6	8	..	4	..	..	..	..	9	4	5	32
10B	8	LESTER LANIN ORCH (Epic) Dance to Music of (LW 334C)	8	..	..	..	5	5	..	..	..	10	..	..	2	..	..	..	..	..	1	32
12	12	EDDY DUCHIN STORY (Decca) Soundtrack (DL 8289)	8	..	..	..	6	6	..	..	..	..	..	..	..	5	7	..	..	..	..	23
13	17	LENA HORNE (Victor) Lena at the Waldorf (LOC 1028)	..	3	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	2	..	19
14A	..	ROGER WILLIAMS (Kapp) Almost Paradise (1063)	..	..	..	..	..	..	6	..	..	..	..	2	..	..	..	..	10	..	..	15
14B	15	FRED WARING (Capitol) Waring in Hi-Fi (W 845)	..	..	..	..	..	..	..	..	..	..	..	..	5	..	2	..	..	..	..	15
14C	..	HARRY BELAFONTE (Victor) Sings the Caribbean (LPM 1505)	..	..	4	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	15
17	..	TENNESSEE ERNIE (Capitol) Hymns (T 756)	6	..	..	7	..	..	..	..	..	..	..	..	7	..	..	10	..	..	..	14
18	..	MARTIN DENNY (Liberty) Exotica (LRP 3034)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	4	13
19A	14	PERRY COMO (Victor) We Get Letters (LPM 1463)	10	..	8	..	10	..	..	..	8	..	7	..	..	..	..	..	..	..	..	12
19B	..	FRANK SINATRA (Capitol) Swinging Lovers (W 653)	..	8	..	..	8	7	..	..	..	..	..	..	..	..	..	..	..	..	9	12
19C	20	HARRY BELAFONTE (Victor) Calypso (LPM 1248)	..	10	..	..	..	..	..	..	7	..	..	..	..	..	..	..	8	..	7	12
19D	..	PAJAMA GAME (Columbia) Soundtrack (DL 5210)	..	..	..	..	..	8	..	..	..	..	..	..	..	8	..	..	..	..	5	12
23	13	TENNESSEE ERNIE (Capitol) Spirituals (T 818)	..	..	..	10	..	..	..	..	..	..	..	8	6	..	..	..	..	..	10	10
24	..	LES ELGART ORCH (Columbia) For Dancers Only (CL 803)	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	7	..	..	9	8
25	..	EYDIE GORME (ABC-Par.) Sings the Blues (192)	..	..	..	..	..	..	9	10	..	..	..	..	..	..	..	..	..	..	..	3

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Ed Stokes—WMGM—New York	Russ Hall—WITH—Baltimore	Glen Lewis—WBOX—Boston	George Fennell—WHIL—Medford	Dick Smith—WORC—Worcester	Ronn Allard—WFEA—Manchester	Earle Pudney—WGY—Schenectady	Bob Wells—WEBR—Buffalo	Bob E. Lloyd—WHEC—Rochester	Lou Barlie—WIBX—Utica-Rome	Grady & Hurst—WPFH—Wilmington, Del.	Bill Sheridan—WADK—Newport	Dean Slack—WJOY—Burlington	SOUTH: Dick Doty—WTRI—Bradenton	Paul Drew—WGST—Atlanta	Jack Gale—WTMA—Charleston	George Williams—WMAK—Nashville	Frank Bell—KBLP—El Paso	Dave Walshak—KCTI—Gonzales	Bob Stevens—KILT—Houston	Ray Schreiner—WRNL—Richmond	Roger Clark—WNOR—Norfolk	MIDWEST: Carmin Anthony—WJJD—Chicago	Frosty Mitchell—KIOA—Des Moines	Jim O'Neill—KFBI—Wichita	Norm Page—WCAR—Detroit	Steve Cannon—WLOL—Mpls-St. Paul	Chuck Norman—KSTL—St. Louis	Henry Basse, Jr.—KOWH—Omaha	Tom Edwards—WERE—Cleveland	Don Wallace—KTUL—Tulsa	FAR WEST: Dick Gilbert—KPOK—Scottsdale	Bill Jenkins—KAFY—Bakersfield	Al Radks—KFRE—Fresno	Allin Slate—KIEV—Glendale	Bob Osterberg—KHJ—Los Angeles	Jim Blaine—KCSB—San Bernardino	Russ Columbine—KMYR—Denver	Bob McAnulty—KLIQ—Portland, Ore.	Paul Coburn—KLUB—Salt Lake City	TOTAL POINTS
1	1	9	Debbie Reynolds	Coral	*Tammy	1	3	10	1	..	..	..	8	5	2	2	1	1	7	1	5	9	5	8	5	8	3	2	8	4	9	..	1	3	3	1	1	1	3	1	1	1	..	249
2	2	10	Paul Anka	ABC-Par	†Diana	..	8	..	..	..	6	..	5	..	..	..	4	5	2	1	2	1	..	1	2	..	1	1	3	6	..	1	2	7	..	2	..	..	..	..	..	10	3	..	2	167
3	5	6	Jimmie Rodgers	Roulette	*Honeycomb	2	..	..	8	1	4	3	6	..	1	..	3	2	3	..	4	6	..	..	6	1	9	..	7	..	..	4	..	8	..	8	..	..	..	..	..	..	2	2	1	151
4	6	3	Crickets	Brunswick	†That'll Be the Day	..	1	..	5	5	..	..	2	..	2	..	..	..	9	4	..	3	..	..	1	..	..	..	1	..	..	3	..	2	..	1	..	..	9	..	..	..	7	..	..	110
5	9	8	Jerry Lee Lewis	Sun	†Whole Lot of Shaking	..	2	..	..	..	..	..	1	..	..	1	..	..	..	..	..	..	..	..	..	..	..	2	..	2	..	2	1	6	..	..	..	..	..	..	..	..	..	10	4	..	79
6	12	19	Johnny Mathis	Columbia	*It's Not for Me to Say	..	..	..	..	..	..	..	..	..	..	..	1	4	7	..	..	4	..	..	..	2	..	9	..	..	5	..	..	..	..	..	..	6	..	2	6	2	7	..	..	..	77
7	26	9	Russ Hamilton	Kapp	†Rainbow	..	..	3	3	4	..	..	10	..	9	..	..	..	4	3	..	..	..	..	..	3	..	..	..	..	..	5	..	5	7	..	..	..	..	..	..	..	..	..	..	65
8	27	4	Chordettes	Cadence	†Just Between You & Me	..	..	..	..	6	..	..	4	..	6	4	..	..	..	..	9	..	..	..	..	..	10	..	..	..	..	6	3	..	4	..	3	..	..	..	..	..	9	..	..	7	61
9A	8	8	Tony Bennett	Columbia	*Middle of the Island	4	9	..	..	..	..	5	..	..	7	..	..	3	..	..	6	..	..	4	..	..	..	8	5	..	..	..	..	..	10	..	..	..	..	..	6	..	..	6	..	59
9B	18	5	Pat Boone	Dot	†Remember You're Mine	..	5	..	..	..	..	..	..	..	..	8	..	..	..	..	..	2	2	..	9	..	..	..	8	1	..	..	..	..	..	..	..	..	..	1	..	..	4	..	..	59
11	14	5	Jane Morgan	Kapp	*Fascination	5	..	..	..	..	2	4	..	..	6	..	..	..	..	..	3	..	..	..	..	3	5	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	55
12	24	4	Kay Starr	Victor	*My Heart Reminds Me	..	..	..	7	..	..	..	9	4	..	..	10	..	..	..	5	..	..	..	..	5	..	..	..	..	..	..	..	1	..	..	..	4	..	3	..	..	..	..	51
13	19	6	Jimmy Dorsey	Fraternity	*June Night	..	..	..	..	..	..	..	..	..	..	8	6	..	5	..	..	..	9	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	3	..	..	5	5	..	8	..	46
14A	4	14	Billy Williams	Coral	*Gonna Sit Right Down	3	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	8	..	2	..	5	..	44
14B	35	2	Ricky Nelson	Verve	†My One & Only Love	..	..	..	..	3	5	..	..	..	8	3	..	..	..	..	..	..	3	..	..	..	..	..	..	..	3	..	..	10	..	..	9	..	..	..	..	..	..	..	..	44
16	22	3	Gene Vincent	Capitol	†Lotta Lovin'	..	4	..	7	..	..	..	..	..	..	..	..	..	..	1	8	..	..	..	4	..	6	..	..	5	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	41
17	7	12	Don Rondo	Jubilee	†White Silver Sands	6	..	..	..	..	..	9	..	..	..	..	..	..	5	..	..	..	6	..	..	..	..	..	..	..	..	..	..	9	..	4	..	..	..	..	..	..	3	9	9	..	38
18	11	7	Dick Jacobs	Coral	*Fascination	..	..	..	..	..	..	7	..	3	..	9	..	..	..	..	10	..	..	..	9	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	31
19	36	5	Pat Boone	Dot	*Goldmine in the Sky	10	..	..	..	..	..	..	3	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	7	..	10	..	..	8	..	..	..	28
20	28	4	Bobettes	Atlantic	†Mr. Lee	..	..	1	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	9	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	27
21A	..	1	Carol Jarvis	Dot	†Rebel	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	6	..	3	26
21B	10	12	Nat King Cole	Capitol	†Send for Me	..	..	..	..	..	..	8	..	..	..	..	6	..	..	..	..	7	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	26
23	3	12	Elvis Presley	Victor	*Teddy Bear	..	..	..	..	..	..	8	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	3	..	..	..	8	7	..	24
24A	..	8	Eileen Rodgers	Columbia	*Third Finger, Left Hand	..	..	2	2	..	1	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	22
24B	..	4	Janice Harper	Prep	†Bon Voyage	..	..	4	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	6	..	..	..	..	..	..	..	..	..	..	22
26	..	8	Vic Damone	Columbia	*Affair to Remember	..	..	..	..	..	..	..	6	..	5	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	20
27A	17	7	Jill Corey	Columbia	†Love Me to Pieces	7	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	7	..	6	..	..	..	..	10	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
27B	30	9	Vaughn & Eckstine	Mercury	†Passing Strangers	9	..	5	6	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
27C	..	4	Julius La Rosa	Victor	†Famous Last Words	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	19
30	..	13	Johnny Mathis	Columbia	†Wonderful, Wonderful	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	14
31A	32	11	Dell Vikings	Dot	†Whispering Bells	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
31B	31	2	Elvis Presley	Victor	†Mean Woman Blues	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
31C	..	1	Four Lads	Columbia	†Eyes of God	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
34A	..	1	Gogi Grant	Victor	†It's a Wonderful Thing	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	12
34B	25	14	Victor Young	Decca	*Around the World	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	12
36A	..	13	Mantovani	London	*Around the World	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	8	..	..	..	4	..	..	..	..	..	11
36B	21	9	Larry Williams	Specialty	†Short, Fat Fanny	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	8	..	..	..	..	..	..	..	..	..	..	5	..	..	11
36C	..	7	Frankie Lymon	Gee	†Goody, Goody	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	7	..	..	..	..	..	..	..	..	..	..	11
36D	..	1	Perry Como	Victor	†Marching Along Blues	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
40	..	8	Norman Petty	Columbia	†The First Kiss	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	10	10
41	..	1	Sparkeltones	ABC-Par	†Black Slacks	..	..	6	9	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
42A	33	14	Billy Ward	Liberty	*Stardust	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	9	..	..	..	..	8
42B	..	8	Tennessee Ernie	Capitol	*Middle of the Island	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
42C	..	6	Tony Bennett	Columbia	*I Am	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45	..	9	Dick Kallman	Liberty	†7 Wonders of the World	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	8	..	..	..	..	7

(Copyright Variety, Inc. All Rights Reserved)

MOVING FAST!

AMES BROTHERS WITH HUGO WINTERHALTER'S ORCHESTRA

MELODIE D'AMOUR ("SHOO SHOO LITTLE BIRD") c/w **SO LITTLE TIME** 47/20-7046

TONY MARTIN

SCUSAMI c/w **AT LAST** 47/20-7007

GAIL DAVIS (TV's ANNIE OAKLEY)

WHY NOT SAVE SUNSHINE c/w **POOR LITTLE HEART** 47/20-7043

THE MELACHRINO ORCHESTRA 47/20-7027

MY HEART REMINDS ME c/w **WHATEVER LOLA WANTS** (FROM THE MUSICAL PRODUCTION "DAMN YANKEES")

America's favorite speed... 45 RPM RCA VICTOR

On The Upbeat

New York

Anita Kerr Singers and **Owen Bradley's** orch, both Decca artists, set as regulars on the ABC "Jim Reeves Show" series . . . Detroit branch won Decca's silver record award for top sales performance during July.

Thelma Carpenter now appearing at the Belvedere delle Rose in Rome . . . **Carole Bennett**, Hilton Records thrush, majoring in psychology at Hunter College night sessions . . . **Kelly Camarata**, Ardmore and Beechwood professional manager, off to the Coast for two weeks . . . **Bobby Kroll** fashioning a nitery act for thrush **Vivian Della Chiesa** . . . **The Rover Boys**, Vik pactees, set for four weeks at Ben Maksik's Town & Country, Brooklyn, beginning Oct. 14 . . . **Judy Scott** slated for the Mapes Hotel, Reno, for a two-weeker, starting Oct. 3.

Cabot Records' head **Paul Wexler** and disker **Bill Heyer** hitting the midwest area on a plugging trek for latter's "September Song" and "Clouds" . . . **Bill Hayes** plays a Catholic Youth Org benefit in Washington Oct. 4 . . . **Paul Anka**, ABC-Paramount disker, headlining the "Biggest Show of '57" tour which kicked off in Pittsburgh last week . . . **Horace Silver Quintet** and **Helen Merrill** headlining the new Village Vanguard bill . . . **Ann Francis** inked to the indie Safari label . . . **Miles Davis** is out of circulation for September following major surgery in N. Y. . . . **The Paragons** signed a five-year pact with Shaw Artists. Sax-man **Sonny Rollins** formed his own jazz combo . . . Blues singer **Rosco Gordon** set for a South American tour by Shaw Artists . . . **Goldie Goldmark** to the Coast for two weeks.

Irving Fields Trio back at the St. Moritz Oct. 1 . . . Vocalist **Lauri Ames** signed a personal management deal with **Jerry Lynn**.

Irwin Zucker, Coast disk promotion man, and **Dee Hill** leave on a European honeymoon today (Wed.) . . . **Don Cassanave**, ABC-Paramount disker, holding over on Ted Steele's WOR-TV show . . . **Mahlon Merrick** orch signed with Urania Records . . . September issue of Playboy mag features a two-page spread on **Kai Winding** . . . **Marshall Stearns** begins a 15-week course on jazz at the New School For Social Research beginning Oct. 4.

Hollywood

Jeff Alexander assigned by Metro to score "Saddle the Wind" . . . Brunswick Records signed vocalist **Jackie Wilson**, formerly with **Billy Ward & the Dominoes** . . . **Gloria DeMarco**, of the five **DeMarco Sisters** leaving group to work as a single . . . **Clarence Wheeler** and **Bibo** inked to score George Pal's "Tom Thumb" . . . **Norman Granz** talking an album of spirituals with Jane Powell . . . **April Ames** inked by GNP to cut an album with Walt Heebner supervising . . . **Doris Drew** cut an album for Mode . . . **Les Baxter** signed by producer Bernard Glasser to score "Escape from Red Rock," filmed under the Regal banner for 20th-Fox release.

Chicago

Billy Taylor set for Hotel Sutherland here for two frames, Oct. 30 . . . **Barbara Carroll** returns to London House here, Oct. 30, for four frames . . . **George Rico Quartet** pacted by Muehlebach Hotel, N.C., Sept. 30, for four frames . . . **Don Thompson** quintet inked for Paladium, E. St. Louis, Ill. for two weeks, Oct. 29, and then to Decatur Lounge, Decatur, Ill. for two more, Nov. 11 . . . **Lionel Hampton** into Roberts Show Club here, Sept. 18, for two weeks and then to Brass Rail, Milwaukee for one week, Sept. 30 . . . **Tiny Topsy** packaged with **Willie Mabon** band for October tours.

Philadelphia

Johnny Mathis making first local appearance at the Celebrity Room (Oct. 1) . . . **Glenn Derringer**, 14-year-old organist, admitted to the Musicians Union, as the youngest member of the AFM . . . **Jeff Chandler** in town making radio rounds to plug his new disks . . . After appearances with "Jazz at the Philharmonic," the **Modern Jazz Quartet** set for a European tour in November . . . **Richard Maltby** into Sunnybrook Ballroom (14) . . . **Jolly Joyce** has signed **Steve Gibson** and the **Red Caps** for the winter season at Miami Beach's new Deauville Hotel, first talent booked for the inn which opens Dec 20.

San Francisco

Chico Hamilton Quintet opened Tuesday (10) Dave Glickman's Jazz Showcase . . . **Four Lads** opening Thursday (12) at the Fairmont's Venetian Room, to be followed Oct. 10 by **Marie McDonald** . . . **Earl Hines** started his third year at Doc Dougherty's Hangover . . . **Jean Hoffman** and her electric piano return to Frisco Sept. 17 to the Blackhawk—her trio will work with the **Cal Tjader Quintet** the first two weeks, and in the second half of her month-long stand she'll be joined by **Art Pepper** . . . **Boo Pleasant** opened at the Cellar . . . **Dorothy Dorben** in town working with **Al Wallace** and her Bimbo's 365 line . . . **June Christy** at Fack's II, to be followed by the Mary Kaye Trio.

Kansas City

Carmen Cavallaro and company to the Coast following their current stand in the Eddy Restaurant. They are set to open a three-week stand in the Hotel Statler in L. A. early in Oct. . . . **Smith Twins**, head for Sacramento when they finish their engagement in the Terrace Grill of Hotel Muehlebach. A 10-day tour of Army shows is lined up for them there in late September . . . The former Southern Mansion on Baltimore Avenue, long closed, has been reopened as the Dixie Manor by **Bob Billington** with music by **Diana** at the piano . . . **Terry Felix** has moved in at the keyboard of the organ in the Hotel Phillips recently spruced up Cabana.

Cleveland

Sam Firsten upping his Modern Jazz Room's autumn budget for **Anita O' Day** unit week of Sept. 16, **Maynard Ferguson**, Oct. 7; **Australian Jazz Quartet**, Oct. 21; and **Oscar Peterson** Oct. 28 . . . **Wendell Tracy** trio moved into Hotel Tudor Arms to replace **Joe Baldi** quintet which returned to Eldorado Room, its usual winter haunt . . . Don Lybarger's Coachhouse, redecorated after a fire, reopened by **Jimmy Saunders' Playboys** who were recently signed by Chess Records . . . **Aristid Wuertzler**, concert harpist, added to **Johnny Singer's** crew which stays at Statler Terrace Room until **Sammy Watkins'** outfit returns Sept. 30 for installation of floor shows . . . **Angelo DaMalas'** orch to alternate with **Al Russ'** band in two-week spells at Al Naiman's Zephyr Room when it brings in **Phil Foster** Sept. 17-22, **Terri Stevens** Sept. 24-29; **Lenny Colyer** Oct. 1-6 and **Anita Ellis** Oct. 8-13.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	Cleveland—(Grossman)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Tammy (Northern)	1	2	2	1	1	2	1	1	1	1	1	1	117
2	2	*Around the World (Young)	2	1	1	2	2	1	2	2	2	2	3	4	108
3	3	†Fascination (Southern)	3	6	3	6	3	3	3	..	7	..	2	..	63
4	4	*Love Letters Sands (Bourne)	6	3	..	4	6	..	10	3	5	5	4	5	59
5A	6	†White Silver Sands (Southern)	7	..	8	5	8	7	6	..	3	7	5	..	43
5B	5	*Gonna Sit Down (Chappell)	..	..	..	3	5	..	4	..	9	4	6	3	43
7	7	†Middle of Island (Morris)	5	5	5	9	9	..	..	9	10	6	..	2	39
8	11	*Rainbow (Robbins)	10	7	7	10	7	5	..	..	..	..	7	9	26
9	11	*Not For Me to Say (Korwin)	..	..	10	8	..	4	7	..	..	10	10	6	22
10	8	*Old Cape Cod (Pincus)	9	4	..	7	..	..	8	10	..	8	..	..	20
11	9	*Teddy Bear (Gladys)	..	..	..	..	..	..	..	4	4	9	..	..	16
12A	..	Affair to Remember (Feist)	4	10	..	..	4	..	..	..	..	..	..	..	15
12B	14	†Diana (Mellin)	8	..	..	..	..	..	5	..	6	..	..	10	15
14	..	*Honeycomb (Joy)	..	..	4	..	..	..	..	..	8	..	..	7	14
15		*Goldmine in Sky (Bourne)	..	8	..	..	..	..	..	..	..	..	..	8	6

British Symphs Beef Over Govt. Subsidies

Edinburgh, Sept. 3.

Music is in a bad way in Britain. Representatives of five permanent British symphony orchs regard it as so serious they have joined forces to discuss the problem. Kenneth E. Crickmore, manager of the Halle Orchestra, called here for an independent national committee to look into the whole question of public subsidies for music "in view of the fresh financial crises facing the permanent symphony orchestras." He made his announcement at the Edinburgh Festival here so that he might get "speedy public reaction to the whole unholy mess."

Despite having a bigger b.o. turnover than any other orch in the world, the Halle, he said, was facing an annual loss of $30,000. The chief trouble was that British orchs lacked the substantial Government grants on which foreign orchs thrived. Their difficulties had been intensified by recent pay hikes to musicians.

According to Crickmore, the Halle Orch has received invitations from 15 different countries, including America, but cannot accept because they are undercut by other orchs which are subsidized by their own governments.

British Disk Bestsellers

London, Sept. 10.

Diana .....Anka (Columbia)
Love Letters Sand .....Boone (London)
Train to San Fernando Duncan (Columbia)
All Shook Up .....Presley (HMV)
Island in Sun .....Belafonte (RCA)
Water, Water .....Steele (Decca)
Teddy Bear .....Presley (RCA)
With All My Heart .....Clark (Pye-Nixa)
Paralysed .....Presley (HMV)
Wanderin' Eyes .....Gracie (London)

Brewers Put Cultural Head on New Institute

Julius Bloom, formerly director of the Brooklyn Academy of Music, has been named executive director of the National Institute for Music, a new organization set up under sponsorship of the U. S. Brewers Foundation. The Institute will be dedicated to the encouragement of new talent in various fields of music and the organization of new musical ensembles.

It's the first time that a manufacturing group has set up an outfit to back the cultural arts. Edward V. Lahey, the Brewers Foundation prexy, stated that "the nation's brewers believe that business and industry can perform a vital role providing financial support for America's fine arts just as they have supported scientific investigations, general research and other public interest projects."

The first project of the Institute will be the formation of a major chorus. It will be modeled along the lines of leading symphony orchs in that its member will be on a fulltime basis and its programs will cover the full gamut of the repertoire. It will be based in New York, but will tour the country. A series of auditions will be held shortly.

Japanese King Records Ups Instrumental Jazz

Tokyo, Sept. 3.

After experimenting with jazz instrumental records since last year, the King Record Co. is pulling out all the stops. Company is now recording its 10th jazz LP over the period. Current session features top band Shaps and Flats with the nation's three top drummers, George Kawaguchi, Jimmie Takeuchi and Hideo Shiraki. Previously, all Japanese jazz records were vocals.

King will sell distributorship to all 10 LPs in U. S., Canada, Australia and Europe. Titles include "Jazz Message From Tokyo," "Midnight in Tokyo," "Swing Journal All Stars" and "Sunday Jazz Concert."

Kid Ory's LP Spree

Hollywood, Sept. 10.

Verve Records flew Kid Ory down from San Francisco last week for a hectic session of recording a new double LP package as a follow-up to the first of a Kid Ory series which hasn't even been released yet.

Initialler was recorded by Norman Granz during Ory's tour of Europe and is now being edited for release in the near future as a $9.95 package. It features all the standard Ory material ("Tin Roof Blues" etc.) and Granz, now involved in the editing chore, decided to do more of the same as soon as possible. Four LP sides were completed in one weekend of disking.

Society Bands

Continued from page 58

tucket, Cape Cod, Jamaica and Nassau resorts. The society bigwigs have definite likes and dislikes, and "generally speaking," Marshard says, "hit tunes are not as popular as standard showtunes of the Porter, Kern, Gershwin, Rodgers & Hammerstein type."

A little hot with the oompah is oke, but not too much. One of his tooters is Maxie Kaminsky, who has played at one time or another with most of the great bands since the '30s. Marshard constantly seeks new talent, and there are sartorial requirements too. Tooters get special barbers and clothing styles specified by the Marshard office.

Marshard, who started as a drummer in a highschool band, now has a list of gilt edge clients, including the Fords, the duPonts, Stettiniuses, Saltonstalls, Hallowells, Iselins, Pullmans and Palmers.

Marshard's dates are in the $5,000 class, and his one-nighters are in the country's plushiest country clubs and private mansions.

Steve and Eydie
"THE THINGS WE DID LAST SUMMER"
THE PERFECT [illegible] SONG

The HIT! OF THE WEEK
CARMEL QUINN
WHO ARE YOU FOOLIN' NOW
and
YOU CAN'T RUN AWAY FROM YOUR HEART
K-12540
M-G-M Records

COMING
A great score composed by Dimitri Tiomkin for the new cinerama production
"SEARCH FOR PARADISE"
M. WITMARK & SONS

LES BROWN
And His BAND OF RENOWN
Starting Sept. 10
ROSELAND DANCE CITY, New York
CAPITOL RECORDS Exclusively
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
745 Fifth Ave. New York 22, N.Y. PLaza 9-4600
203 N. Wabash Ave. Chicago, Ill. CEntral 6-9451
407 Lincoln Rd. Miami Beach, Fla. JEfferson 8-0383
8619 Sunset Blvd. H'wood 46, Calif. OLympia 2-9740

MOVIES ARE BETTER THAN EVER... THE BEST MOVIE SOUND TRACKS ARE ON COLUMBIA RECORDS

"AN AFFAIR TO REMEMBER" CL 1013

starring **CARY GRANT** and **DEBORAH KERR**

an original sound track recording from the 20th CENTURY-FOX CinemaScope Production, Produced by **Jerry Wald,** Directed by **Leo McCarey,** color by DeLuxe. The Title Song, "An Affair to Remember" sung by VIC DAMONE.

A DIVISION OF CBS ● "COLUMBIA," ⓒ ℗ MARCAS REG.

STEEL BANDS STANDARD WITH TOURIST TRADE

By BILL ORNSTEIN

St. Thomas, Sept. 10.

Steel Bands continue the craze of the Caribbean. Hotels favor them at least one night a week to give the tourists something to talk about.

There are at least 18 Steel Bands on the islands, two of which can be found in St. Thomas, largest of the three most important Virgins. One band visits the Virgin Isle Hotel for its Pavillion Under the Stars every Thursday night when, for extra divertissement, the dining room being closed down for an open air barbecue buffet which is followed by The Steel Band.

Calypso, cha-cha and merengue are the specialty of the steel bands which have a harmony and dance rhythm all their own.

Boys who exude this type of music range from 15 to 20 years of age. Attire typically is a pair of levis and a colored shirt. Bands usually have 10 to 12 boys.

Steel bands originated soon after World War II when empty oil drums were left behind by U. S. soldiers. Someone discovered that by using a blunt steel instrument and making a series of indentations the music forthcoming would vary in sound in each specific area on the drum top. Only the top quarter (sometimes half) of the container is used.

If you are interested in

CONTEMPORARY MUSIC

. . . or would like to learn about it —

Enjoy finest Contemporary music at its high-fidelity best . . . brilliantly played by one of the nation's outstanding symphony orchestras . . . flawlessly recorded by Columbia Masterworks . . . and interpreted *as the composer intended.*

This is a rare opportunity to possess exclusive **FIRST EDITION RECORDS** —first recordings of newly commissioned works by leading composers, played superbly by the renowned

LOUISVILLE ORCHESTRA
Robert Whitney, Conductor

These "collector's item" recordings are available for a limited time, *from the Society only.* They are a priceless collection of new, exciting music . . . the finest expressions of living composers the world over.

"Splendid sound".
Cleveland Plain Dealer

". . . a service to music unequalled".
Christian Science Monitor

". . . the reproduction is a model of clarity". *St. Louis Globe-Democrat*

". . . recording and performances, excellent". *Pittsburgh Post-Gazette*

". . . quality higher than critics dared hope". *Time Magazine*

In addition to their musical brilliance and technical perfection, First Edition Records give you the satisfaction of establishing yourself as a patron of today's finest music. The Louisville Philharmonic Society is a non-profit organization . . . income from record sales is used in the commissioning of still further works.

SEND TODAY FOR INFORMATION
● ON FREE TRIAL RECORD ●

LOUISVILLE PHILHARMONIC SOCIETY
Dept. CC, 830 S. Fourth St., Louisville 3, Ky.

Please send me free, complete information on exclusive First Edition Records and free record offer.

Name_____

Address_____

City_____ State_____

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	DEBBIE REYNOLDS (Coral)	Tammy*
2	2	PAUL ANKA (ABC-Par.)	Diana†
3	5	JIMMY RODGERS (Roulette)	Honeycomb*
4	9	CRICKETS (Brunswick)	That'll Be The Day†
5	3	JOHNNY MATHIS (Columbia)	It's Not for Me to Say* Wonderful, Wonderful†
6	10	JERRY LEE LEWIS (Sun)	Whole Lot Of Shaking†
7	..	JANE MORGAN (Kapp)	Fascination†
8	4	BILLY WILLIAMS (Coral)	Gonna Sit Right Down*
9	8	RUSS HAMILTON (Kapp)	Rainbow†
10	6	PAT BOONE (Dot)	Love Letters in The Sand* Goldmine In The Sky*

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*TAMMY—"Tammy & Bachelor"-F	Northern
2	3	†DIANA	Mellin
3	2	*AROUND THE WORLD—"Around World In 80 Days"-F	Young
4	6	†FASCINATION—"Love In The Afternoon"-F	Southern
5	4	*GONNA SIT RIGHT DOWN	Chappell
6	..	*HONEYCOMB	Joy
7	9	*RAINBOW	Robbins
8	7	†WHITE SILVER SANDS	Southern
9	5	*IT'S NOT FOR ME TO SAY—"Lizzie"-F	Korwin
10	..	†MIDDLE OF THE ISLAND	Morris

(*ASCAP †BMI F-Films)

It's Still the 'Sound,' Not the Song Quality, That's Hitting on Disks

Bronxville, N.Y.

Editor, VARIETY:

In the past six weeks the music biz has got the pundits jumpin' because suddenly sheer noise has been replaced by a softer sound, albeit with a beat, and, what most of them seemed to have missed, with a new-type of recorded voices which have a young sincere sound, and many with names not hitherto famous on records. Whether it's a ballad or a rocker it is the individual sound of the particular record that's grabbing the loot. To call any ballad a "good" song just because it isn't done with a wild sound, and any heavy-beat tune "bad," just because it's loud, is making the whole thing too simple.

The present trend of individuals and groups judging out loud what is a good song and what is a bad one comes awfully close to censorship, I think. If a song isn't obscene, it would seem that over the years the public, by plunking down its dough, has pretty well determined what it thinks is "good" and vice versa. The country & western market has always produced songs that appealed to millions of non-New Yorkers, whereas most Broadway show scores lately have been devoid of hits, "My Fair Lady" excepted. Who can say which type is good, or bad?

If the pundits would tramp Tin Pan Alley and play as many demos for publishers and a&r men as I have, they'd find that no two publishers agree on what is a "good" song, or a turkey. Likewise, any working songsmith knows that out of seven or eight top a&r men, their taste and judgment is completely unrelated to what the other may think.

I think a good song is one that sells a million records and half as many copies, whether it is a ballad, schottische or barrel-house blues. If corny, trite and simple songs sell, who am I or anybody else to call them corny, trite and simple? W. C. Fields forever put the clam on humor-pundits when he asked, "Who knows what's funny?" I can't recall that anybody ever gave him the answer.

Pat Ballard.

ATLANTA SYMPH SHIFTS

Atlanta, Sept. 10.

Atlanta Symphony Orchestra, one of the South's major symphonic organizations, is shifting its principle series of subscription concerts from Atlanta's 5,000-seat Municipal Auditorium to the Tower Theatre, formerly known as the Erlanger, the coming season. New house which seats only 1,850, will require double concerts to accommodate the audiences.

Among the artists featured this year are Jennie Tourel, Leonard Pennario, Thomas Brockman, Gina Bauchauer, Whittemore & Lowe, Yehudi Menuhin, Lisa Della Casa; and guest conductors Arthur Fiedler and Alberto Bolet. Henry Sopkin is musical director.

K.C. Symph Steps Up 25th Anni Promotion

Kansas City, Sept. 10.

Kansas City Philharmonic Orchestra has launched a big scale promotion as the crux of its 25th anni celebration for the season of 1957-58. Aim is to inveigle more interest and support from the natives, and thereby lessen the financial squeeze that develops annually. According to George Morgulis, business manager, advance season ticket sales for the regular fall-winter concert series already are about 20% ahead of this point a year ago.

Observing the anniversary year, orch itself is stepping up its schedule. In addition to the regular biweekly concerts, there will be a series of five afternoon concerts given at the mid-town Plaza Theatre, and a series of "connoisseur" concerts aimed at specialized tastes. The program of concerts for school children also is being expanded, according to Paul L. Willson, associated president.

VICTOR VET RETIRED

Elsie M. Garrison, an RCA Victor employee for years, retired last week. She was given a RCA tv set in recognition for her long service.

In recent years, she served as historian for the Victor disk division. She joined the Victor Talking Machine Co. in 1912.

Combo Review

ANDRE PREVIN TRIO
London House, Chicago

Exposure through film and disks brought a packed opening night turnout to Andre Previn's Windy City debut (4). Except for weekend Coast dates squeezed between film commitments, this four-frame London House engagement is Previn's only nitery stand for the year.

Previn's brand of showmanship and his style of music display a confidence that enables him to dispense with any admixture of salesmanship. He consequently remains in direct contact with the audience during the sets which are wide ranging in pace and idiom. Showtunes are exploited for a vast range of subtle and imaginative jazz effects while the esoteric bits of far out and cool stuff are played with the idea of communication to the audience and not with a condescending air.

With Previn's piano is the pair that has worked with him on previous occasions, Bob Neel on drums and bassist Bob Berteaux. Both follow Previn's capers with understanding and do a fine supporting job musically although neither is called on for virtuoso stunts.

Cal Tjader takes over the London House, Oct. 2.

Suburban Trend Sparks New S. F. Longhair Sked

San Francisco, Sept. 10.

The San Francisco Symphony has abandoned its decades-old policy of Saturday night concerts and will perform this coming season on Wednesday and Thursday nights and Friday afternoons. The Wednesday night is new, replacing the old Saturday night series. The reasons, according to symphony manager Howard Skinner, are the trend toward the suburbs and the trend toward the long weekend.

The coming season will consist of 54 concerts, opening Dec. 4, plus a number of special events—15 youth concerts under Earl Bernard Murray and four "pops" concerts under Andre Kostelanetz. Symphony conductor Enrique Jorda has lined up for the coming season: pianists Clara Haskil (first time on the West Coast), Robert Casadesus, Rudolf Serkin, Alexander Brailowsky, Robert Mueller, Victoria de los Angeles; Yehudi Menuhin, Naoum Blinder, Isaac Stern, Gregor Piatigorsky, Putnam Aldrich, and Andres Segovia.

In addition, composer-conductors Virgil Thomson and Igor Stravinsky will take over the podium for three concerts apiece, as will conductor Bruno Walter. Two choral events are scheduled, Handel's "Judas Maccabaeus" in observance of Channukah, and the Berlioz "Requiem" just before Easter.

STEELE TO HOLLAND

Hilversum, Holland, Sept. 10.

Tommy Steele, British rock 'n' roll singer, is coming over to Holland this week to cut some sides for the Philips company.

Although rock 'n' roll is popular on disks, live concerts do not pay in this country.

An Affair to Remember

LEROY ANDERSON
Another Big Hit
FORGOTTEN DREAMS
Recorded by:
● LEROY ANDERSON (Decca)
● CYRIL STAPLETON (London)
● FREDERICK FENNELL (Mercury)
MILLS MUSIC, INC.

Everybody will Love the

JERI SOUTHERN

touch—

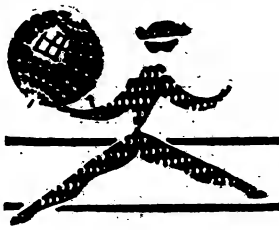
as she sings

THE TOUCH OF LOVE

The Love theme from the PARAMOUNT Picture

"THE DEVIL'S HAIRPIN"

DECCA 9-30445



DECCA

A NEW WORLD OF SOUND

Far Eastern Tours Uneconomical For Top Bracket Cabaret Acts

Tokyo, Sept. 10.

Although extended at this city's Copacabana for a third and possibly fourth week, Darvas & Julia are touring the Far East in what is their first and probably last trip to the territory.

Darvas explained that the current tour was possible only through the efforts of the late Charley Gray, a wealthy real estate holder with offices in Hongkong, who liked to dabble as an impressario. With Gray's death two weeks ago, Darvas noted that there was no other man in Asia with the combination of financial status, ability and desire to book expensive acts.

"I think his death ends it," Darvas said. "Nobody else has the financial backing to make the guarantees. He signed us for three months at $3,000 a week. That was deposited for us. For two weeks an act wouldn't come to Asia. All in all, as I see it, there's nothing here for bigtime acts on the cabaret circuit. On our level, Southeast Asia is out."

Darvas noted that Gray was able to at least balance the books on the act by raking off from an increased cover charge at the Southeast Asia dates. At Tokyo's Copa, the cover was doubled from 800 yen (83 cents) to 600 yen.

Darvas feels that price is too high for the average patron. "Imagine five people coming in a party. That's a lot of money," he said. "The people are coming in now, but I wonder if it won't hurt the club later, even when it reverts back to its regular rates. There is nothing to play here," he reiterated. "Neither this club nor any other club here can afford us. They do it as prestige."

He did, however, express admiration for the good business Tokyo's plushier clubs are doing generally. "They are keeping their entertainment budget very low and they are making money," he observed.

"But," he strongly specified, "they have the women. Take out the women and business would fall off one fifth or one tenth. I have noticed that 80 to 90% of the guests are men, usually in groups with one entertaining the others. Maybe 10 or 20 couples a night come in together. The men ask the hostesses to their tables. If that would be allowed throughout the world, the night club business would jump 500 per cent."

Considering the practise of acts coming on military air transports in return for playing a number of military dates, usually in Korea, Darvas cited, "Again, it's a question of who would want to do it. You cannot play those shows in a week. You lose maybe two weeks. As soon as you lose that, the advantage is gone. It makes it pretty impossible now if you speak of over $500 a week acts."

Darvas & Julia played Singapore for five weeks (extended from a scheduled two) and Hongkong before coming to Tokyo late August. From here, their plans call for stops at Manila, a return to Hongkong, and on to Bangkok, Saigon and Calcutta before going to Europe as they fill in points between the Palace and the Palladium they have not yet played.

LaRosa, Hamilton To Headline N.C. Fair

Greensboro, N. C., Sept. 10.

A 24-band festival, two-day appearances each by Julius LaRosa and George Hamilton, fireworks and grandstand acts as well as the World of Mirth midway shows are scheduled as features of the 57th annual Greensboro Agricultural Fair here Oct. 1-5. The band festival is scheduled for 3 p.m. Saturday, Oct. 5, in front of the grandstand, with marching maneuvers and figure performances to be combined with the musical efforts of the 25 junior and senior high school bands of the county.

In addition, each evening will include acrobatic, juggling, clown, high-wire and other acts, with a fireworks display due to top it all off nightly. The World of Mirth Shows is to set up 35 rides and stage 22 shows, all due to be in place when the fair officially opens at noon Tuesday, Oct. 1. Opening hours will be at noon the first three days and 10 a.m. on the final two.

Feld Bros. Book Greco For '58 Season Series

The Feld Bros. are starting to book the 1958 season at the Carter Barron Amphitheatre, Washington. The freres have already set Jose Greco for June 23, and are proceeding to line up other personalities for a full season.

The alfresco theatre was a successful operation this year.

Miss America Pageant A Boffo Kissoff For A. C.'s Summer Season

Atlantic City, Sept. 10.

Selection of Miss Colorado, Marilyn Elaine VanDerbur, as Miss America before some 20,000 in Convention Hall and a national television audiencee Saturday night (7) brought to its conclusion here one of the most successful seasons in the city's 103-year old history.

New queen succeeds Marian McKnight, the Miss America of 1957, and will spend the next 12 months on tour through the U. S. and possibly Europe, trips which are expected to net her upwards to $100,000.

The Miss America title brings her $5,000 in a scholarship fund, Jody Elizabeth Shattuck, Miss Georgia, got $3,000 as first runner-up. Miss Oklahoma, Mary Nancy Denner, got $2,500 as second runner-up; Miss California, Lorna M. Anderson $2,000 as one of the finalists; and Miss Florida, Dorothy Maria Steiner, $2,000 as the final finalist.

Crowning of the Miss America, 1958, followed a week of Pageant events which started when the 51 girls arrived from all sections of the country on Labor Day. First big event when crowds saw the candidates for the Miss America title for the first time was on Tuesday (3) when more than 100,000 watched the three-hour boardwalk parade when the girls rode in special automobiles or on floats.

Judging started on Wednesday (4) night in huge Convention hall and continued before large audiences Thursday and Friday with the finals Saturday. Pageant this year went off without incident. It bought here hundreds of newspapermen, radio and tv announcers. Bert Parks, again emcee, kept things moving through the three-hour sessions each evening.

Meantime, bank deposit figures released late last week show that the resort had its best Labor Day weekend in its history. And though the deposits for August have not yet been announced, it seems certain that they will show the best season of all of them also.

Deposits for the three banks totalled $16,311,063.70, an increase of $3,231,137.75 over the figure of $13,079,925.95 of Labor Day weekend a year ago.

A better than usual fall Convention season looms, topped by the national gathering of the American Legion which comes in for a week starting next Monday (16). This week National Exchange Clubs brought some 3,000 here to augument the Pageant crowds.

N.Y. Plaza's Golden Anni Tees Sept. 18 With Lilo

New York's Plaza Hotel will launch the 50th anni of its Persian Room Sept. 18 with Lilo headlining. Spot, originally tagged the Rose Room, was switched to the Persian Room in 1934.

Along with Lilo, Ted Straeter's orch will be back for its fifth consecutive year. He'll share the podium with Mark Monte & His Continentals. Meantime, Lilo's husband, Marquis Guy de la Passardiere, is working on a tv series in which the French chanteuse will star this winter.

Phil Taylor, veteran manager of the touring John H. Harris' "Ice Capades," is recovering from an operation performed in a Port Arthur, Ontario, hospital. He will rejoin the company in Dallas, Tex.

Alvin Brandt Named Editor of AGVA News

Alvin Brandt has been named editor of the AGVA News succeeding Dean M. Jennings who recently resigned. He's the third editor of the union's house organ.

A plaque, incidentally, is to be unveiled at the Actors Temple, N. Y., to the late Jimmy Lyons, first permanent editor of the sheet. Memorial will take place during the quarterly board meeting of the union slated for Oct. 1 at the Manhattan Hotel.

Camp Shows Casts Finale

USO Camp Shows has cast its last shows prior to getting its honorable discharge at the end of the year. On a unit going out Saturday (14) will be Jack Powell, Paul Le Paul, both of whom were on unit 975, first to go out when the present organization was reactivated in May of 1951, Harry Reser, Lola Jay and Ruth Petty. Package will play the Alaskan area.

Other layout set to depart Sept. 29 will comprise Joe Young, Jean Doyle, Ginger Cole, Jay Kirk and Joe Botek. Unit will play the Northeast Air Command plus Iceland. Show comes back Oct. 26.

Since its reactiviation, USO-Camp shows has sent out about 300 units, exclusive of volunteer units and the gigantic year-end holiday name shows. Parent organization, USO, will handle volunteer units only for troop consumption, following the breakup of Camp Shows.

USO-Camp Shows was disbanded at a time of an increasing need for live entertainment. Prior to the announcement breaking up the Camp Shows, Maj. Gen. William F. Stone in a pitch to USO execs stated, "Your Camp Shows provide a remarkable morale boost to our servicemen, particularly in overseas areas. This feature of USO activity is being received with more and more enthusiasm. In the months ahead, the Air Force, especially, will probably have an increasing need for these shows and for this reason. We are going into a period of increased dispersal and even wider deployment of many units.

"As matters stand today we have our people stationed at 2,000 separate installations all over the world. Many of these are in isolated areas. They are put there as a matter of military necessity—to get our missiles and planes within range of their targets or to give us a trip wire of radar warning against attack. So we shall have to continue the practice of assigning our people to areas where they cannot enjoy the community and family associations that mean so much to all Americans. In the Arctic and other remote areas, our people look forward so much to having USO performers bring live entertainment to their stations. This offers a closer tie with their Stateside experience than all the libraries and hobby shows can provide."

Cleve. Restaurateur Buys Spot for $55,000

Cleveland, Sept. 10.

Bandmaster Henry George and Max George (no relation), who have operated Cabin Club 10 years, are selling it to Frank Lo Presti for a reported $55,000 and dropping out of the local nitery picture.

Maestro intends to devote all his future time to his other interests as a talent and disk promoter. He owns half interest in local Reserve Records and Custom Records Distributing Co., with Sandy Beck, in addition to being personal business manager for the Tracey Twins, Jackie Jocko and Charlie Ross.

Max George, Cabin Club associate, intends to open new cocktailery of his own but minus entertainment. When Lo Presti, a Cleveland restaurateur, takes over the club around Sept. 16, he will continue floor shows and the previous policy. Dave Davis' Marvelites orch is replacing the Henry George band which the leader hopes to keep intact for his country club and recording work.

Mrs. Ciel Jacobs has joined the banquet department staff of Ben Maksik's Town & Country Club, Brooklyn. Mrs. Jacobs was formerly Mrs. Al Beckman (& Pransky).

It's Up to City Hall

Key to whether producers and operators will have to pay off casts should an Asian flu outbreak occur, is in the hands of public health authorities, says the American Guild of Variety Artists.

According to Jackie Bright, national administration secretary of the union, should city or state authorities forbid any kind of congregation in public places, then the occurrence could be construed as an act of God and therefore the employers wouldn't be liable. However, should an operator go ahead and book a show, and want to take a chance on the rescinding of such an edict, then the operator will be responsible for salaries. In the event that municipal authorities merely recommend that people stay away from places of amusement in order to curb outbreaks, then the operator will have to be liable for salaries, says Bright.

There have been instances during polio outbreaks when authorities recommended that youngsters stay away from amusement spots. It's recalled that "Ice Capades" dropped a barrel of coin in Boston during this period, and couldn't call off the show without being liable to the arena for rental as well as the cast's salaries. A show of that magnitude carries a weekly payroll of about $75,000. "Ice Follies" carries a load of about the same amount, while "Holiday on Ice" has a tab somewhat lower.

AGVA Stripping for Action In Organizing Drive on Burlesque

The American Guild of Variety Artists has started on organizational drive in the burlesque houses. First to be signed is the Hudson Theatre, Union City, N. J., which got a scale of $75 for chorus and $125 for principals, together with a six day week, extra pay for midnight performances, and midnight shows on New Year's Eve calling for a whole day's pay.

Jackie Bright, national administrative secretary of the union, has departed on a trip in which he expects to sign other burlesqueries to minimum basic agreements. Yesterday (Tues.), he conferred with reps of the firm of Bryan & Engle, operating the Casino, Boston; Roxy, Cleveland, Gaiety, Baltimore, and the Casino, Pittsburgh. Today (Wed.) he'll confer with Dewey Michaels, operator of the Palace, Buffalo.

In Youngstown, a parley will take place with Mary Turner, who operates five burley houses comprising the Park, Youngstown; Town Hall, Toledo; Gaiety, Cincinnati; Gaiety, Columbus, and the Geneva, Geneva, Ohio.

During the present drive on burlesque houses, performers in that field will be—permitted to join AGVA at half initiation fees. Thus chorus members may join for $25 plus six months dues for a total of $43, while principal members, may go in for $50 plus six months dues. Following this period, regular initiation will apply. AGVA recently obtained the burlesque jurisdiction when it was taken away from the Burlesque Artists Assn. for failure to organize the field.

Try Some Apple Poy

Honolulu, Sept. 10.

Columnist Jimmy Starr, touring Waikiki's night spots the other night, came up with this capsule review:

"I come to Hawaii—go to a Japanese club—and see a Mexican number. So what else is new?"

New Hub Auditorium Nears Reality; to Hike Opera, Convention Biz

Boston, Sept. 10.

Boston's stock as a convention city soared last week when the Massachusetts Senate approved a bill to allow the city to borrow $12,000,00 to build a 6,500-seat aud at the $100,000,000 Prudential Center (Boston's Rockefeller Center) in Back Bay. With the governor's signature, a five man commission will go into action planning construction and management of the building.

May, 1959, is the Hub target date for completion of the aud, which Mayor John B. Hynes said will be constructed to standards for production as big as the Metropolitan Opera. The mayor said availability of 6,500 seats could extend the Met's stay in Boston from one to three weeks.

Completion of the entire center is estimated to require five years.

The convention auditorium is to be located on a two-and-a-half-acre tract of the present Boston Albany yards. With future Metropolitan Opera sessions at the Opera House ended because of sale of the theatre and plans for its demolition, the new aud is to include facilities for staging the opera season.

Mayor Hynes said the commission should have no trouble floating the $12 million bond issue within the 4½ per cent interest ceiling set by the legislation just passed by the Senate.

The new auditorium would also be used for vaude shows, theatre and ballet, as well as conventions and trade shows.

It will have the largest seating capacity in the city.

Kentucky State Fair Gate Ahead of 1956

Louisville, Sept. 10.

Kentucky State Fair opened Friday (6) to a 41,925 attendance figure. This was a record for opening day, and compares with 36,672 last year. Second day (7) drew 66,351, down from last year's 75,472. Fair officials blamed threatening clouds for the dip in attendance.

Attractions at the annual 10-day event are World Championship Rodeo with Buffalo Bill Jr., Sept. 6, 7 and 8; Country Music Festival headlining Minnie Pearl, Sept. 8; Paolo Rosi vs. Ray Portilla, boxing, Sept. 7; horse show, Sept. 9-14, with Jan Garber orch; Johnnie Ray, Mills Bros., Dorothy Lamour, Superman, and Rockettes, Sept. 9-10-11; Pat Boone, Fontane Sisters, Lassie, and Rockettes, Sept. 12-13-14.

Atlantic City Girds For American Legion

Atlantic City, Sept. 10.

Resort is preping for annual convention of the American Legion, which for the first time in its history meets in Atlantic City next week (15-21) when late vacation and other convention crowds will be augumented by thousands of Legionnaires. The annual Legion parade, schedules to take place on the boardwalk next Tues. (17) will be the greatest ever staged in the city, requiring eight hours to pass a fixed point. There will be hundreds of side meetings with the regular sessions of the organization which will be staged in the big beachfront convention hall.

George A. Hamid will bring in Jo Ann Tolley, recording star, for next weekend (14-15) and has scheduled Dagmar in a special "American Legion Follies" reopening the pier for the week the Legion is in town. Johnny Long comes into the Marine ballroom from the 14th until the 18th when George Somers and his orchestra are in until Sept. 21. More than 100 spots scattered throughout the resort will also bid with special attractions for the incoming coin.

Robbins' New WM Slot

Ed Robbins, of the William Morris Agency cafe dept., is tranferring to the legit sector. Place will be taken by George Kane, who had formerly been assisting Robbins.

Kane is going to the cafe sector from the television dept.

AGVA Lifts Walters' Club-Date License With Right to Reapply

The club-date producing license of the Lou Walters Enterprises Inc., was revoked until the end of the year by the American Guild of Variety Artists following an arbitration held last week. Firm, headed by Cass Franklin, was charged with operating illegally as an agency for which it had no franchise from the union.

In a carefully worded statement on which neither side would amplify, it was stated, "After careful consideration and deliberation of the arbitration tribunal, it was the unanimous decision that Lou Walters Enterprises Inc., violated its AGVA club date producers certificate as charged by AGVA and that the club date producers certificate to Lou Walters Enterprises Inc. be suspended until Dec. 31, 1957.

"However, it was the further unanimous decision of the arbitration tribunal that Cass Franklin, presently managing director of Lou Walters Enterprises Inc., if he applies to AGVA after 30 days from the date of this decision (Sept. 3) for an agency franchise and/or club date producers certificate, the same will be granted by AGVA providing said Cass Franklin has fulfilled the qualifications to receive same." Arbitrators were Dolores Rosaler, an AGVA exec; Isadore Dimmer, attorney for Franklin, and George Moskowitz, an attorney on the panel of the American Arbitration Assn.

The statement, however, indicates, that Franklin may have to sever ties to Lou Walters. Phrase "providing he has fulfilled qualifications to receive same" means that he will have to fill all AGVA regulations before the franchise will be issued. For example, AGVA regulations forbid a nitery operator from obtaining a license from the union.

The recent tiff between the union and Phil Consolo on the right of Consolo to use the name Chez Paree Artists Bureau, indicate that the name of the outfit may also have to be changed. Consolo waged a battle with the union on the right to use the same tag as the Chicago nitery. Union declared that it indicated a connection with the cafe and therefore was illegal., Consolo settled for another tag plus the right to "formerly Chez Paree Artists Bureau" billing.

Hawaii Nitery Angel Gets OK to Pay Out Top Salaries Via Radio Co.

Honolulu, Sept. 3.

Heiress Shirley Louise Mendelson can continue to pour an estimated $10,000 a month into her Top o' the Isle nitery operation atop the Waikiki Biltmore hotel, so long as she complies with city liquor commission technicalities. Board earlier had voted to clip her wings on grounds she was paying talent from her private account rather than through her South Pacific Broadcasting Co., which holds the Top o' the Isle permit.

If she wants to continue to pay her headliner, Haunani Kahalewai, a reported $600 a week, that's okay too, just as long as she does it through the broadcasting company. Miss Kahalewai, deep-voiced singer heard occasionally on the "Hawaii Calls" radio programs, submitted an affidavit denying that she is "dominating" or "exerting any undue influence over" heiress-angel Mendelson.

Miss Mendelson's salaries have raised eyebrows in nitery circles. Most of the home town-entertainers in other niteries are lucky if they're earning $600 a month. Miss Mendelson owns all but 50 of 13,840 shares of South Pacific Broadcasting Co. stock. Firm operates KHON, Honolulu indie, and operates Top o' the Isle on sub-lease from Massaglia hotel chain.

Brussels Fair Pacts Snyder's Water Show

Sam Snyder's Water Follies has been contracted for the sixmonth run of the World Fair at Brussels starting next April.

The vet Boston water showman is down for two-a-day at a grandstand to be constructed by Georges Frand at what's described as a "choice location" on the grounds.

Jerry Lewis' Whammo 153G in Det. 2-Weeker

Detroit, Sept. 10.

Jerry Lewis grossed a terrific $82,220 in the second week of a fortnight's stay at the 2,700-seat Riviera. First week's take was $71,000. Potential capacity was $83,000 with the house scaled to $5.95.

In an unusual move, David T. Nederlander, theatre manager, who also is manager of the Shubert here, took out a large ad on the amusement pages of all three dailies at the conclusion of Lewis' run to pay him a personal tribute.

Ringling Suit Asks Accounting, Norths' Ouster

Sarasota, Sept. 10.

A suit charging mismanagement and diversion of funds from the Ringling Bros. and Barnum & Bailey Circus was filed against circus prexy John Ringling North and his brother Henry Ringling North. Suit charged that $20,000,000 had been drained off the circus funds illegally and asked that both Norths as well as Arthur M. Concello, circus' general manager, be removed from the management of the circus. Suit was filed in the Circuit Court here by Mrs. Hester Ringling Sanford, a director and minority stockholder, and her son Stuart G. Lancaster through the St. Petersburg lawfirm of Rhubottom & Cofer.

Suit follows a writ of mandamus obtained by Mrs. Sanford last February to force examination of the books. Restoration of funds "received or taken" from the corporation was also asked. It alleges that J. R. North charged $50,097 in personal expenses at the Hotel Waldorf-Astoria, N. Y., to the circus account in 1955 and 1956, and cited charges to the corporation to an account known as officer's expenses. It continued with the charge that North spent $48,278 in 1954 and $50,763 in 1955 for travel in Europe to secure new acts, but papers charged that the circus maintains an agent abroad for such purposes.

It was charged that Henry Ringling North, the veepee and treasurer of the circus, maintains an apartment in Rome on the corporation's expense. Although approximately 45 charges of mismanagement were listed, papers stated that these charges are not to be considered complete.

Mrs. Sanford is the daughter of Charles Ringling, one of the circus founders. Together with her children and other descendants of this founder, she is part of a bloc controlling 49% of the circus stock.

BUNCH OF BOSTON SPOTS LAUNCH FALL SEASON

Boston, Sept. 10.

Hub nitery season is off here with Blinstrub's underway with Billy Fellows, current through Sunday (15), Four Voices opening Monday (16), and George Hamilton booked for Sept. 23-29, Dorothy Collins, Sept. 30-Oct. 6. Steuben's opens its season Thursday (12) with Don Dennis, singing emcee, and four acts in on two weekers. Carousel Room at the Bradford, on a calypso kick all summer, looks to switch into standard acts, and regular supper club format is now on.

Hurley's Mayfair and the Showbar continue with continuous entertainment format. Revere Frolic continues year round operation with two shows nightly. Hub has three supper clubs, Blinstrub's, Steuben's and the Bradford Carousel room going this season. Only change from last season is the Bradford Carousel Room which supplants the shuttered Bradford Roof.

Martha Raye Follows Joe E. Lewis Into Copa

Martha Raye has been signed for her first N.Y. nitery date in many years. She'll go into the Copacabana, Oct. 17, following the current run of Joe E. Lewis.

Miss Raye's previous dates locally have been at the Town & Country Club, Brooklyn.

Belafonte, Borge Hike Greek's B.O. To Record 692G

Hollywood, Sept. 10.

Harry Belafonte's torrid $253,700 for three weeks paced the al fresco Greek Theatre to its best season with a total gross of $692,100 for 10 and one half weeks. Belafonte also set a new house record during the stand, notching $94,000 at the 4,400-seater during his final frame. Close on his heels was Victor Borge, last year's record holder, who grabbed $93,500 for one week.

Greek, scaled to a $4 top (no tax since it is a non-profit civic organization), opened with Judy Garland, grossing $112,000 in 11 performances. Jose Greco followed with $68,000 for one week, and was followed by Belafonte.

After Belafonte, Greek Theatre managing director James A. Doolittle produced the first full-length version of the ballet "Coppelia" seen in this country, grossing $54,500 for five performances. Borge followed and Doolittle then presented "La Travlata" for three performances, hitting a smashing $36,400 total.

American Ballet Theatre closed the season, clocking $74,000 for its two-week stand.

8,961,534 Pass Through Disneyland Wickets In Year; Attendance Up 20%

Disneyland, Sept. 10.

Paced by a 20% boost in attendance for June, July and August. Disneyland is racking up new attendance and business figures daily. Park has attracted a total of 8,961,534 visitors between its opening July 18, 1956 and Sept. 1, 1957. June, July and August figure for this year was 2,157,020 as compared to 1,800,618 for the same period last year.

Overall investment in the amusement park now stands at $21,500,000. Since the park opened, a total of more than $4,500,000 has been spent on additional exhibits and attractions as well as in adding to the general facilities.

During the week ending Aug. 25, 1957, a new seven-day attendance record was set with 209,872 persons passing through the turnstiles. Biggest day's attendance in history of park was clocked up last August 17, when 36,566 visitors checked in. It was further disclosed that adults outnumbered moppets by 3½-to-1.

Total second year's attendance from July 18, 1956, through July 17, 1957, amounted to 4,072,043, for an increase of 13% over the first year's mark which totaled 3,604,351, it was stated. Second year's revenue was proportionately reflected in a 26% boost over the first year's operation. An average of $2.79 has been spent per person during visit to Disneyland, including all charges.

Report also showed that 42% of all Disneyland visitors are non-California residents, with all states and U. S. territories and 63 foreign countries repped here. Average stay in the park was revealed to be five hours and 40 minutes.

Boone Plays Cotton Bowl

Dallas, Sept. 10.

A "Pat Boone Show" has been set for Cotton Bowl on Oct. 13, during the 1957 State Fair of Texas. The personal appearance of the singer will be sponsored by KLIF, which also presented Elvis Presley before some 40,000 fans at last year's fair.

Ticket prices are $1.25 in advance and $1.75 on the day of the show. The show will be augmented with several other top acts and will start at 7 p.m.

After Run of French Chanteuses, Film Songstresses Get Hot in N. Y. Hotels

Femme filmsters are becoming premium bookings on the plush hotel circuits. Concentration of singers with film backgrounds in the N. Y. inns indicates that the hostels are trying to exploit that angle this season. Latest to be booked for a tenure in a N. Y. hotel is Jane Powell who will be making her first N. Y. hotel stand at the Persian Room of the Plaza starting on April 9. She has worked Miami Beach and Las Vegas, but only vauders in her Manhattan appearances.

Others due this season include Anna Maria Alberghetti who goes into the Empire Room of the Hotel Waldorf-Astoria. Marie McDonald is also set for the Persian Room.

Another plush booking at the Persian Room is the first N. Y. hotel date for Dolores Gray, who will also play the Persian Room, start a four-weeker on Dec. 30. Miss Gray first came to prominence in New York at the now defunct La Martinique.

For the past few years, the inns have been concentrating on femme singers. For a while, Continental imports, especially from France, provided the bulk of the entertainers. Now the bonifaces are seeking the presold film names. However, the inns haven't abandoned the Continentals. For example, the Persian Room opens next week (16) with Lilo, and has Katyna Ranieri, a French-Italian number to follow. The Waldorf-Astoria will play, among others Juliette Greco, during the period of the annual April in Paris Ball.

The Waldorf-Astoria, last week, lined up its preem turn for the opening of the Empire Room, Sept. 19. Los Chavales de Espana were signed to kick off the season following the cancellation of Harry Belafonte, who had to bow out because of an optic operation. It was originally contemplated to extend the season on the Starlight Roof so that the Empire Room would open Sept. 26. However, that plan was abandoned with the Chavales booking.

Claude C. Philippe, exec veepee of the Waldorf-Astoria, who is in charge of the talent buying, is still hopeful of playing Belafonte this season, and is keeping open time for that reason.

Cooley, Bob Hope's Mgr., Hospitalized in Can.

Toronto, Sept. 10.

Charles Cooley, business manager for Bob Hope, collapsed in the Royal York hotel here from an ulcer and was rushed to the Toronto General hospital. Cooley must remain in hospital here for some weeks.

Cooley and Hope have been associated in show biz for some 30 years.

Comedian was headliner of Jack Arthur's 24,000-seater grandstand show at the Canadian National Exhibition.

Bob Hope Breaks CNE Record With $475,500 Rackup

Toronto, Sept. 10.

Despite bad weather during the entire first week and a rainy Labor Day, Bob Hope broke the grandstand record at the Canadian National Exhibition. He scored $479,500 breaking last year's mark held by Ed Sullivan and channel swimmer Marion Dell, a Toronto girl who created a big noise by her successful swim of Lake Ontario. Hope's top take came despite refunds of about $500 during the rain. In several instances, Hope had to work under a canopy wheeled out on stage.

Hope's basic take was $100,000 with the exhib paying off the rest of the talent. He was given a 50% split of the coin over $472,000 which was the previous record. Thus he added about $4,000 to his basic stipend.

Others on the show included Geoffrey Holder & Co., Paul Kohler, Jo, Jac & Joni, Alcettys, D'Arco & Gee, Jerry the Giraffe, Martha Ann Bentley and Shari McKim. Alan & Blanche Lund did the show's choreography.

While in Toronto Hope aided several charitable and civic causes. He helped raise $500,000 for the local Young Men's Hebrew Assn., which attracted about 500 to a $1,000 a plate dinner, did a newsboys benefit and participated in other events.

He'll do several fair dates before retiring temporarily from the personal appearance field.

MISS AMERICA INKED FOR VEGAS' FLAMINGO

Abe Schiller, Las Vegas' travelling goodwill ambassador who is an exec in the Flamingo Hotel there, has signed Miss America for an engagement at that inn. She'll go in Jan. 18 on the Tony Martin show. Miss America (Marilyn E. Van Derbur) won the Miss America title on Saturday (7) in Atlantic City. Schiller completed the Las Vegas deal with Miss America Pageant officials in Atlantic City. It's the second straight year that Miss America will play that hotel.

Schiller planed out to Pendleton, Ore., where he'll be the grand marshall of the Pendleton roundup.

Wisconsin Spot Goes On Year-Around Basis

Chicago, Sept. 10.

First year-round show policy in Wisconsin's Northwoods resort area is being undertaken at Showboat nitery of Northenaire hotel at Three Lakes. The Showboat will be pushing its entertainment policy for winter skiers in the area as well as for summer vacationers from the midwest.

Current summer season ends in October, and the Showboat reopens in December with the Serenaders, Kismet and other acts pacted. Lapses in show policy will henceforth be only for a couple of weeks in spring and fall between seasons.

Mpls. Solon Demands Enough Light in Cafes To Read His Tabs By

Minneapolis, Sept. 10.

Night clubs here will have to light up, instead of being in semi-darkness, if the city council this week passes an ordinance approved by its ordinances and legislation committee.

In what was called a blow against romance, the committee decided there must be a minimum illumination of one-half foot candle, to be measured at a height 30 inches above the floor—enough light to read a menu.

The measure applies to all public dining and drinking spots, including restaurants, taverns and bars as well as supper clubs. Its author, Alderman Byron Nelson, said that what is "atmosphere" to some people is just "darkness" to him. Other committee members indicated they weren't interested in the romantic angle.

Backing the ordinance, city health commissioner Karl Lundeberg said he favors anything "that will throw light on an obscure subject like dirt." The lighting in some establishments "is so dim you can't tell whether they're clean or not," he claimed.

Allen, Lassie to Top K.C. Live Stock Show

Kansas City, Sept. 10.

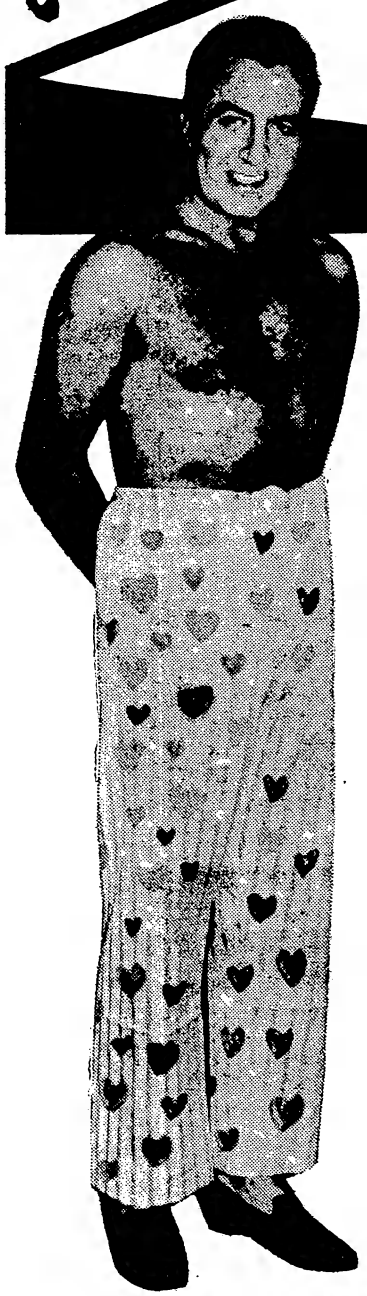
American Royal Live Stock and Horse Show here Oct. 19-26 will bring in cowpoke Rex Allen and dog star, Lassie.

Bookings of names known in the outdoor and western field follow success last year with the appearance of Gene Autry and company, which gave the Royal one of its biggest attendance years.

PAJAMA GAME

DON CORNELL

Starred in RECORD-BREAKING ENGAGEMENT at Starlight Theatre, K. C., where Producer RICHARD BERGER Says—"He's a MUST to star in next season's 'Guys and Dolls'."



LANDON LAIRD, Kansas City Star

"Show glitters. Don Cornell . . . **outstanding** in 'The Pajama Game.' Star from recording and nightclub fields showed that this **popularity** could transfer itself easily and successfully to the stage and in addition to being a good singer, **excellent actor** possessed of likeable personality and a **great amount of professional 'knowhow'** Cornell making his first appearance in a theatre stage acquitted himself like a veteran. He goes after his part which is a long and heavy one and **doesn't miss a bet** in it."

DALLAS MORNING NEWS

"Cornell's first musical comedy role and he acquits himself famously. His **hit performance** show opens an entire new field for the handsome baritone.—**A whale of a job.**"

TONY ZOPPI

DON CO

Direction

WILLIAM MORRIS AGENCY

DON CORNELL
COPACABANA
Just concluded FOUR SMASH WEEKS at the COPA, NEW YORK, where JULES PODELL says— "Don, you were great, you'll be back at the Copa, again and again."
VARIETY
"Worthy to return periodically to this spot . . . a colorful singer . . . a wide range of numbers . . . a lot of spirit . . . appeal. He registers."
LEE MORTIMER, Daily Mirror
"I'm crazy about the great summer show at the Copa starring Don Cornell, the sensational singer."
JOURNAL-AMERICAN
"You'll love Don Cornell. A hard working baritone—a rich voice musical in tone and strong in timbre. He sings easily and the audience goes for him easily. His personality is pleasing and his ringside manner is ingratiating."
WORLD-TELEGRAM
"Don Cornell closes the evening with a big, rich voice and a sock delivery. Amiable and establishes a close palship with the audience."
DAILY MIRROR
"Wow wow of the week. The fantabulous new Copa show starring Don Cornell."
DALLAS MORNING NEWS
"The big news in show business around New York these sultry nights is Don Cornell. The wavy-haired baritone with the booming voice has been PACKING THEM IN at the COPA for the past month. We've seen many stars in action at the Copa but we've never seen an audience react so spontaneously to a singer. EVERY SONG HE SANG WAS A SHOW-STOPPER."
RNELL
CORAL
Current Release
THERE'S ONLY YOU
and
HOMESICK BLUES
Musical Director JERRY CARRETTA
Personal Management
MANNIE GREENFIELD ASSOCIATES

Feds Padlock Alpine Village, Cleve's Largest Cafe in 68G Claim

Cleveland, Sept. 10.

Herman Pirchner's Alpine Village, largest nitery here, was padlocked Monday (9) by Internal Revenue agents who charged that the owner failed to pay $68,167 in back taxes. Bureau oficials threatened to sell all of the club's physical assets unless Pirchner pays in full within 20 days.

Claims against the 675-capacity room consist of cabaret and withholding taxes for 1952, the third quarter of 1956 and the second quarter of 1957, according to Jack A. McIver, chief of the service's delinquent acounts division. He said two liens were outstanding against Pirchner for non-payment of the 20% Federal cabaret tax.

Proprietor had been making payments on one of the liens, amounting to $57,458, which was slapped on his business in August, 1956. Second plaster, for $10,711, was filed last weekend, allegedly represented amount due on a return which owner did not pay in July. Agents took over the Alpine Village and its Eldorado Club upstairs Saturday (7), chased out customers early and confiscated $4,200 from cash tills. That will be applied to accounts overdue, McIver said.

Pirchner has been for many years a conscientious objector to the 20% federal cabaret tax, claiming it was killing nitery and entertainment biz. To keep his 20-year-old nitery going this summer, he took a side job as chief service officer in charge of food, liquor and music for the S.S. Aquarama, a luxury cruiser that runs to Detroit.

Destine's Calypso Tour

Jean-Leon Destine, who just returned from a Japanese tour with a calypso troupe, has set up a new company which opens in Toronto Sept. 27-28. He'll follow with a swing through the major cities of Canada and the eastern U.S.

New troupe will include The Duke of Iron, The Magnets (a steel band), Lord Nelson and others.

Ireland Sez Tourist Biz Hits $105,000,000

Dublin, Sept. 3.

Tourist traffic to Emerald Isle means around $105,000,000 a year to this country, according to an official survey for last year which has just been completed. Most of cash comes from English visitors, with Americans second on list. A new drive is being slanted to get more tourists from the industrial north area of England next year.

Drive in the U.S. will continue, particularly aimed at getting air visitors to Europe to stop off at Shannon for a swing around the country. Shannon has appeal for many travelers returning to U.S. because of its duty-free shops where such things as five bottles of Irish whiskey can be picked up duty free as a last-minute souvenir.

SATCHMO HITS SOLID B.O. PACE IN NORTHWEST

Seattle, Sept. 10.

Although handicapped by the timing which has Louis Armstrong following a recent tour by Elvis Presley by a short period, promoters Volchek & Engerman, of Northwest Releasing, look like they'll come out far ahead on the tour.

On Sept. 6, the Armstrong show hit Vancouver with a hot score of $8,500. In Seattle, at the Orpheum, the gross hit $8,000. Only off date, thus far was Spokane where only $3,500 was registered.

Other dates booked for Armstrong by the Seattle impresarios are Calgary on Monday (9), Edmonton, the following day, Regina and Saskatoon in that order.

Fifth Ave. Assn. Sets Golden Jubilee Parade

New York's Fifth Ave. Assn. will stage a golden anniversary "Torchlight Parade" up the Avenue on Oct. 10 to mark the association's 50th year. The course is from Washington Sq. to 57th St., and "post time" is 8 p.m.

Tom Lee, who did the interiors for the Coast's Cocoanut Grove, will stage the parade and design the floats, several of which will depict such oldtime landmark restaurants as Sherry's and Delmonico's, with a "cast" including Diamond Jim Brady & Lillian Russell, Lili Langtry, et al., who'll be portrayed by current stars. A society float will reproduce N. Y.'s famous 400 arriving at a 1907 reception. Others will cover the era of the flapper, the 1918 Armistice, Lindbergh's hop over the Atlantic, the World's Fair and the traditional Easter Parade.

Grover A. Whalen is chairman of the celebration, Mayor Robert F. Wagner the grand marshal and Police Commissioner Stephen Kennedy, deputy marshal.

Saranac Lake

By Happy Benway

Saranac Lake, Sept. 10.

Women patients of the Will Rogers tendered a shower to Elna Oliver, of the Roxy Theatre Crescent Amusement Co., Clarksville, Tenn., who flashed top progress gain in health via two years of curing. She's getting married to Bob (Mello-Larks) Smith sometime this fall.

Sally Frick, mother of Tommy (IATSE) Minor, Majestic Theatre, N.Y., received her all clear to go home.

Frank Healy, at one time singing waiter and nitery entertainer, rated a nifty top clinic report.

Ann R. Morsch, accompanied by her husband Frank (IATSE) Morsch, in from Emerson, N.J. for the annual checkup. Good health prevailed 100% in her favor.

Top progress reported by Joseph (RKO) Erwin; Alphonse Loscuito, Allied Artists; Lindsay MacHarrie, radio-tv director.

Write to those who are ill.

STATLER, DET., SETS ROSTER

Detroit, Sept. 10.

Hotel Statler Terrace Room talent lineup for the fall includes Dorothy Shay, in for a week after an absence of four years here; Nelson Eddy, Sept. 30; Eydie Gorme, Oct. 14 and Rowan and Martin, Oct. 28.

Steve Kisley and his orch will bow Sept. 16.

Vaude, Cafe Dates

New York

Comedian Henny Youngman heading for the Muehlbach, Kansas City, Sept. 27 for his second stand in three months . . . Pat Windsor going to the Royal York, Toronto, Nov. 1 . . . Marie McDonald slated for the Beverly Hills Country Club, Feb. 28 . . . Robert Clary to the Fairmont Hotel, San Francisco, Jan. 2 . . . Arline De Marco tapped for the Cliche, Detroit, Nov. 4. Helen Forrest current at that spot . . . Billy Fields opens at the Eden Roc, Miami Beach, Nov. 14 . . . Hildegarde set for the Eden Roc, Nov. 20 with The Palmers on the bill.

The Monsignore resumed operations after a brief hiatus with Rosalynda St. John, Jim Farrar and the Theo Fanidi orch . . . Johnny Mathis pacted for the Celebrity Club, Philadelphia, Oct. 7 . . . Three Suns off to the Embassy, Binghamton, N. Y., Oct. 24 . . . Eileen Rodgers to the Hi Way Casino, N. Westport, Mass., Nov. 25 . . . Stella Brooks rejoins the Upstairs at the Downstairs cast tomorrow (Thurs.) . . . Gloria Hamilton a newcomer at One Fifth Ave. with Mickey Deems heading the layout.

Hollywood

Walter Shyretto set for the Edgar Bergen-Mary Kaye Trio show which opens a four-week stand at the Sahara, Las Vegas, Oct. 3, following the current Victor Borge engagement . . . Interlude has booked Shelley Manne for a return date joining the Hi-Lo's in the layout bowing Sept. 20 . . . Dean Murphy opens with Julie Wilson at the Riviera, Reno, Thursday . . . Maynard Sloate, formerly partnered in Strip City and latterly in the Crescendo, opens a new nitery in town Sept. 24, the Avant Garde. Chico Hamilton Quintet and Herkie Styles will open room . . . Mary Kaye Trio returns to the Crescendo Sept. 25.

Chicago

Christian Lamont troupe pacted for Muehlebach, K.C., Oct. 11, for two weeks . . . Gogi Grant tapped for Eddys', K.C., Oct. 4, for two frames to be followed by Don Cornell, Oct. 18, also for a pair . . . Sophie Tucker into Chase Hotel, St. Louis, Dec. 31, for 10 days and then to the Roosevelt, N.O., Jan. 9 for four frames . . . Dave Gardner into Shamrock Hotel, Houston, Sept. 19, for two weeks . . . Billy Williams (4) into Bonnie's, St. Louis, Nov. 11, for one week . . . Henny Youngman set for Hotel Muehlebach, K.C., Sept. 27, for two weeks . . . Steven Ashtons doing club dates around Chicago during October . . . Ciro Rimac revue set for Northcrest Hotel, Ft. Wayne, Nov. 18, for one frame . . . Mulcays inked for Muehlebach, K.C., Oct. 25, for two weeks . . . Lola & Lita booked for Montleone, N.O., Tues. (17), for two weeks.

Atlanta

Leb's Pigally, redecorated and refurbished, opened Monday (9) with a new show topped by Minique Francois and Claudette Pion, two French gals who sing and dance; Johnny Carnes, Irish tenor; George Hefferman and his gypsy violin; and Loran Bearden, organist. Continental acts are to be featured at this downtown rendezvous, co-managed by George Petras, linguistic troubardor, and Ann Arlington, petite brunette thrush . . . Lona, red-haired exotic dancer, opened at Circus Lounge, with Dave Townsend's Band providing tunes . . . Imperial Hotel's Domino Lounge has Kalantan exotic this week on bill with Julie & George, acrobatic team; and Vic Spadee, comic-emcee, with music by Tokye Trio . . . Mickey Morano's Anchorage Club in Clermont Hotel offers new show dancer Jeannine Carroll and comedy emcee Billy Read . . . Atlanta Biltmore Hotel's Fall season opened Monday (9) with Freddy Martell, and Sonny Morgan Band . . . Magi Gali Gali and The Mobiles, dance trio, are being held over in Henry Grady Hotel's Paradise Room, with Erv Hinkle orch.

FOR RENT
GROUND FLOOR
For Night Club or Restaurant
50,000 Sq. Ft.
Air-Conditioned & Equipped
EAST SIDE 50's
Inquire Murray Kay
PEASE & ELLIMAN, Inc.
40 East 56th St. TE 8-6600

BILLY GLASON'S FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
for all Theatricals
"We Service the Stars"
BIG CLEAN-OUT SPECIAL!
First 35 issues $15 plus one Dollar for postage
FIRST 35 ISSUES $15
PLUS $1.00 POSTAGE
OUR MONTHLY SERVICE
"THE COMEDIAN"—$15 per year
• 3 Parody Books, Per Bk.... $10 •
• 4 Blackout Books, Per Bk... $25 •
• Minstrel Budget..... $25 •
How to Master the Ceremonies
$3 per Copy
No C.O.D's "Always Open"
BILLY GLASON
200 W. 54th St., N.Y.C. 19 Circle 7-1138
(WE TEACH EMCEEING and COMEDY)
(Let a Real Professional Train You)

100 MIAMI GAGS $1
Original Material
800 Gags $5 — 500 Gags $3
EDDIE GAY
242 West 72nd St.
New York 23, N. Y.

CAB CALLOWAY
Starting Sept. 16
TOWN CASINO
Buffalo, N. Y.
Mgt. BILL MITTLER, 1619 Broadway, New York

the inimitable
TROTTER BROS.
featuring FABULOUS PIANO
Currently, EMERALD BEACH HOTEL
Nassau, Bahamas (8 Weeks) Direction, GENERAL ARTISTS CORP.

The DEEP RIVER BOYS
Starring HARRY DOUGLAS
9th International Tour
Currently
EMPIRE THEATRE
Leeds, England
Direction: WILLIAM MORRIS AGENCY
Pers. Mgr.: ED KIRKEBY

NOTICE TO ALL PERFORMERS IN THE BURLESQUE FIELD

September 11th, 1957

The International Board of the Associated Actors and Artistes of America (The Four A's) has charged the American Guild of Variety Artists with the responsibility of organizing the Burlesque field. We are currently in negotiations with the various operators of the Burlesque theatres in America for the purpose of affecting an amicable contract for both the performer and management as well.

From the date of this notice, and for a period of 30 days, any performer appearing in the burlesque field which is now properly under AGVA's direction may become a member by merely paying half initiation fee. Principal members will come in for $50.00 and Chorus members will be accepted for $25.00, plus $18.00, semi-annual dues. After the 30-day period, chorus and principal members will have to pay full initiation fees when joining.

It is our endeavor and aim to provide for those performers in the Burlesque Field, all the rights, benefits and privileges that are currently being received by members of The American Guild of Variety Artists. We ask for your help and cooperation, and we sincerely hope and trust that we will be providing for you a type of contract and future benefits that you have been anticipating for so long a time. Members of the Burlesque Field will also have proper representation on AGVA boards and Executive Council. Yours will not be a separate entity, but will be an actual part of the future and the growth of AGVA.

Anticipating your help and cooperation, we are,

Sincerely and fraternally,

AMERICAN GUILD OF VARIETY ARTISTS OF THE UNITED STATES AND CANADA

GEORGIE PRICE, President

JACKIE BRIGHT, National Administrative Secretary

MALINI has just concluded a very successful summer-Resorts-Hotel-Club-tour of 32 one-man show-appearances in 8 weeks; a list of these hotels and references at disposal to qualified persons. At present, for a well deserved rest until October 1st, "Chalet Rond" 34 Saranac Ave., Lake Placid, N. Y., Phone 390.

AGVA Asks $3,000 For L.A. Theatre Runout On Scheduled Vaude Show

Hollywood, Sept. 10.

The American Guild of Variety Artists is demanding $3,000 from George Munton, operator of the Lyric Theatre, Huntington Park, and prexy of the J&S Theatre Circuit, for claims filed by union members.

Move to blacklist Munton and his circuit stems from claims filed with the guild by singer Johnny Desmond, KLAC deejay Jack Smith (latter prior to present job was a singer and is still an AGVA member) who was to have emceed, the Supersonics, Nillsson Twins, and Margie Duncan.

Talent had been contracted for by Monton, according to union, to play a three-day Labor Day weekend stage stint at the Lyric, which was to have had vaudfilm policy over the holiday.

Show never opened following Munton's refusal to post a cash bond covering salaries with both AGVA and American Federation of Musicians. Latter union incidentally is also taking similar action against Munton on behalf of member Mischa Novy who had been signed to handle bandleader chore.

According to Irvin P. Mazzei, AGVA's Coast topper, union will process its members claims to extent of civil court action if necessary.

Bob Rothafel, managing director of the Roxy Theatre, N. Y., left for Europe Friday (6) on the second talent scouting trip. He's going to the Scandinavian countries this time.

HARBERS
New
STATLER HOTEL
Los Angeles
and DALE

Jackie Miles Toplines Judy's Support in D. C.

Washington, Sept. 10.

Comic Jackie Miles tops the lineup for first half of the Judy Garland show, which bows into Loew's Capitol next Monday (16) night. Backing up Miles will be the Hungarian Ballet team of Nora Kovach and Istvan Rabovsky; the Shyretto's, acro team, and Tippy & Cobina, the monkey act emceed by Manuel and Marita Viers. Judy Garland, following pattern of her Palace Theatre appearance, will fill entire second act. Show will play 8 performances, with a single Saturday matinee.

Advance sale of tickets for the 3,434 seat house, which has been scaled from $6.60 for weekends and opening night, has been okay, but not spectacular, with over $17,000 racked up for initial week of sale. However, momentum is expected to mount as opening night approaches. Despite high tab for this town, house is so scaled that there are large blocks of seats at pop prices.

AMES BROS. RACK UP TALL 49G IN OREGON

Portland, Ore., Sept. 10.

The Ames Bros. with Al Semola racked up a hot $49,300 in eight performances at the Oregon State Fair in nearby Salem last week (31-7). The 5,500-seater was scaled at $1.50 and the show had ideal weather.

Supporting the Ames Bros. were The O'Dell's (2), Dwight Moore's Mongrel Revue, The Madcaps (2), Cycling Saxtons (2), Malione Dancers (10) with Francesca, and The Red Dunning Orch (13). Larry Allen Agency of San Francisco produced the ozoner for the first time.

S. A. HILTON IN FACELIFT

San Antonio, Sept. 10.

A remodeling project, planned to cost $250,000, got under way here at the Hilton Hotel.

The rebuilt section, typical of Hilton Hotels elsewhere, will include a downtown dining and dancing club, a swimming pool and sun terrace, and reorganization of the lobby.

Judy to Philly

Hollywood, Sept. 10.

Judy Garland has set a week in Philadelphia as a follow-up to her scheduled vaudate at Loew's Capitol, Washington, D. C., Sept. 16-22.

She'll open Sept. 26 at the Mastbaum, Philadelphia. Alan King will be on the bill with her in both situations.

Water Show Hits 17G in Mass. Fair

Topsfield, Mass., Sept. 10.

Danny White's Acquamatics (17) grossed $17,000 at the Topsfield Fair for 17 performances in eight days, Sept. 1-7. Attendance was 34,000, with a 50c admission fee. Paul Corson, fair manager, said he has inked the water show for return date.

Fair officials featured the locally-produced water show, a switch in policy this year. Previously, disk names were brought in. Producer Danny White had six Acquamodels, three divers, Tom Hardy Lou Ascol and Jim Flannagan; Cu-Beth, songstress; Teddy English, emcee; Stan (Zip) Bond, dives into pool from 65-foot tower.

White's locally produced water show will play at other fairs and on the supermarket parking lot circuit. On the supermarket stands, no admish is charged, and show is sold to the super on flat fee.

Whale of a Show Wasn't, So He Sues for 390G

Minneapolis, Sept. 10.

"Mrs. Haroy," the preserved whale that was paraded up and down Broadway and exhibited at Coney Island, is the subject of a lawsuit brought here by Leif Soegaard, Copenhagen, Denmark, its owner, who wants $390,000 damages because of its loss. Defendants in the local district court action are showmen Morris Chalfen and Raye D. Perkins, Minneapolis, and Emery F. Gilbert, Toledo, who were exhibiting it in New York and through whose carelessness, it's alleged, "Mrs. Haroy" was destroyed by fire in Gotham on July 13, 1954.

In his complaint, Soegaard says that in 1953 he turned the preserved whale over to the defendants who had agreed to exhibit in the U. S. and other countries and to give him 55% of the profits. It's alleged the defendants failed to exhibit it in a "proper businesslike manner" and didn't exploit it in the way they had agreed. As a result, the venture was a financial loss costing him $150,000, Soegaard claims.

Wildwood, N. J., Op Sees One Show Policy in Top Spots, Lauds A.C. Co-op

Wildwood, N. J., Sept. 10.

After the first season of operation, the Beach Club in Wildwood-by-the-Sea, N. J., suggests that other resort club owners might enlarge their plants with great success. George James, president of the Diamond Beach Lodge, feels that the 3,100-seating capacity, one-show nightly policy is the answer to modern-day cafe operation.

James points out that with a big name and name band policy, the Saturday night gross is sufficient to make the weekday night less significant.

Concerning claims that Wildwood operators were injured by performers appearing in Atlantic City before they opened in Wildwood, James labeled such claims as "stupid" and asserted, "I feel that Wildwood and A.C. operators, by arranging consecutive bookings with name acts, can obtain better talent at more reasonable prices. It isn't always possible to get a star act to come in from the Coast for one week dates, but if a week in Wildwood can be backed up with a week in A.C., it becomes easier. We worked with the 500 Club in A.C. in this manner in booking the McGuire Sisters and Nat Cole. Far from being injured by the A.C. appearances of the McGuires, we we found that they gave us our best gross of the season, in a week where business was generally off in this area."

He also gives name bands a tremendous boost, palming the performance and pulling power of aggregations like Charlie Spivak and Ray Eberle. Aside from their marquee value, they lure many dance fans inside the club.

James praised both the AGVA and the William Morris Agency. He said that both the union and agency were very helpful and went all out to help the club continue name operation after they ran into opening difficulties due to a $40,000 salary promise to Frankie Laine.

James contends that if Laine and Ted Lewis had appeared later in the season when the club was established and had shed its "newness," they both would have done well. The initial advertising also missed the mark, according to James. He said that it wasn't until he began use of numerous billboards and mobile truck, station wagon, bus and car billboards and posters that the club began to achieve its potential.

Altamont Fair Reaches New Attendance Peak

Albany, Sept. 10.

The Altamont Fair, near here, established an alltime high of 91,192 admissions. Only one day fell behind the corresponding one in 1956. It rained that day in surrounding areas, but missed the Albany-Schenectady County fairgrounds.

Less than a decade ago, the Altamont fair was playing to crowds of 13,000 to 16,000. Then new directors took over and decided on a complete rebuilding program. Modernization will continue, President Arthur S. Tompkins said.

The supermarket check-in systems, used at the gates this year and dispensing with tickets, ticket sellers and takers, was highly successful. Experimentally installed, it called for patrons to drive up to entrance booths, pay their admission (punched on cash registers) and hold the torn-off tape as a receipt.

"THE COMEDIAN"
The Only Real Monthly PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST
Now in its 25th issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits, ideas, intros, impressions and impersonations, political interruptions, Thoughts of the Day, Humorous Views of the News, etc. Start with current issue, $15 yearly — 2 years $28 — 3 years $40 — Single Copies $2.00 — NO C.O.D.'s.
BILLY GLASON
200 W. 54 St., New York 19

BIMBO
of Bimbo's 365 Club, San Francisco
Is pleased to announce the appointment of
DAVID BRANOWER
as House Booker
Please direct all information regarding entertainment to Mr. Branower, 1728 Laurel Canyon Blvd., Hollywood 46—Oldfield 4-4740

VING MERLIN
and
LYNDA
CURRENTLY
CANNES CASINO
FRENCH RIVIERA
Mgt.: Jerry Levy - Fred Amsel
Dir.: WILLIAM MORRIS AGENCY

The new 1958 edition of
The COTTON CLUB REVUE
for Miami Beach is AGAIN being
produced and written by
BENNY DAVIS
COTTON CLUB REVUE (Second Edition) Opening in DECEMBER at the
COTTON CLUB (formerly the BEACHCOMBER)

Ice Show Reviews

Ice Capades

18th edition of the John H. Harris production; costumes, Billy Livingston; scenery, Harvey Warren, score and music direction, Jerry Mayhall; lighting, Peter Dante; choreography, Ron Fletcher, Jose Greco, Rosemarie Stewart & Robert Dench; with Ronnie Robertson, Bobby Specht, Cathy Machado, Old Smoothies (Orrin Markus & Irma Thomas), Dianne & Bobby Maxson, Helen Davidson, Romayne & Steele, Labrecque & Gray, Jimmy Grogan, Helga, Joan Penwarn, The Schuhplattlers (Bader, Biersack, Geierstanger & Papp), Eric Waite, Freddie Trenkler, Forgie & Larson, Mercedes & Albano, Norman Luboff Choir, Rhythmic Waters, Ice Ca'pets', Ice Cadets, Herbert Coman, Dauphinais & Colter. At Madison Sq. Garden, N.Y., Sept. 4-15, '57; $5 top.

The key word in this season's "Ice Capades" is "classical." Add the more "popular," traditional shenanigans of this frosted frolic and the overall word is "class." Although the music in two of the kingsize numbers is from operas, the strains are the more familiar ones from "Madame Butterfly" and "Carmen." Opera lovers might look down their durantes at such a refrigerated desecration "iced" by John H. Harris for the 18th edition. Happily for him and the boxoffice, however, the serioso sect does not especially favor the deep-freeze shows anyway, so he'll have to be content to count on the other 160,000,000 or so just-plain-folks around the country.

What with the quick-as-a-flash operas, plus Tchaikovsky's Nutcracker Suite "as interpreted in" Walt Disney's "Fantasia," plus a "salute" to George Gershwin embracing some of the late composer's greatest standards, this is Harris' glossiest and snazziest production. Most of the half-dozen outsized numbers are dazzlers. In the less opulent but smasheroo sphere, Harris has fielded at least six skaters, almost any one of whom alone is worth the five-buck top, and in Ronnie Robertson especially, he has a virtuoso who will draw everywhere.

Billed as the world's and Olympic champ, Robertson spins out his wares with magnificent style and disciplined fury on a bare floor without benefit of the gigantic trappings and eye-arresting costumes that congest and enrich the arena elsewhere. This diminutive vistuoso of the blades again comes sharply into focus as a solo performer of such stratospheric talent that he belies his small height.

And as Escamillo in 'Carmen," he is the "toreador" terrific. There is winning support from such other formidable straight and comedic bladesters as Bobby Specht, Cathy Machado, Jimmy Grogan, Dianne & Bobby Maxson, Helen Davidson, Freddie Trenkler, Johnny Labrecque & Johnny Gray, Hugh Forgie & Stig Larson, Eric Waite, Cathy Steele & Phil Romayne, Germany's Helga, and "the people's choice" in Orrin - Markhus and Irma Thomas, hiding behind their longtime trademark of The Old Smoothies. This is a dream "million dollar" spectacular on ice that really looks the part. It spells out big b.o. for the tour.

"Ice Capades" reflects no conceit or pomposity in the manner in which the operas are presented. "Butterfly," in fact, comes in fast as the warmup right after maestro Jerry Mayhall's overture, and is presented as "a profile," which of course it is, since there is no no attempt to encompass other than a few highlight scenes from the Puccini work. There are three flashy spreads placed in Nagasaki, with Helen Davidson winsome and winning in the title role, Jimmy Grogan loose-limbed as Lieut. Pinkerton, and the crackerjack Ice Ca'pets' and Ice Cadets skillfully carrying the ensemble burdens. As throughout, the Billy Livingston costumes are rich and expressive without being gaudy. Selections from the score are happily mated to the skate activities.

"Carmen" comes before the intermission, in four scenes, and with Milton Cross noting in his recorded narration that "Carmen" is watered down to a "happy" one, sans the stabbing stuff and soap-opera trimmings. For the marquee values, the dance patterns have been done by Jose Greco, the Brooklyn-born Spanish stomper, and the vocals are by the Norman Luboff Choir. Here the score ("Habanera," "Flower Song," "Toreador Song," et al.,) is a stirring thing, and the production large in scope.

Cathy "Chado" Machado is lusty as Carmen, Bobby Specht is a vigorous Don Jose and Ronnie Robertson, as noted, is whammo as Escamillo—meaning their histrionics on the blades. The boy & girl groups cavort with characteristic deftness as caballeros, toreadors, cigaret girls, etc., to provide good atmosphere and mood. In a "special" Mercedes & Albano are rolled out to the centre of the rink on a large circular platform where, with finesse and grace, they add a fillip with a skateless flamenco dance.

Also in the first half comes the "Fantasia" inning, a knockout with wide kid appeal, and not much less so for the older crowd. Joan Penwarn is in the role of Clara, and the Ca'pets' and Cadets are in there makebelieving with such cherished memorabilia as Chinese mushrooms, a group of 12 roses, sugar plum fairies and, best of all, ballerinas hippopotamuses.

The show's forepart is further enhanced by the soloists and pairings. These include the German champ, Helga, an attractive and skillful, stately and shapely ballerina operating with "Around the World in 80 Days" as her theme as she takes command of the arena solo. Labrecque & Gray provide a funny stanza as "Dumb Bell Boys"; Forgie & Larson sock over their familiar badminton on skates; Freddie Trenkler is again the incomparable comedy acrobat on ice; the mixed duo of Romayne & Stelle is a visual and skating delight, and a funster billed "Mr. Clow N. Prince" does some fancy comedy capering.

The second half opens with a novel and colorful though sometimes repetitious and uninteresting feature in "The Schuhplattlers Dance." This is an old terp idea from the Bavarian Alps that consists of feet-stamping, clapping hands, thighs, knees and cheeks. It's a compote of quartet of Bavarian-Austrian practitioners of the so-called art, with a couple of principals aiding and the Ca'pets and Cadets operating as bell-ringers.

Jimmy Grogan has the rink to himself for his "world's champion" entry that rivets attention and applause. John Dauphinais and John Colter do a Scot session to standard tunes from the land of the kilts.

The George Gershwin sequence, also choreographed by Fletcher, brings out several of the principal soloists for their top-drawer skate entries. With that unbeatable runthrough of the composer's memory-tickling tunes and a color spectrum supplied by the Rhythmic Waters, a splendiferous fountain display, such fancydan skaters as Robertson, Miss Machado, Specht and Romayne & Steele, plus the Ca'pets' and Cadets, this is one of the best numbers in the entire layout and a perfect trough for Fletcher's dance arrangements.

Before the finale, the Old Smoothies and Trenkler come on for separate numbers. The Markhus-Thomas "grayhaired" team draws considerable mitting and Trenkler, aided by Labrecque & Gray and the Cadets, causes pandemonium with his bouncing tactics as an irrepressible fireman.

The closer is a stormy "spec" called "Jet—300 Minutes Hollywood to Broadway" with N. Y.'s Idlewild Airport as the locale. The top principals, including Robertson, Specht, Grogan, Maxson, cavort like mad, but they are more than equally matched by the precision stuff of the Ca'pets and Cadets, as "movie stars" and pilots. This lively ender-upper bears the bright choreographic stamp of Rosemarie Stewart and Robert Dench. Jerry Mayhall expertly leads his men to back the show—in fact, he is faultless on the cues, as is lighting chief Peter Dante, with Harvey Warren's scenery another decisive factor. This "Ice Capades" undoubtedly is John Harris' topmost effort in all departments. *Trau.*

Ice Follies of 1958

(Pan Pacific Aud, L. A.)

Los Angeles, Sept. 5.

Eddie & Roy Shipstad and Oscar Johnson production of an ice revue in two acts (20 scenes). Directed by Frances Claudet, Mary Jane Lewis, Stanley D. Kahn; costumes by Renie; written by Hal Berger; original music, Larry Morey; music director, George Hackett. With Florence Rae, Richard Dwyer, Mr. Frick, Walter & Irene, Janet Champion, Barbara Myers, Lesley Goodwin, Donald Manning, Gary Johnson, Gordon Crossland, Wall & Dova, Andra McLaughlin, The Beattys (2), The Kermonds (2), Bill Jack, Carol Caverly, Frances Dorsey, Patti Crandall, Jimmy Waldo, Bill Thomas, Ice Follettes (32). At Pan Pacific Aud, Sept. 5, 1957. $3.60 top.

After 22 years, it's probably inevitable that there be some thaw set in in the field of blade shows. The Shipstads & Johnson probably are well aware of it too, hence the shortest run on record for the premiere of the 22d version of "Ice Follies." It will be here a scant 18 days and the prospects are for only the devoted to trek to the Pan Pacific Auditorium, for this edition doesn't measure up to the glittering phantasmagoria which patrons expect in the frappe field.

Weakest portion of the layout is in the productions, not as eye-filling or as captivating as in the past and minus the costume and production gimmicks that have brought oohs and ahs from previous audiences. There's an occasional imaginative portion, as in the "Garden in the Sky" number which winds up the first act and the "Corrida," which gives a torero atmosphere to the finale. Latter is colorful, but somehow falls short of what could be expected from the inherent premise.

Follies still has some strong comedy sequences, highlighted of

(Continued on page 75)

KEN BARRY

Currently
3 RIVERS INN
Syracuse, N. Y.
Mgt.: Stu & Will Weber, New York

WILL OSBORNE
AND ORCHESTRA
Harrah's Club
Lake Tahoe
Mgt.: MILTON DEUTSCH

Thanks GEORGE JESSEL
for 8 GREAT WEEKS in Your
"SHOWTIME"
Just Concluded Highly Successful
SUMMER THEATRE TOUR

TONI CARROLL

MGM Recording Star

BRIDGEPORT SUNDAY POST
"Scintillating TONI CARROLL, well versed in talent and beauty . . . with an extensive background in the entertainment world ranging from stage to night clubs, television to motion pictures."

OCEAN CITY SENTINEL LEDGER
by Kay Bowen
"TONI CARROLL, lovely MGM recording star, showed her versatile talent."

LONG BRANCH NEWS
by Lynn Snyder
"Vivacious TONI CARROLL . . . versatile singer . . . sings rock and roll as well as dreamy ballads."

HYDE PARK
by Henry Werle
"A very voluptuous singer called TONI CARROLL provided both songs and a perfect accessory for Mr. Jessel. One would have to list Miss Carroll's good voice as just one of her attributes in her show business success."

ATLANTIC CITY REPORTER
by Alvin Hornstein
"TONI CARROLL, a voluptuous package of femininity . . . a fine talent."

MT. KISCO WESTPORT COUNTY
by David C. Simonson
"Last but not least, one of the most statuesque singers we have seen. Physically, she out Mansfields Mansfield!"

Current NIGHT CLUB Act Staged by JONATHAN LUCAS

NICHOLAS AGNETA AGENCY, 1270 Sixth Ave., N. Y. COlumbus 5-0232

INK SPOTS
with
Deek Watson
Waldorf Music Hall
and Tops Records
AVAILABLE after Oct. 13th

SONS OF THE PURPLE SAGE
and Linna Shane
Just Completed 8 Week Tour
with Lone Ranger Show
Waldorf Music Hall and
Tops Albums
AVAILABLE after Sept. 14th

BILLY MASON
14 Year Old Phenomenon
Roulette Records
AVAILABLE for Theatre,
TV and Club dates

RUSTY EVANS
Rock 'n' Roll Singer
Brunswick Records
AVAILABLE after Oct. 4th

JACKIE DEE
Female Elvis Presley
Gone Records

THE ROCK-A-BILLYS
4 Men - Rock 'n' Roll and
Western
Drums - Bass - Electric Guitar
and Rhythm Guitar
Gone Records

Mack Sullivan and Western Swing Band
Available After Nov. 4th
Roy Baxter and His Carolina Cut-Ups . . . 4 Men and a Girl
Available After Oct. 7th

Contact
Management
KNS ASSOCIATES, INC.
PAUL KALET
118 West 57th Street
New York City
Circle 7-1900 — PLaza 7-0530

•12th WEEK•

"The BIG HIT of the London Palladium Review."
RECORD MIRROR

PALLADIUM, London

Direction: MCA
Management: MANNIE GREENFIELD

Copacabana, N. Y.

Joe E. Lewis (with Austin Mack at piano), Peggy King, 4 Mints, Sammy Devens, Cindy Tyson, Elaine Deming; Michael Durso and Frank Marti Orchs; staged by Douglas Coudy; songs, Durso, Mel Mitchell & Marvin Kahn; costumes, Sal Anthony (Mme. Berthe); orchestrations, Deac Eberhard; coiffures, Larry Matthews; $5.50 minimum.

With the return of Joe E. Lewis for his annual six-weeker at Jules Podell's East 60th St. bistro, the fall season is officially on in Gotham. The summer vacationers, still unusually outdoorsy-looking, will soon acquire the traditional Scotch-tan to match the pixie comedian's now trademarked humor pattern.

Lewis, per always, can do no wrong—and he does plenty. What would be professional suicide for many appears a plus in his case. His fractured - Frenchisms and other asides would cause the joint to be raided under other auspices —with him it's "cute." With it, of course, apart from the unsubtle double-entendres there's a studious design for saucy wit and a pains-taking application to the bon mot and the Eli Basse-noted parody.

Cheating somewhat on his usual generous running-time at the opening (dinner) show, when his stint was only clocked at 48 minutes, Lewis observed that his "father wanted me to be a sex maniac but I couldn't pass the physical"; that he "belongs to the pari-mutuel aggravation society"; that he's going to star in a new picture titled "around a crap table in 80 drinks"; that Frank Sinatra's "The Joker Is Wild," biopic of Lewis' career, "was brought in at $2,400,000; we could have done it for $2,000,000 but we used real Scotch."

Referring to the green coiffures (credited to Larry Matthews), which the 8 Copagirls sport for the new show—a dramatic if betimes soon tiring affectation — Lewis cracked "they look like they all slept on a pool-table."

The Four Mints, personable rock 'n' roll combo, run the gamut from "Don't Ever Say Goodbye" through "Tammy," a jive version of "This Ole House" (the male quartet is said to have started originally as gospel singers) medleyed with "Saints Come Marching In," "Memories Are Made of This" medleyed with "Love Is A Many Splendored Thing," and winding up with "Hound Dog." Whether ballad or r&b, it's all in the same idiom. A li'l contrast would help these four cleancut and attractive young men.

Peggy King is another near-hit. What she needs is a hit record and seemingly none knows it better than the alumna of the "Hunt's Tomato Sauce" jingler. She points it up with some cute and appealing dialog about her "latest picture" and "latest hit record," both of which she has yet to make, and when she does essay a "Zero Hour" song, which she says was sung under (or over) the title of this Paramount release, unfortunately it's a slow ballad which loses the customers. She would really have scored had she a socko song entry at this point. "St. Louis Blues" is her best arrangement. Miss King still needs a sturdier format.

A real standout is the leggy Cindy Tyson, an attractive blonde who, for a big gal, is beaucoup agile on the hoof with her acro-drancing. She clicks in her two opportunities. Sammy Devens is a good thrush as the male number-leader opposite Elaine Deming who, where Lewis complained of mike trouble, indicated she didn't need the mike; her innate robustness requires no amplification. In truth, the mike does her a disservice because it shows up some uncertain un-pear-shaped notes, particularly in that "Lover's Island" (perched-on-the-piano) interlude.

Lewis came on to a salvo, with appropriate equine fanfare to herald his "post-time!" He observed that in all his career he never won an Oscar or a gold record or a Pulitzer, but Seagram's was awarding him "a solid gold shot glass." This marks his 18th year at the Copa.

Doug Coudy has staged his usual slick floorshow and maestro Mike Durso, backstopping a good show per always, again collaborated with Mel Mitchell and Marvin Kahn on some good numbers.

Inflationary note: the Copa minimum has been upped four bits to $5.50. *Abel.*

Sahara, Las Vegas

Las Vegas, Sept. 4.

Victor Borge, Cee Davidson Orch (17); $2 minimum.

Victor Borge's one-man show in the Congo Room is almost literally that—a 90-minute single. Although Cee Davidson and his orch (17) stand by ready to embellish Borge's pianistics, they are rarely called upon. Borge's previous Vegas stint (at the late New Frontier) found him billed with a dancing line, but in this, the girls are missing, and it's just as well.

The combination of Borge, the master keyboard technician, and Borge, the unpredictable comedian, continues to be a phenomenon of show biz. He has a cult of repeaters who seemed to dominate the first night audience, a mitt-warming group which was reluctant to let him bow off. Included in his initial show were Rachmaninoff and Tchaikovsky medlies, Chopin's Minute and C Sharp waltzes, and "Ave Maria." In his serious moments on the 88s, dramatic lighting adds to the effectiveness of his fine talent.

Ad-libbing neatly balances his memorized dialogue. He got a big yock when a baby started crying—he asked, "Was a child just born in here? Truly a first-nighter!" He reprises his hilarious audible punctuation bit, and the biz with the dictionary as prop. One of the top laughs comes when he mentions, "I've made a couple of albums for Columbia, which seems to be a secret. I'd like for you to buy them. It doesn't matter to me financially, because the Government gets the money, but I've been here for several years, and if you like this country as much as I do —go out and buy the albums!"

Duke.

Fontainebleau, M. B'ch

Miami Beach, Sept. 7.

Sue Carson, Dick Lee, Del Ray, Murray Schlamm, Sacasas Orch; $3.50 minimum.

Sue Carson is playing out a long-due date under an old commitment and the impact she makes on the dwindling patronage that comes with the September dog-days for this area rates her a return date when the smart-setters fill the town.

Last seen in the La Ronde a couple of seasons ago, Miss Carson is a much smoother, more assured comedienne now, than in that outing. There's a polish to her demeanor that was lacking then. The know-how is there, evidenced in the timing, the deceptively wide-eyed approach to her sophisticated material which encompasses, in the main, the "rocky" life as regards the men in her world. Laugh provoking advice to femmes in lyric form is ladled out in plentiful—and satiric—portions, topped by her "Seven Approaches To Love." Lampoon of native singers-dancers in the Yma Sumac genre is another class spoof, as is series of impreshes. She's a callback click.

Dick Lee is a personable young songster, with immaculate blonde hair. His stint is in the same immaculately tailored vein, leaving nothing to chance containing the standards and currents. He's okay for the September course.

Del Ray is a well equipped magico with a tongue-in-cheek approach to his trickery that warms the aud and adds to overall hearty reception. Per usual, Murray Schlamm is a smooth introer with Sacasas ditto on the showbacks. Due this week: Jerry Lester and Rita Constance. *Lary.*

Eddys', K. C.

Kansas City, Sept. 6.

Carmen Cavallaro (4), Tony DiPardo Orch (8); $1-$1.50 cover.

Back in the Eddy Bros.' Restaurant after about a year, Carmen Cavallaro is repeating on good piano playing and good play from the customers, as he has done in two previous stands here. This time around he is carrying a supporting trio of guitar, drums and string bass, played by Jimmy Norton, Buffy Dee and Sheldon Yates, the last of whom has just recently been added to the crew.

By this time most anything Cavallaro reels off is familiar to the fans and meets with favor, from the opening "Begin the Beguine," to the closing "Tea for Two." In between the offerings include "The Continental," the now renowned medley from the "Eddy Duchin Story," and "Warsaw Concerto." All have the special Cavallaro touch, ranging from the almost standard interpretation to the most fanciful of fingerings. By popular standards this is music by one of America's top men at the keyboard, and thoroughly appreciated by the patrons throughout the 35 minutes.

Next will be a return date by The Diamonds with comedian Lenny Gale opening for a fortnight Sept. 20. *Quin.*

Mocambo, Hollywood

Hollywood, Sept. 6.

Louis Prima and Keely Smith, with Sam Butera & the Witnesses (5); $2.50 cover.

For some stylized reason, the bistro biz in recent years has tended to relegate "lounge acts" to a secondary position. But after three years at the Sahara, Las Vegas, and other similar stands, Louis Prima and Keely Smith are out to prove that a good act is a good act anywhere. They more than succeed, giving the Mocambo one of its most electric layouts in a considerable period, auguring hefty business for the limited stand.

Aided and abetted by Sam Butera and the Witnesses, they easily live up to the billing "The Wildest" to knock but a solid hour of entertainment that never lets up. Prima is no longer a singing musician; he's an entertainer in the broadest sense and whether spotlighted alone or with Keely Smith, a top-notch blues or ballad bleater in her own right, keeps the show moving with patter and bits of business that provides continuity.

Butera and the Witnesses (5) are a vital adjunct to the layout, providing a driving musical backing and joining in the clowning. Prima is at his best vocally with a varied assortment of standards, or when investing offbeat material with a mild leer. Miss Smith goes with equal facility from bounce to ballad, occasionally kidding the lyrics en route. Part of the humor derives from a satirical Svengali routine they've worked out that registers solidly.

Plan is to do three shows nightly, but it's questionable whether they can stand the pace. Three hour-long shows like they dish involves considerably more than twice as much effort as the average act puts into two half-hour shows. It's the unbridled exuberance that makes the difference—and makes the act a must on any nitery patron's list.

Kap.

International, Houston

Houston, Sept. 5.

Herb Shriner, Bobby Winters, Paul Neighbors Orch (12); no cover or minimum.

Newly refurbished and renamed Continental Room (ex-Shamrock Room), part of Shamrock Hilton's International Club, is setting for Herb Shriner who keeps the laffs rolling for a solid 40 minutes. Comedian, always natural, with a dozen throwaway lines for every gag, proves one of most ingratiating entertainers patrons have seen.

Shriner never seems to run out of yak-bringing recollections of his home town in Indiana. Patrons showed pleasure with enthusiastic palming, and brought Shriner back for long encore.

Bobby Winters masters all the familiar ball and dumbbell tricks of comic juggler, couples them with Stan Laurel deadpan for good returns. Paul Neighbors group shows its usual good support and solid offerings ranging from Latin rhythms to fox trots for tab-lifters terping.

Dennis Day replaces Shriner Thursday (12); Winters holds for two weeks. *Burt.*

Seville, Hollywood

Hollywood, Sept. 10.

Steven Peck & Lita, The Elegantes (4), George Hernandez Orch (6); $3 minimum.

"Bolero," new Latin show which opened four-week stand here Tuesday (3), looks to be a winner. Fancy footwork by topliner Steven Peck and his dance partner Lita holds attention throughout. Opening routine, "Mambo of the Times," is vocalled in good fashion by The Elegantes, new vocal group, against Peck's terping. Latter, responsible for both direction and choreogrphy of show, draws heavy mitt response from first-niters and Peck's dance showmanship throughout his turn is evident via his graceful hip and foot movements. Melodic backgrounds is ably projected by George Hernandez orch which features Carlos Vidal on congos and Ray Rivero on bongos.

Elegantes, comprised of leader Bobby Navarro, Harry Noful, and two femme beauts—Mona Watson and Joan Swift—have a somewhat fresh approach to such standard tunes as "Cuban Love Song," "Bolero," "Rhapsody in Blue," and "Get Out of Town."

Vocalizing of the group was somewhat handicapped by the mike, but quartet made up for it by some clever pantomine. The show, running 35 minutes, is put on twice nightly, with Hernandez crew filling in evening with some good dance music. *Kafa.*

Jerry Lewis Boffo at Town & Country, Brooklyn's Taj Mahal Near the Sea

The Ben (and Doris, for his wife is an equal partner) Maksik show biz success story has been subject of considerable press attention and invariably inspires the intra-trade observation that "you gotta see it to believe it." Latter still goes. So much so, that on a Monday night (9) premiere of Jerry Lewis, kicking off a succession of saloon names that reads like a benefit bill; the Flatbush Ave. & Ave. V (like in faroff Vladivostok) Brooklyn nitery, in the far reaches of the Coney Island belt, had a New Year's eve turnout. Excepting that in no bistro, class or mass, have so many (1,700, absolute capacity) customers, at the $6 minimum (average check is twice that) travelled so far to spend so much.

The same axiomatic "you gotta see it to believe it" inspired the safari to the Maksiks' spot. It was both a mass and class turnout for Jerry Lewis who, at $40,000 a week for his package (he's in for two weeks), again evidenced the basic boxoffice adage that if you give 'em the attraction they'll find you.

The Town & Country is not only the biggest cabaret in the east but in the world, and that takes in the range from the Pierre Louis-Guerin & Rene Fraday's Le Lido on the Champs-Elysees, which rivals the Eiffel Tower and the Louvre as the most popular tourist sight in Paris, to Frank Sennes' Moulin Rouge (nee Earl Carroll's cabaret-theatre) in Hollywood, another over-1,000 capacity nitery. Maksik's main room seats 1,500, the adjoining bar another 200, and there is a private banquet room perched high above the main room which can open up and afford a view of the floorshow.

Jerry Lewis is his same old self, versatile, betimes nostalgic with an ultra-modern veneer of the contemporaneous, betimes brash, but, above all, funny. He is slicker, suaver and a shade more restrained. He is also of familiar formula now, and undoubtedly is the first to recognize that refurbishing of his nonsense script must go on the agenda for the next time around. While it's a truism "not to rewrite a hit" the quick-absorption of values, especially when so widely exposed as it is in the case of a multiple-threat talent like Lewis (films, tv and in-person) dictates, if only from the perspective of personal ego, that the ever-punching clown punch up his zanyisms.

In actuality, he has moderated on the panze stuff by eliminating the male line and only utilizing a couple of the boys from The Skylarks, mixed quintet (two of them femmes) for the "engagement ring" nonsense. Dick Humphries is retained from the former precision octet for his personal standout legmania. The Skylarks run the gamut from hyper-arranged versions of standards to smoother ballads, notably the "Fair Lady" medley which is much less "advanced" in its vocalisthenics. Their "Darktown Strutters' Ball," avec black derbies, is a new added starter and one of their best.

The rest is pure Jerry Lewis. Observing "and they say the Dodgers have no place to play; what's wrong with this dirigible factory?" he greets his stylish customers with a Vegas routine. A born-in-the-trunk comedian he has innate concept of audience values and knows how to cajole them into loosening their palms for the hand-to-hand music; shamelessly plug his Decca records (albeit with comedic overtones); con the ringsiders into community sings with "Shine On Harvest Moon" (somewhat overdone and should be trimmed a bit); cut up with outlandish lampoons of sundry song stylists (Latin, hillbilly, pugilistic and Presley); his now standard Al Jolsonisms; the Japanese rock 'n' roller "Tab Yamaguchi," with some hilarious if borderline mimicry and "English translations"; the inevitable local jokes about Brooklyn; an effective legmania "challenge" routine with tiptop terper Dick Humphries; some ribald but acceptable limericks; and a flock of incalculable but ever-effective bits & business that add up to a healthy click score in any comedian's book.

For the audience-participation "Harvest Moon" Lewis had such foils as an offkey community singer like Decca's a&r man ("and he's the guy who picks the songs!" Lewis cracked) to Sophie Tucker, Isobel Bigley, Don McGuire (producer-director of Lewis' latest film, "Delicate Delinquent"), and Hal March, who abstained and audibly suggested Lewis continue "to do a single."

Lewis' vocal routine still retains its autobiographical connotations from the opening "Sitting On Top of the World," "By Myself" and his signoff salute to the absent Patty (Mrs. Lewis) whom he heralds with "Come Rain, Come Shine" for the finale after a solid solo stint that was clocked from 9:26 through 10:46. It was lean and trim and solid virtually all of the way, stripped of the fat, not padded and always diverting. Perhaps one more number out and he'd leave 'em a little hungrier, always a desired technique.

Back to the Town & Country Club operation which grew from a hot-dog stand and, like the legendary "Topsy," "just grew 'n' grew." It's a tribute to the Maksiks in every respect from the efficiency of the parking ($1 a throw) to the well-trained and skillfully manned corps of 150 busboys, waiters and captains who know what they are doing every minute—and do it with eclat. The prosperity generates right down the line. The personnel costuming is neo-Eaves out of "Student Prince," with attractive waistcoats for the omnibus caddies and road company admiralty regalia for the table-waiters.

The show is on an elevated floor, with a superstructure runway above the rear bandstand on which the houseline (7 girls and 3 boys) do an expert if perforce hooverized terp routine. The Ned Harvey band of 11 is augmented to 18 by Lewis' own AFMers, including special maestro Lou Brown. Besides expertly backstopping the entire proceedings, Harvey's musikers are beaucoup okay on the hoofology music, as are the alternating Raul Martell Latinos. A giant chandelier is a highlight decor feature of the interior, an irridiscent color-radiation focal centre as it dominates the mammoth room and especially reflects romantically over the dance-floor.

The many architectural touches are impressive, from the protective velvet ropes girding the elevated floor (removed for the show itself, to eliminate any possible obstruction) to the clean backstage dressingroom suites.

The Maksiks' 19-year-old son, Ian, now taking the famed hotel management course at Cornell Univ., is a part-time aide to his parents between semesters but it would appear that his parents have built a Fort Knox-by-the-Gowanus that is a readymade lure so long as they have attractions like the following after Jerry Lewis: Ritz Bros., Alan Gale, Victor Borge, Johnnie Ray, Gordon MacRae, Harry Belafonte, Sophie Tucker, Tony Martin and Tony Bennett.

Town & Country's $40,000 stipend to Lewis & Co., for this two-week semester, exceeds the Vegas salaries, and so do the fees to the above-named. And without gambling, of course. The answer is that 1,700-capacity at $6 a head, which can and does take the Maksiks off the nut on the weekend gross alone —the rest is gravy. As the man said, "you gotta see it to believe it." *Abel.*

Town & Country, Bklyn.

Jerry Lewis, The Skylarks (5), Dick Humphries, Lou Brown; line of 10; Ned Harvey orch (11) and Raul Martell Latins; $6 minimum.

Tropicana, Las Vegas

Las Vegas, Sept. 8.

Monte Proser's "Tropicana Revue" (second edition), music and lyrics by Gordon Jenkins; with Vivian Blaine, Dick Shawn, Neile Adams, Dante D'Paulo, Nat Brandywynne Orch; $3 minimum.

"You Gotta Be in Love," the most ambitious original musical ever unveiled on The Strip, has something for everybody—most of it good, the rest spectacular.

Vivian Blaine and Dick Shawn counterpoint song and comedy in top billing of Monte Proser's "Tropicana Revue." second edition. Add 19 showgirls and dancers, words and music by Gordon Jenkins, dazzling sets by Glenn Holse, and it all makes for boxoffice draw, plus.

The 88-minute musical is pegged to a story of "a show within a show" about a summer stock troupe making its way to Broadway. While the plot is not exactly lost in the huge dimensions of the extravaganza, it really never defines itself. "It doesn't make much difference for the music of Nat

Night Club Reviews

Continued from page 73

Tropicana, Las Vegas

Brandywynne's orch (17) races even to the antics of comic Shawn.

Miss Blaine appears in five of the 11 sequences, highlighted by a skit written, composed and staged by Sid Kuller, Jerry Fielding, and Jonathan Lucas. Her professional zest enlivens each number and gives Jenkins' ballad "I Live Alone" a special quality.

Shawn comes into his own as a topflight comic. His impression of today's all-around "superstar" is fresh satire executed deftly to clearly exhibit his all-around abilities. Also well-received is his takeoff on the president of an Elvis Presley fan club. Given more time than usually allowed a comedian in a show of this stature, Shawn's performance more than justifies its length.

Other individual standouts in the mass of talent include Mary Ellen, youthful vocal veteran singing the romantic "In The Summertime"; Dante D'Paulo, with smooth dance interpretations; and Nelle Adams, who sings and dances the exuberant "Sex."

The Bill Norvas Singers (4) provide several bright moments, topped by "We'll Take New York," a peppy number abetted by six dancers.

Leona Gage, "Miss USA for a Day," is limited to four walk-ons and one brief line.

Earl Barton's staging and choreography give "You Gotta Be In Love" its spectacular air, aided by the costuming of Billy Livingstone. *Digl.*

El Morocco, Montreal

Montreal, Sept. 7.

Billy Daniels (with Benny Payne), Eddie Schaffer, Helen Silver & Her Playboys (2), Maury Kaye Orch (8); $1.50 cover.

Once again boniface Peter Van Der North proves that a name attraction will bring out the customers. With the opening of a new season in the refurbished El Morocco, Billy Daniels brings back the lustre and nostalgia to Montreal's cafe biz.

It has been a long time since an opening occurred such as last night (6) in this town; a capacity house greeted the performers; all the guys and dolls came out in their best and Daniels did a solid 45-minutes for his three shows (his contract calls for three shows on Wednesday, Friday and Saturday of his 10-day stint). Backed, as usual, by Benny Payne and with an assist from Maury Kaye's band, Daniels opens briskly with "Just One of Those Things." Routining builds steadily as Daniels introduces several new items with his standards and wowing with a medley that preceeded a calypso, "Masculine Touch" from his latest disk.

For a breather, Payne takes over with a rasping, rollicking "St. James Infirmary" for plaudits and then Daniels returns to reprise a few oldies that went back to his first singing days in Dickie Wells' Harlem saloon in the '20s. The inevitable closer, "Old Black Magic," is still his biggest and draws an ovation as though Daniels was doing it for the first time.

Opening show on present layout is Helen Silver and her two playboys. Femme is a striking blonde with few inhibitions who mixes her terp and song talents with a gusto that matches the spirit of her partners. A further note of nostalgia is struck with comic Eddie Schaffer who first appeared in Montreal at the original El Morocco. Gabbing centres around the changes since he played here which makes an easy transition into his "Tenement Serenade" and his youth in New York's Lower East Side. Schaffer is a natural in a room such as this.

Daniels holds until Sept. 15 and Sammy Davis Jr. opens the following Fri. (20). *Newt.*

Beach Club, Wildwood

Wildwood, N.J., Aug. 29.

Carmel Quinn, Allan & DeWood, Betty Sawyer, Bob Lappin, Penny Parker, Ray Eberle Orch (15); no cover or minimum.

Carmel Quinn, from the Godfrey regulars, clicks with her pleasantly naive patter, cute dance steps and audience participation bits. She also hits with two pop numbers, "Who Are You Fooling Now," a jump selection, and "I'm Gonna Sit Right Down and Write Myself a Letter."

She brings on the entire corps of scarlet-jacketed waiters to sing "Irish Lullaby" with her. Her other offerings include "Tammy," "Harrigan," "Christopher Robin," "McGilligan's Ball," "Dear Old Donegal," "Irish In My Eyes," "Mother Machree", and "MacNamara's Band."

Equally winning are the comedy team of Marty Allan & Mitch DeWood. Their material is bright and is delivered with spirit and freshness.

Dancer Betty Sawyer is pleasing and the Ray Eberle orchestra backs up the stars solidly and weaves a nostalgia-filled Glenn Miller musical style pattern for the dancers. Ray Eberle handles the vocals in great style. *Math.*

Amato's, Portland, Ore.

Portland, Ore., Sept. 6.

Nelson Eddy with Gale Sherwood & Theodore Paxton, The Claydettes (6), Julian Dreyer Orch (8), Nikalani Fo & Buddy; $1.25 cover, $1.50 Sat.

Nelson Eddy opened a 10-day stint at this plush nitery last week and is a big hit. Word will get around fast enough to insure a hefty take for the engagement. The new Nelson is relaxed, easy going, confident, and has a flair for comedy and showmanship. His program runs the gamut from classical to hillbilly to rock 'n' roll. It is loaded with entertainment and has a fine change of pace.

Eddy belts out some tunes that he is noted for in addition to pop standards. Gale Sherwood, a looker, scores heavily in duo work with Eddy. The gal is well endowed physically and talentwise. She displays plenty of salesmanship in every number and is a good foil for Nelson's chatter. Best bets are "Out of the Night," "If'n," and "Desert Song." The act is well staged and is top drawer all the way and suitable for all spots. He begs off graciously three times after doing 40 minutes with plenty of applause still filling the plush spot. Pianist Theodore Paxton batons the house crew and works well with the two singers in bits

The Claydettes (6) are on for two nifty production numbers. Orb filling gals are fresh looking and real hoofers. Their precision work, choreography, and costuming is top flight Nikalani Fo & Buddy please the lounge patrons with their songs and piano stuff. Julian Dreyer and his orch (8) play a solid show and get the dancers on the floor during the dance seshes. House full when caught.

Ted Lewis opens Sept. 15. *Feve.*

Blinstrub's, Boston

Boston, Sept. 2.

Billy Fellows (Paul Lafortune), Salvy Cavicchio, Maxwell's (2), Hocter & Bird, Dieter Tasso, Michael Gaylord Orch (10), Lou Weir; $2.50 minimum.

Stanley Blinstrub kicks off the season in his 1,700-seat den of the hot diskers with a record panto act, practically foolproof, which has the customers divided as to whether it's for real or not. Billy Fellows, a genius at upholstering, tape splicing, stereophonic sound and miming, is Johnnie Ray, Sammy Davis, Jr., Elvis Presley, a concert pianist, etc., to amazement of those not hip to the gimmick. In for two weeks, closing Sunday (15), Fellows is a master of visual impression and nabs terrific mitting, specially for his Presley opus. Backed by his own drummer, Paul Lafortune, and Mike Gaylord's orch coming in on and around the tapes, the tall, personable dark haired lad is quite a production. He's also constructed a dummy upholstered 88 on which he fingers "Hungarian Rhapsody," a dummy guitar, upholstered too, for the Presley bits, and flashes strobe lighted red gloves for the piano thumping. At no time during his act is the gimmick given away. He weaves slick patter in between his tape mimings, does a touch of Ed Sullivan, dons orchid jacket and sideburns for Presley windup.

Salvy Cavicchio gets the show off to a fast start with xylophone tappings. Maxwell's, acro comics with slow motion stands and lifts, score with pyramid wicker basket fall. Hocter & Bird earn nice mitt with fast taps, dances to request numbers and Charleston windup. Dieter Tasso adds patter to his slack wire balancing set in which he tosses cups and saucers from his toe to head for big returns. Mike Gaylord cuts the show with a crisp beat; Lou Weir is pleasing in the organ interludes. This layout holds through Sunday (15).

Four Voices open Monday (16) for one week. *Guy.*

St. Regis, N. Y.

Constance Moore; Milt Shaw and Ray Bari Orchs; $2 and $2.50 couvert.

One by one the standard Gotham spots are reopening, and just as Hildegarde and the Persian Room were as synonymous as Haig & Haig so, too, Constance Moore has been going steady with the posh Maisonette in the Hotel St. Regis. The Vincent Astor-owned and Pierre Bultinck-managed hostelry still maintains a standard all its own, under the aegis of vet maitre d' August, and the talent components always match.

Personalities of the class aura of Miss Moore, Julie Wilson, Genevieve and the like are to the general liking of the Maisonette's choosey clientele and they deliver accordingly. Filmster-songstress' repertoire bespeaks the atmosphere, from "Nice Work If You Can Get It," "This Moment On," "People Who Are Born in May," "Just in Time," "Observe the Niceties" (a Charles Addamsesoue special lyric), "An Affair to Remember," "Will You Still Be Mine" (with new topical catchlines), a Rodgers & Hart item, always good, and her now standard "40 Cups of Coffee," good rhythm number. Earl Brent and Matt Dennis authored has special material; film director Mitchell Leisen designed her gown.

Per usual she is accoutred in tres chic style and per usual also, maestro Milt Shaw not only gives out with his tiptop brand of "society" dansapation but is an invaluable backstopper to any and all of the personalities. He is spelled by the equally danced compelling Ray Bari ensemble. Incidentally, "A Night at the Maisonette" (or "The St. Regis Roof," summer season) is a natural LP album for some diskery, with Shaw batoning his sprightly melodies. *Abel.*

Statler-Hilton, Dallas

Dallas, Sept. 6.

Rusty Draper, Chuck Cabot Orch (9); $2-$2.50 cover.

Rusty Draper, carrot-topped belter who forged a local following here four years ago in a midtown cabaret, gives notice that he'll bring boff biz in his two frames here. Opening with "Best Things of Life Are Free," and following with "Melancholy Baby," Draper, accomping himself on electric guitar, switched to neat instrumental solos of "Beguine the Beguine" and "April in Portugal" for hefty mitting. Back on vocals, he expectedly plugs his Mercury platters, scoring with "Seventeen," "Freight Train," "Are You Satisfied," "Shifting Sands" and "Gambler's Guitar." No longer using banjo and mandoline, Draper employs amplified ukelele to wind his 40-minute stint, with vocals of "In the Middle of an Island" and "Five Foot Two, Eyes of Blue," and it's a begoff. He could use more of his between-tunes throwaway gags, as they register.

Chuck Cabot orch lends ample assist at showtime and packs the floor for terp turns.

Act ends Sept. 18, with June Valli set for Sept. 19, when Bob Cross' orch returns to the Empire Room. *Bark.*

Vagabonds, Miami

Miami, Sept. 7.

Tony Bennett, Vagabonds (4), Tanya & Biagi, Frank Linale Orch; $7 minimum.

In an effort to hypo sagging business—which began last winter—the Vagabonds brought in Tony Bennett for a weekend stand that saw sellout houses for all performances at a time when rival hotel-cafes are singing the September boxoffice blues. For Bennett and the Americana hotel management to which he is committed for three dates during the upcoming season, his patron-packing value, strong last winter, looks to have grown to the hot fave stage, insuring his upcoming dates.

For the Vagabonds, it proved a point other operators learned long ago—that in this jaded showtown you must have a hot attraction if you're going to pull them across the Bay from the most fertile nitery territory around—the Beach. This may be a lesson learned too late, however. The Vagabonds, for several years, were a consistent big-biz guarantee for their own spot. But too much of a good thing bounced back in recent months, despite fact that with a new partner, Eddie Peddie, making a strong replacement for ailing Pete Peterson, their act is as entertaining and fun-filled as ever.

Their clowning is still concerned with the guy who bought too much salt; with the yock-provoking break-ins of deadpanned accordionist Tillio, and with their strong "Lazy River" spiced with clown approach to upbeat tempos a la ing bits that keep the howls bubbling up throughout their standard buffoonery. On the road they are consistent clicks—but here, in their home base, it's a matter now of getting the topper to their own remaining draw values, in the person of a Tony Bennett, if they're to keep their attractive bistro on the profit course.

Bennett is a completely at-home cafe entertainer now. He's gone beyond the recording-click stage to become the well rounded personality, selling his song-book strongly, punching out excitement via delivery that is loose and free wheeling thanks to neck-band mike, and in general establishing rapport via his verbal interchanges with the auditors. He has to beg off.

Tanya & Biagi are a zingy tee-off act, a pair of legit ballroomologists with the femme an eye-catcher, who spice their lifts and spins with comedy bits involving slipped holds and split costumes, that prime steady laugh returns.

Frank Linale and his orch back matters superbly. It's now a question of whom Vags can come up with if they plan to continue on the "guest" star policy. *Lary.*

El Rancho, Las Vegas

Las Vegas, Sept. 3.

Milton Berle, Betty George, The Dunhills, Stan Fisher, Metropolitan Sextet, Renee Molnar Dancers (9), Dick Rice Orch (14); $3 minimum.

Milton Berle is back on the Opera House stage walloping across his brash and bawdy revue which displays him as still one of the best bistro comics in the biz. This act, a tour de force for Berle who manages to weave himself into all the skits, is a carbon of his previous El Rancho romp, and probably will repeat the SRO traffic of that engagement. It's not designed for kiddies, but in a Vegas showroom, who needs 'em?

Betty George is the perfect foil for Berle's double-entendre. Her socko sex-appeal is embellished with pleasant pipery.

The Dunhills are excellent purveyors of showy hoofing, and the trio gets "help" from the versatile Berle, who doesn't do so badly himself in the terp department.

Stan Fisher, a topflight harmonica virtuoso, adds class—and even a bit of comedy—to the revue. Naturally, he doesn't do a single. Berle's duet with Fisher is a very funny bit. And his mingling with the Metropolitan Sextet gets loud yocks—he joins the longhair singers clad in an atrocious baggy-pants getup. On their own, they offer some fine serious vocalizing.

The Renee Molnar Dancers, with a specialty by Jan Storey, set the stage decorously for the impending madness. Dick Rice, who also gets involved in the goings-on, expertly batons the orch (14). Package is skedded for six frames. *Duke.*

Bellevue Casino, Mont'l

Montreal, Sept. 5.

Arthur Lee Simpkins, (with Charles Prime), Syd & Paul Kaye, Frederick & Tanya, Roger Coleman, Bix Belair Orch (11), Buddy Clayton Trio, Casino Lovelies (8); $1 admission.

Absent from local nitery circles for several years, Arthur Lee Simpkins returns this time to the lofty Bellevue Casino and his dynamic voice still is as effective as ever. In the headline slot, Simpkins does a hefty 30 minutes before the closing production obliging the customers with a wide range of numbers. His self-effacing manner during intros seems to appeal to the ringsiders and he seldom manages to get through a pre-set songalog because of audience requests for items associated with him. Piping still has power and authority and this handsome colored lad could've doubled his time judging from reception on night caught.

Adagio hoofers Frederick & Tanya open present layout and score nicely with their lifts and spins. Couple impress on stage with their appearance and hold interest for their varied terp efforts. Two newcomers Syd & Paul Kaye bring their British nonsense to the Casino and garners okay mitting. Both are young, neatly garbed in black silk dinner clothes and play the straightman-comic gimmick to a fare-thee-well. Material for the most part is reasonably fresh and boys pick up laughs without forcing or milking.

The lavish Craig Daye productions with Madame Berthe's costumes make an attractive setting for all performers. Music is under the baton of Bix Belair with Roger Coleman doing emcee chores in his usual capable fashion. The Clayton trio cuts the interlude sides. *Newt.*

Palmer House, Chi

Chicago, Sept. 5.

Jo Ann Miller, Bob Lewis & Ginny, Martin Bros. (2), Johnny Conrad Dancers (4), Ben Arden Orch (10); $2 cover.

Lacking top bracket names, this Merriel Abbott production is an effective vaude olio that peddles talent rather than name value.

Headliner Jo Ann Miller is not new around Chicago, having played at the intimate Cloister Inn, and her uppance to the prestige Empire Room shows her as a self-possessed performer working without the coy antics that plague the usual offerings of hotel room chanteuses. Her relaxed stage manner serves her well through ballads, blues, and an assortment of ditties including "Tragedy in Trinidad," written by the singer and a familiar item in the catalogs of Rush Street calypsonia. Thrush shows herself adequate throughout her 20-minute stint except for her signoff audience participation bit, "Saints Come Marching In," which she renders with rhythmic embellishments that discourage the house from joining in. As a solo though it gets good response.

Bob Lewis plays the fumbling magico act with a convincing smoothness, sharp laugh lines, and with dandy assists from femme accomplice Ginny. Besides colorful treatment of disappearance stunts he passes off a series of rope tricks with impressive casualness. Lewis' amalgam of talents makes this a class act which gets live response throughout.

Jugglers have been scarce in local bistros lately and the Martin Bros. give an additional punch to their turn by intricate duo routines as bewildering to the spectator as an illusionist act. The gadgetry is colorful, the pace fast, and the signoff routine with flaming torches showy. Heavy hands for this pair.

Johnny Conrad and his three femme terpers have a challenge to meet in the standards set by preceding dance groups in the Empire Room. Their costuming is fine and choreography original. If the extra sparkle is lacking in the execution there is no denying its competence. Both the jazzy use of East Indian motifs and the Calypso routine show dramatic character.

Dorothy Shay heads the next bill here, Oct. 3. *Leva.*

Hotel Radisson, Mpls.

Minneapolis, Sept. 7.

Jan August, Don McGrane Orch (8); $2.50-$3.50 minimum.

Pianist Jan August, formerly a regular visitor in this plush Flame Room, has been absent for more than two years. Local cafe society seems happy over his return and an overflow Saturday supper show audience greeted him enthusiastically.

August comes only a few weeks after Carmen Cavallaro, but nitery patrons here go for the ivory ticklers in a big way judging by the response to the latter, Roger Williams and Liberace and in this supper club.

On this occasion, August devotes himself mainly to numbers with which he long has been associated in person and on platters. He also does requests and at times has the tablesitters humming along.

As always, he embellishes his pianistics with effective fancy frills and his own original arrangements of pop and longhair classics impart added listenability to the keyboard massaging. In toto the result is an extremely pleasant musical session.

Don McGrane and his musicians give the performer standout support and supply the usual dance music enjoyment. *Rees.*

Crescendo, Houston

Houston, Sept. 4.

Norman & Dean, Jose Ortiz Orch (5), with Charlene Morris; $3 minimum, Sat. night.

Norman & Dean are a pair of comics with lots of gag savvy. Solid voice and good looks of Norman mixed with big helpings of Dean's mad facial contortions and mimicking talent, plus a la Martin & Lewis, perfect timing gets warm reception at Club Crescendo.

All pair lacks is material.

What they could do with satirical situations is demonstrated in their baritone (Norman) & soprano (Dean) medley. Dean does a swish routine for good reaction. Dean stalks off stage after this one and stays out with the customers for about 10 minutes, volleying gags with Norman. This bit will develop into something as soon as the boys find a substitute for the heavy dialect routine, which usually sinks in Houston. *Burt.*

Blue Angel, N. Y.

Carol Burnett, Axidentals, Luc Poret, George Matson, Jimmy Lyon Trio; $5 minimum.

The Blue Angel, following a brief vacation, is now again open for business with a sprightly show that carries a fair share of entertainment. The Herbert Jacoby & Max Gordon enterprise has gotten together a tasteful layout which is demonstrating the staying powers of Carol Burnett, who seems to be building consistantly during her stay at this intimerie. Bill also includes the local bow of The Axidentals, the moveover of George Matson from the Latin Quarter, and the songs by Gallic singer Luc Poret. The varied blend goes over well.

Miss Burnett who came up with her lament on her love for John Foster Dulles, has acquired a more confident mien, it's now easier for her to get laughs and her material has an easy swing that gets the crowds rolling. Her varied dissertations on her teevee singing, the weather forecasters have now become familiar to the BA patrons. Another holdover should force her to acquire some new numbers, but she's still making out handsomely with what she's serving up.

The Axidentals, a foursome comprising three lads and a girl, are influenced by the moderns. It's a group that seems to be searching for a new medium of vocal expression, and experimenting for different harmonies, even if it has to be done via dissonances. The results are extremely interesting. The foursome has a rich lode of harmonic originality and an assortment of offbeat tune treatments. For amusement seekers such as abound at the Angel, they're a bit hard to follow. But a jazz room would give them a terrific sounding board. There are elements of appreciation in this room, but not enough for the thought and efforts that goes into an act of this kind.

Luc Poret, who used to be Genevieve's guitar accomper and now in business for himself, is developing into a powerful and sensitive singer. Although a Gallic chanteur, his treatment of a flamenco number has the feel of authenticity. There's a meaningful ode in which he swings his guitar in emulation of a pealing bell, and a comedy number that gets him off strongly. Poret scores in every respect here.

Matson's recorded pantomimes go over in this room with a greater force than that experienced on the West Side spot which he recently vacated. His femme takeoffs carry a lot of clever comedy, and the crowd gives him a chance to do an unusually large number of encores.

The Jimmy Lyon Trio provides staunch support to the acts.

Jose.

Americana, Miami B.

Miami Beach, Sept. 8.

Joan Roberts & The Escorts, Herkie Styles, Tun Tun, Jackie Heller, Lee Martin Orch; $5 minimum.

The Bal Masque in this uptowner has presented probably the most consistent set of aud-pleasing bookings in recent weeks along the oceanfront circuit and with this layout, follows the pattern into offish September, when the budgets usually are pared downward.

Joan Roberts and her two male aides, in the topliner slot, are a definite hit here, a switch from the recording-tv thrushes who've been playing the area. Miss Roberts' act, tailored to her musicomedy inclinations and background, comes off to zesty returns on a cafe stage. Working with verve and distinction, she evokes optimum plaudits as she works over inventively arranged set of "My Fair Lady" extracts with the Escorts lending top assist in the song-dance department. A change of pace is well placed midway, with a comedy "lecture" that is aimed for the classy spots the act evidently has been slanted for reprise on "Oklahoma" role in shortie form, is a palming zoomer-upper that leads to encore demands. As is, any segment of the act could make for a solid tv-guester entry. That the class cafes are in her future, is obvious.

Herkie Styles is making his first foray along the top hotel situation run here and shows plenty of promise. He's a tall, goodlooking lad who knows his way around a comedy line, familiar or new. With it he displays plenty savvy in working over the ringsiders funnybones in personalized theme when the gags float off into oblivion. The gimmick stands him in good stead. With addition of a more set routines with a fresh touch, he'll be ready for the better spots.

Tun Tun is a returnee here and the energetic mite kicks up a storm with his Latino hip-swings, workovers of ringsiders, impressions on the lampoon side notably Ed Sullivan and Presley. His is an unflagging pace that keeps the interest high and reaction stirring throughout.

Jackie Heller warms matters quickly with his nostalgic tenorings and adroit introings while Lee Martin and his musicrew add solidity to the goings on. Arriving Thursday are Sallie Blair and Norman & Dean.

Lary.

Sands, Las Vegas

Las Vegas, Sept. 8.

Nat (King) Cole, Joey Bishop, Copa Girls (12), Antonio Morelli & Orch (17); $3 minimum.

Nat (King) Cole holds the Copa Room stage for more than half of the current Jack Entratter production to offer a hatful of 14 songs plucked primarily from his recording successes.

Cole's five-week engagement is another under his five-year contract with Entratter for a whooping $500,000. The relaxed showman responds unstintingly behind the imaginative orchestration of the Antonio Morelli orch. Especially outstanding are "Stardust," "Making Whoopee," and his piano styling of "Just One of Those Things."

During his Copa Room stay, Cole will originate two of his NBC-TV network shows direct and live from the Sands stage. Dates are Sept. 10 and 17. Ella Fitzgerald and the Four Lads will be featured in one of the productions for television.

Joey Bishop, longtime Sands comic favorite, unleashes more of his rapid-fire witticisms for a receptive audience. His urbane spoofing includes takeoffs on famous personalities and the next-door neighbor.

The Copa Girls hit with a lively opening number featuring the use of hand-mirror props. Choreographers Bob Gilbert and Renne Stuart open the second production number, "You Stepped Out of a Dream," with four showgirls spotlighted in the audience. Gilbert solos when the dancers return to the stage.

Digl.

Colony, London

London, Sept. 3.

Virginia Somers, Felix King and Don Carlos Orchs.

Virginia Somers has become quite a regular at this Berkeley Square restaurant and is currently in her second engagement there this year. She's in for a month's run and looks set for another successful season.

A singer of considerable vitality and a pianist of no mean skill, Miss Somers employs both these accomplishments to make a stout impact. Apart from her opener, she's mainly self-accompanied on the ivories, with the Felix King combo giving subtle and discreet additional backgrounding.

Her bow-on number is a lively and vivacious entry, entitled "Money Isn't Everything," which sets the pattern for a breezy half-hour show. Over at the piano she follows with a gay conversation piece in a French train and achieves a change of pace with "Without Love" from "Silk Stockings." A Chopin selection and a brisk number describing a weekend in the English countryside are other plus features in a good all-round performance.

The two resident bands take expert care of the dance sessions.

Myro.

Ottawa House, Ottawa

Ottawa, Sept. 4.

Jerri Adams, Bob Gibson; Canadian Jazz Quartet; no minimum or cover.

Booking of jazz canary Jerri Adams and folk-singer Bob Gibson simultaneously into an intimate jazz-conditioned room like the Circus Lounge of the Ottawa House is a bold effort and one that is paying off. A pair of chanters so opposite in type and style, Miss Adams and Gibson are spaced apart on the bill, with the house's Canadian Jazz Quartet producing tunes between. Miss Adams uses a varied songalog, ranging through "Guess Who I Saw Today" from New Faces of 1952, in a clicko arrangement, to "Heat Wave" and "Happiness is a Guy Named Joe." Femme has a solid beat that shows in all her bits.

Bob Gibson (New Acts) works alone, with no band backing, to blend banjo, pipes and gab into a smooth stint.

Gorm.

Riviera, Las Vegas

Las Vegas, Sept. 5.

Spike Jones Orch (11), Helen Grayco, Gil Bernal, Freddy Morgan, Billy Barty, Mousie Gardner, Bob De Voye Trio, Dorothy Dorben Dancers (12), Ray Sinatra Orch (12); $3 minimum.

Spike Jones and his group of musical zanies toot, bang, and clatter back into Vegas for their 10th time. They're in top nonsensical form this trip, and toss in a batch of new tricks with some of their sure-fire yock-pullers. The gag props, the collapsing musical instruments, the fireworks—they're all there, and they're all very funny.

Missing is the "City Slickers" tag, group now being billed as the "Band That Plays For Fun," new title used on Jones' tver and album, "Dinner Music For People Who Aren't Very Hungry."

Helen Grayco changes the pace with pleasant pipery on "You Do Something To Me," "How About You" (in which she mentions various other Strip headliners), "Around The World," "One For My Baby," "All For Me," and 'Fire Down Below." Miss Grayco shows versatility in joining Bob Powell and Mitchell Nutick for an outstanding bit of terping.

Gil Bernal, the sax man, is impressive during a tooting stroll through the audience, and also is competent in the impresh department. Freddy Morgan, the banjoist with the rubber kisser, fits perfectly into the madhouse antics, as do Mousie Gardner and Billy Barty.

The Bob De Voye Trio are graceful in their dance numbers, adding sock contrast to the festivities. Arnie Ross expertly batons the Ray Sinatra orch (12) during Miss Grayco's numbers, and the Dorothy Dorben Dancers (12) represent precision decor in two ambitious production numbers. Show is booked through Sept. 30.

Duke.

Beverly Hills, Newport

Newport, Ky., Sept. 7.

Johnny Puleo & Harmonica Rascals (6), Four Step Bros., Donn Arden Dancers (10), John Juliano & Mary Fassett, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

A solid hour of sock entertainment unfolds in this holiday package. Sharing top honors in this two-framer are Johnny Puleo and his harmonica gang and the Four Step Bros., well established with Greater Cincinnati cafe society and both high on the list of acts that are fixtures for repeats at lush Beverly Hills.

Turning on as much class and speed as ever, the Four Step Bros. garnish top single, double and quartet tap dance routines with acrobatics and light comedy. Torrid quarter hour ends with a polite encore exit.

Diminutive Puleo, in his cowboy getup, and his five assisting harmonists have no difficulty in maintaining the show's zippy tempo. Puleo's artistic mimicry while being shoved around in his efforts to break into the harmonica ensemble is the core of yocks over a 23-minute route.

Two 10-minute production numbers are contributed by the highly polished Donn Arden line, featuring Ronny Meren and Ellie Stattin, with John Juliano and Mary Fassett the vocal leads. The Novelties and Carmel Quinn top the lineup opening Sept. 13.

Koll.

Bimbo's, Frisco

San Francisco, Sept. 5.

Davis & Reese, The Boginos (5), Giovanna & Gianni Fabbri, Dorothy Dorben Dancers (12), Al Wallace Orch (9); $1-$1.50 cover.

Bimbo Guintoli calls this potpourri his "Italian Follies" and who's to argue? It's a fast-paced show with the young slapstick team of Davis & Reese turning in a surprisingly good comic performance after a fairly slow start.

This is a team in the tradition of Abbott & Costello, Martin & Lewis, Wheeler & Woolsey, with Pepper Davis the inept butt of the comedy and Tony Reese handling the straight-man chores. They have a lot of fast gags, much physical comedy and do a number of "impressions"—these are the least acceptable bits of the act, with the cliches of tv rather overplayed. Team winds up with a drumming and hoofing bit that's dandy and the whole act may be summarized as loud, stupid and quite funny—audience loves it.

The Boginos, three men and two women, do a risley act with great deftness and one of the team has some comic talent, which is employed nicely. High spot is probably the foot-juggling used on a couple of audience members, who look a little scared but come through their ordeals pleasantly.

Giovanna & Gianni Fabbri sing several Italian operatic selections in good voice, and Dorothy Dorben line does up its opening and closing dance chores very well. Al Wallace orch is excellent. Show, playing three weeks, runs just over an hour.

Stef.

Flamingo, Las Vegas

Las Vegas, Sept. 8.

Tony Martin, Beatrice Kraft & Dancers (7), Bob Williams, Louis Basil & Orch (17); $2 minimum.

Tony Martin returns to the Flamingo Room for four weeks with something old, something new, and something blue, tailored suavely for an audience including longtime fans at his familiar stamping grounds.

Five string instruments are used in Louis Basil's orch (17) when pianist Al Sendrey assumes direction during Martin's appearance in the Hal Belfer production. Martin wheels through 10 songs with the romantic string complement, including an imaginative interpretation of "Around the World" and comedy-laced "Top Hat, White Tie and Tails."

Beatrice Kraft & Dancers make two warmly received appearances. In Far East whirling dervish fashion Miss Kraft's turbaned trio and their harem-girl counterparts swirl through six exotic routines. Miss Kraft herself solos in an artful presentation of "Radha-Krishna" set to the slowly phrased "My Love."

Sandwiched between the Kraft Dancers and Martin in the 80-minute production is a refreshing dog act featuring Bob Williams and "Red Dust." The dog varies from others in similar circumstances—he refuses to do anything his master commands. Williams dashes about, issuing frantic orders, while Red Dust looks on complacently.

Unusual closing — for a Las Vegas nightclub — marks the current Martin show. He takes the mike to sing "I'll See You In My Dreams" and as the footlights dim he invites the audience to join in dancing on the stage. General policy is to usher the crowd out—into the area of the Casino.

Digl.

Adolphus, Dallas

Dallas, Sept. 7.

Rickie Layne & Velvet, Vincent Bragale Orch (6); $1.50-$2 cover.

In his first local date Rickie Layne is breaking in a new format, this time doing an opening 10 minutes of standup solo comedy, sans Velvel, his dialectical dummy. At opening (29) Layne scored well with the warmup sesh. The near-capacity crowd augurs a hefty fortnight's biz for the Century Room.

When he starts the dialect comedics via his sassy dummy, the laughs roll. Ventro smartly works in throwaway gags and hits with his woodenhead's solo on "Old Man River" to add further rapport.

Vincent Bragale orch has little showbacking to do, but packs the floor for terp turns. Act winds Sept. 11 when Betty Summer and Chan Canasta open for three weeks.

Bark.

Bradford Carousel, Bos.

Boston, Sept. 5.

Helen Ferguson, Count Bernardino & Palmetto Boys (5), Harry DeAngelis Orch (5); $2.50 minimum.

Calypso kick still prevails at boniface Al Taxier's 400-seat grotto in the lower level of the Hotel Bradford. Helen Ferguson, petite songstress, however, switches from calypso to pops in second half of her stint to nice rounds. Layout, closing out a two-weeker Saturday (14), is split in two parts with Miss Ferguson warbling standard calypsonian diet numbers, "Zombie Jamboree," "Woman Never Let Go," "You Need Vim, Vigor and Vitamins," then to pops, while Count Bernardino fronts his aggregation with calypso classics.

Miss Ferguson displays a torchy style on 'It's All Right" and "Love for Sale" for nice effect and big rounds. Count Bernardino, with the peculiar brand of calypso rhythm that stands out, pitches a big batch of calypsongs bordering on the funny. Palmetto Boys do a workmanlike job of backing him. Harry DeAngelis plays the dance sets in fine style. Taxier plans some changes in format as three-a-night calypso bill has held since opening this spring.

Where previously spot was on food-in-a-basket kick, complete dinner setup, similar to the style used in the shuttered Bradford Roof nitery, is now offered. *Guy.*

Berns Salongen, St'kh'm

Stockholm, Sept. 1.

Caterina Valente, Silvio Francesco, Karl Sanner, Jerry Hoegstedt and Orch (8); admission 5 kronor (about $1).

The 1,442-seat Berns Salengen, Stockholm's foremost variety-restaurant, has seen a considerable number of outstanding international headliners within the past years. Caterina Valente's appearance is one of the biggest clicks at this nitery. Taking into account that in addition to the entrance fee (five kronor) the average dining bill per customer comes up to about 40 kronor (about $8) and that an average of 150 Caterina Valente records, on which the house also has a cut, are sold during the intermission each evening, the overall profit is quite obvious.

International songstress (born in Paris of Italian parents, raised in Germany and became a German national after her marriage with ex-juggler Eric von Aro) doesn't disappoint her local fans. She appeared here with her brother, Silvio Francesco (singer, dancer, clarinetist, guitarist), her own drummer Karl Sanner (from Germany) and Jerry Hoegstedt orch, the Berns' permanent music makers. Choreography was done by Billy Daniel, American, whom Miss Valente first met in Los Angeles when she appeared on Colgate-TV some years ago and who, since then, has handled the choreography in nearly all Valente (German) musical pix.

Most of her songs were Latin numbers, the rest American and a few of German origin. She teed off with "Still of the Night," followed by "Oho, Aha, Oho." Then brother Silvio Francesco took over with "Hora Staccato" and "Quiera Me Mucho," fine clarinet solos. Miss Valente, returns in a red instead a black gown, for a new song and, inevitably, her two biggest numbers, "Malaguena" and "The Breeze and I."

Miss Valente, apart from her remarkable singing qualities, represents outstanding showmanship, has a fine sense of humor and a warm personality. Helping, of course, is the fact that she speaks several languages (German, French, Italian, Spanish, Swedish) and it's always effectful to address the audience or to announce the various songs in their respective languages. Remarkably, her films in Sweden are complete flops.

Brother Francesco has improved considerably within the past years. His voice has sympathetic appeal. His clarinet playing is of fine calibre. He has the kind of charm which goes with the bobbysoxers. Drummer Sanner also is very good.

Hans.

Ice Show Reviews

Continued from page 72

Ice Follies

course by the zanyisms of Mr. Frick. He's great in some "Alpine Antics" but is completely wasted moments later as the director in a "Silent Movie Days" production that emerges as the standout number of the show, particularly with the flickering light finale. It features, too, Florence Rae, the standout skater of the extravaganza.

Other comedy is deftly handled by The Scarecrows, whose acrobladics add tingles to the titters, Wall & Dova, The Beattys, the Kermonds and Donald Manning and Gary Johnson as a St. Bernard dog.

Best of the cast remain the familiars, Richard Dwyer whose Young Debonaire routine gets a champagne atmosphere this time; Walter & Irene, Frances Dorsey and Andra McLaughlin and the crowd-pleasing moppet, Janet Champion.

Show is directed by Frances Claudet, Mary Jane Lewis and Stanley D. Kahn with costumes, including a fine array of styles in "Champagne Fashions," by Renie. George Hackett is music director.

Kap.

Muggs' 500G Suit

Continued from page 1

and Roy Waldron, owner of Muggs, through attorney Martin Schneiderman. Complaint, in backgrounding the case, states that Muggs was with the "Today" show for four and a half years, until he was dropped last March, at a weekly salary of $1,275. Owners had no complaint about his being dropped from the show, since they intended to get other work for him, but the remarks of the defendants have made this difficult, they contend.

VARIETY BILLS

WEEK OF SEPTEMBER 11

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 12
India Adams
Georgie Kaye
Rockettes
Raymond Paige Orc

Roxy (12)
"Fiesta at Roxy"
Elena Giusti
Skating Squires
Roxyettes
Roxy Orch

AUSTRALIA

MELBOURNE
Tivoli (T) 16
Archie Robbins
Margo "Z" Bomb
Boys of Mexico
2 Earls
Christine & Moll
Lebrac & Bernice
Bobby Gonzales
Delicados
Williams & Shand
Buster Fiddess
Brenda Rowe
Frank Ward
Della Vance
Dionne Vail
Ballet (13)
SYDNEY
Tivoli (T) 16
Johnny Lockwood
Bobby Limb
Dawn Lake

Biggoletto Bros. & Aimee
Les Thaika
Medlock & Marlowe
Balladinis
Billy Rayes
Darryl Stewart
Johnny O'Connor
Edit Juhasz
Alwyn Leckie
Rae Morgan
Pamela Godso
Olivia Dale
HONG KONG
Ritz Cabaret (T) 16
Darvas & Julia
BANGKOK
Oasis Cabaret (T) 16
Banks & Demuth
MELBOURNE
Town Hall (T) 16
Luigi Infantino

BRITAIN

BIRMINGHAM
Hippodrome (M) 9
Dickie Valentine
Sylva & Audrey
Jimmy James & Co.
Roy Castle
Los Brazilianos
Vic Hyde
Les Mallini
BLACKPOOL
Palace (I) 9
Hylda Baker
Tanner Sis
Odette Crystal
Sonny Roy
George Mitchell
Impero Bros.
Janet Gray
Martin Granger
Bollana Ivanko 4
Joan Davis Co.
Opera House
Jewel & Warriss
Yana
Holger & Dolores
Latona
Graham & Chadel
George Mitchell
Dancing Debonaires
Dorothy Dampier
Herbert Hare
Audrey Mann
Nirska
Winter Garden
Bob Monkhouse
Karen Greer
Morris & Savage
3 Romanos
3 Merkys
Eliane & Rodolphe
BRADFORD
Alhambra
Eddie Calvert
Burke & Kovac
Darly's Dogs
Top Drum Four
Jim Couton
Joan Manning
Jeffrey Lenner
Georgette
BRIGHTON
Hippodrome (M) 9
Winifred Atwell
David Nixon
Aileen Cochrane
Reg Varney
R & J Joyer
Malta & Fernandos Dogs
George Mitchell Co.
EDINBURGH
Empire (M) 9
Mel Torme
Six Jivers
Mandos Sisters
Archie Glen
Mack & Kirk
Woodward & Cooper
Bert Bendon
Rusty
FINSBURY PARK
Empire (M) 9
Tony Hancock
Betty Fox Girls
Maurice French
Margery Manners
Joan Hinde
Evers & Toni
Peggy Cavell
GLASGOW
Empire (M) 9
Nat Jackley

Florence Whiteley Girls
Canfield Smith
Four Ramblers
Maxine Daniels
Rodnars
Nat Gonella
GRANADA
Shrewsbury (I) 9
Carroll Levis
Terry Thomas
Joyce Golding
Tony Stuart
Coffren & Spencer
Mistin Juniors
LEEDS
Empire (M) 9
Deep River Boys
Command Girls
Falcons
Terry Scanlon
Allen & Albee Sis
Clementi Twins
Dick Henderson
Mumford's Puppets
LONDON
Metropolitan (I) 9
Harry Rowson
Three Tomboys
MANCHESTER
Palace (I) 9
Charlie Gracie
Skating Meteors
Fredye Marshall
J & P Barbour
Joe Church
Elimar
Winters & Fielding
Dorothy Reid
NORTHAMPTON
New (I) 9
Lauri Lupino Lane
George Truzzi
Hal Garner
Cellophane Girls
SHEFFIELD
Empire (M) 9
Donald Peers
Miles Twins
Ken-Tones
Les Murphy
Tommy Fields
Johnny Franks Qtte
SOUTHAMPTON
Grand (I) 9
Southlanders
Moorlands
Kirby & Raymond
Rochelle Trio
Frank Preston
Henri Vadden
Carlos Sis
Verdini
SOUTHSEA
Kings (I) 9
David Whitfield
Harry Worth
Audrey Jeans
King Bros.
Billy Dainty
Skylons
Southsea Belles
SUNDERLAND
Empire (M) 9
Lee Lawrence
Tiki & Del
Mundy & Earle
Averil & Aurey
Walthon & Dorraine
R & R Marlow
J & D Dean
Jack Beckitt

CHICAGO

Black Orchid
Frances Faye
Joe Parnello (3)
Blue Angel
"Calypso Cruise"
Phil Sanchez
Lydia Lora
Lord Carlton
Ted Shovon (3)
Roger McCall
Al D'Lacy Orc
Blue Note
Kai Winding
M. J. T. Plus 3
Chez Paree
Pearl Bailey & Louis Bellson (3)
Chez Adorables (6)
Ted Fio Rito Orc 13
Cloister Inn
Ramsey Lewis Trio
Lorez Alexandria
Conrad Hilton
"Ice Review Spec"
Glenn & Colleen
Miss Lucille
Jo Ann McGowan
Ros Pettinger

Bill Christopher
Gil Shepard & De Soto Sisters (3)
Paul Gibbon & Sully Kothman
Fred Napier
Norman Crider
Tune Tattlers (4)
Charlie Fisk Orc
Gate of Horn
Odetta
Glen Yarborough
Marilyn Child
London House
Andre Previn (3)
Eddie Higgins (3)
Mister Kelly's
Jeri Southern
Cindy & Lindy
Marty Rubenstein 3
Palmer House
Jo Ann Miller
Martin Bros. (2)
Bob Lewis & Ginny
Johnny Conrad Dancers (4)
Ben Arden Orc.

LOS ANGELES

B. Gray's Band Box
Billy Gray
Leo Diamond
Carol Shannon
Bert Gordon
Ric Marlowe
La Hermen (3)
Bob Barley Trio
Coconut Grove
M. Piazza
Bobby Van
F. Martin Orc
Crescendo
Stan Kenton
Mort Sahl

Interlude
Bobby Short
Chamber Jazz Sex't.
Mocambo
Louis Prima
Keeley Smith
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Jerry Colonna
Statler Hotel
Irene Ryan
Harbers & Dale
Ed. Bergman Orc

LAS VEGAS

Desert Inn
Jan Peerce
Happy Jesters
Gina Genardi
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky Follies"
Garwood Van Orc
El Cortez
"Rhythm on Ice"
George Arnold
The Tarriers
Buster Hallett Orc
El Rancho Vegas
Milton Berle
Betty George
Dunhills
Stan Fisher
Met Sextette
Molnar Dancers
Dick Rice Orch
Flamingo
Tony Martin
Kraft Dancers
Bob Williams
Merry Macs
Lou Basil Orch
Fremont Hotel
Stardusters
Make Believes
Mark Wayne 4
Golden Nugget
Hank Penny
Sue Thompson
Harry Ranch
Billy Regis
Charlita
Riviera
Spike Jones

Helen Grayco
Freddie Morgan
Dorben D'ncrs
Ray Sinatra Orc
Royal Nevada
Art Mooney
Phyllis Inez
Chase & Mitchell
Jimmy Grosso
Sparkletones
Sahara
Victor Borge
Cee Davidson Orc
Mary Kaye Trio
Sands
Nat King Cole
Joey Bishop
Copa Girls
Antonio Morelli Orc
Showboat
Wallis & Carroll
Carol King
Garr Nelson
Showboat Girls
Mike Werner Orch
Silver Slipper
Hank Henry
Toni Mohr
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Four Lads
Allan Jones
Thunderbird Dncrs
Al Jahns Orch
Tropicana
Vivian Blaine
Dick Shawn
Nat Brandywynne

RENO

Harolds Club
Jodimars
Terry Haven
Harrah's
Sons of Pioneers
Fabulous Woodsons
Betty & Escorts
Tommy Sandi 3
Holiday
Wilder Bros.
Jacqueline Fontaine
4 Canucks
Eddie Bush
Los Nortenos
Mapes Skyroom
Helen Traubel

Amin Brothers
Skylets
Ed Fitzpatrick Orc
New Golden
4 Tunes
Hank Penny
Sue Thompson
Sabres (3)
Riverside
Andrews Sisters
Bauers (2)
Don Dellair
Starlets
Bill Clifford Orc

LAKE TAHOE

Cal Neva
Tony Martin
Lotere Dcrs
Matty Malneck Orc
Harrah's
Jackie Miles
DeCastro Sisters
Tippy & Cobina

Will Osborne Orc.
King's IV Stateline
Ginny Jackson
Bob Scobey
Noel Boggs
Johnny Ukelele (5)
Frank Morraco (3)
Frank Morraco (3)
Wagon Wheel

MIAMI-MIAMI BEACH

Americana
Jaye P. Morgan
Jay Lawrence
Priest & Fosse
Stan Ross Trio
Jackie Heller
Lee Martin Orc
Maya Orc
Balmoral
Billy Mitchell
Rosina Aston
Sonny Kendis Orc
Tana Lenn
Di Lido
Mandy Campo Orc
Othella Dallas
Jane Moore
Bernie Sager
Jack Barcena Orc
Eden Roc
Cab Calloway
Lois O'Brien
Bobby Sargent
Johnny Costa Trio
Mal Malkin Orc
Chico Cuban Boys
Fontainebleau
Toni Arden
Frank Marlowe
Raye & Naldi
Jack Stuart Orc
Sacasas Orc
Pupi Campo Orc
Natali-Fields Trio
London Towne
Arthur Blake
Weela Gallez
Jean Tourigny

Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Murray Franklin's
Roy Sedley
Joe Mayer Trio
Dick Haviland
Murray Franklin
Sue Lawton
Eddie Bernard
Nautilus
Larry K. Nixon
Marriette
Mario & Tonia
Syd Stanley Orc
Saxony
Bob Sennett
Murri & Ruth
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Seville
Mari Leighton
Charles & Faye
Al Stuart Archette
Jimmy Grippo
Fred Thompson
Tommy Angel
Vagabonds
Vagabonds (4)
Micki Marlo
Dunhills (3)
Frank Linale Orc

HAVANA

Montmartre
Raul Mesa
Raquel Barisba
Ivette De La Fuente
Clarissa Novo

Gladys Bocay
Guzman Singers
Fajardo Orc
Nacional
Shella Reynolds
Ray Carson
Dancing Waters
W. Reyes Orc
Sans Souci
Gloria & Rolando
Alfredo Sadel
Miriam Barreras
Roberto Barcelo
Maria Magdalene
La Serie Orc

Ortega Orc
Tropicana
Luis Garcia
Alberto Rochi
Matsuko Miguel
Gladys & Freddy Riveros
Dominique
Tropicana Ballet
8 Suarez Orq
4 Romeu Orq

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddie
Felicia Sanders
Blue Angel
Carol Burnett
Luc Poret
Axidentals
George Matson
Casanova
Jacques Zarow
Alex Alstone
Chateau Madrid
Naja Karamuro
Mariolo Torrente
Ralph Font Orc
El Canay
Candi Cortez
Copacabana
Joe E. Lewis
Peggy King
Four Mints
Cindy Tyson
Sammy Devens
Elaine Deming
Michael Durso Orc
Frank Marti Orc
No 1 Fifth Ave
Mickey Deems
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Gypsies
Quintero Rhumbas
Hotel Pierre
Stanley Melba Orc
Alan Logan Orc
Joseph Sudy
Hotel Roosevelt
Eddie Lane Orc

Sammy Kaye Orc
Hotel Statler
Buddy Morrow
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Constance Moore
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Molidor Trio
Debonairs
Gillian Grey
Simon McQueen
Chic James
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Park Sheraton
Eddie Leyton
Spark Thurman
Viennese Lantern
Lonna Duke
Laureanne Lemay
Ernest Schoen Orc
Paul Mann
Village Barn
Larry McMahon
Vivian Swanson
Ed Smith
Jack Marlin
Piute Pete
Bobby Meyers Orc
Village Vanguard
Horace Silver
Chris Connor
Helen Merrill
Slim Gaillard
Waldorf-Astoria
Count Basie
Sarah Vaughan
Haitian Dcrs
Bela Babai Orc

Unit Review

Elvis Presley Show

Portland, Ore., Sept. 3.

Al Dvorin production starring Elvis Presley with the Jordanaires (4), The Blue Moon Boys (3), Howard Hardin, Frankie Trent, Rex Marlowe, Frank Connors, Jodi Gray, Joe Adamek & the Al Dvorin Orchestra (12). At Multnomah Stadium, Portland, Sept. 2; $3.50 top.

Elvis Presley wound up his five performances in four days tour of the Pacific Northwest over the Labor Day holidays (30-2) in great shape, physically and financially. He grabbed $147,400 in five key bergs and loads of publicity space.

The layout is set up in two parts with an intermission before Presley comes on. The singer is spotlighted in a convertible car as he enters the stadium and the kids scream for the full 45 minutes he is on stage. He is driven around the arena track so that all can get a closer look. Decked out in a gold lame coat trimmed in rhinestones, he slams out all of his platter stuff with assists from the Blue Moon Boys (3) and the Jordanaires (4). He finales with "Hounddog." The kids are then told that Presley had left the park. The mob here was very orderly and there was no need for the 200 police on duty for the event.

The first part of the show goes off quickly as the customers only wanted Presley. Comic juggler Howard Hardin grabs yocks with his better-than-average juggling and line of continuous chatter. He also handles the emcee chores well and keeps the entire layout moving quickly.

Young Frankie Trent tees off with some nifty cleating. Rex Marlowe, in the deuce, has a rough time due to the distance to the crowd who cannot see his mugging at its best. His eccentric visual portion sells well. Tenor Frank Connors belts out a couple of tunes and displays some real pipes. He can do more. The Jordanaires closed the first half and click with their tunes.

Orb filling Jodi Gray gets the second half under way with some lively xylophoning. She pulls off her breakaway skirt and does some nice heel and toe stuff while hitting the blocks.

Presley is by far the biggest attraction to play this part of the country from the boxoffice point of view. Lee Gordon & Art Schurgin promoted the tour. Presley only worked light dates prior to this tour. Joe Adamak batoned the orchestra for the show. *Feve.*

House Reviews

Apollo, N. Y.

Davis Sisters (4); Pilgrim Travelers (5); Gospel Wonders (5); Hart Singers (5); Elizabeth Lands, Golden Arrows (6), Herman Stevens, Fred Barr, Doc Wheeler; "The Burning Hills" (WB).

Doc Wheeler and Fred Barr, of New York radio station WWRL which programs for the Negro market, have assembled another Gospel Caravan, taking over the Harlem vaude house this week for a religious songfest.

Against a Cathedral backdrop, the stage, which regularly spotlights more earthy rhythmic lyrics, is converted into a singing Temple, with the lights picking up the gospel singers. The groups, some dressed in satin black, others in white, green and red, form a colorful array. The singing varies in competency, but each group brings an emotional intensity to its spiritual singing that catches the sympathetic audience, stirring "amens" and hand-clapping all over the house.

The level of the appeal of each song is simple and fundamental, telling of the trials and tribulations of man on earth and the Kingdom he strives for. The singers appear swept by their message, a few seemingly shaken in a trance on stage. It's quite a show even over the nearly two-hour span.

After a spotlight intro of a few of the groups, the Golden Arrows (6) open followed by the Hart Singers (5) and the Gospel Wonders (5), each singing a few spirituals to good effect. Elizabeth Land, a young, attractive soprano, then takes over. Although she appears to have trouble in the high notes, she scores. Pilgrim Travelers (5), one of the few groups dressed in mufti, take over for a medley of spirituals, with the show winding up with the gospel pros The Davis Sisters (4), to a solid finish. WWRL's Doc Wheeler and Fred Barr are comfortable in their emceeing chores. *Horo.*

Empire, Glasgow

Glasgow, Sept. 4.

Charlie Gracie, Fredye Marshall, Victor Seaforth, Max Geldray, Gilbert, Henri Vadden & partner, Jack Beckitt, Kathleen & Ann Kemp, Bobby Dowds Orch.

Charlie Gracie, youthful American, with his guitar and rock 'n' roll tunes, gets pronto reaction as headliner here. Juves in audience respond with solid mitting and screams. Singer-musician, with pleasant manner and expert musicianship, brings best response with "All Shook Up," "Hound Dog" and "Butterfly," and exits to high rating on mitt-meter, despite not having name locally with older stubholders.

First-half segment is closed by Fredye Marshall, tall Negro songstress, who offers stylish songalog. She gives out with tunes from "Carmen Jones" and "Porgy and Bess," and clicks with "Stormy Weather." Also exists to good palming.

In average support layout, Victor Seaforth contributes impressions of the Inkspots, English comedian Vic Oliver, George Sanders, Churchill, and Charles Laughton. Performer has talent in travesties, but should avoid the indigo flavoring to some of his stories.

Max Geldray scores with harmonica selections. Jack Beckitt is an offbeat ventriloquist using the backs of shoes for dummies. Henri Vadden juggles with plates, tap-dances while tossing clubs, balances a heavy table while climbing a ladder, and catches a heavy cart-wheel on spiked helmet atop his head. Kathleen & Ann Kemp are song-and-dance openers. Clever chimp act, Gilbert, is reviewed in New Acts. Showbacking from the Bobby Dowds house orch is okay. *Gord.*

Yates Selling Rep

Continued from page 1

sition of the lot by MCA is regarded as a strong possibility with Blau-Harris, et al., eyeing the capital gains..

It's logical to assume that the tv subsid will be merged with, or absorbed by, NTA. Post-1948 pictures which haven't been already sold will go to tv, also for the cap gains. And with Rep bowing out of the feature production picture, expectedly the film-making guilds will be denied any cut-in on the gross.

Yates, who is now in New York, and his immediate associates own between 500,000 and 600,000 shares of Rep's outstanding issue of slightly over 2,00,000 shares. Company, which has never paid a cash dividend, has been under Yates' one-man rule since its inception.

In the feature field Rep faltered by remaining with the status quo. While other companies sought to adjust to changes in the economy of the business and placed new emphasis on "A" values, the Yates outfit continued with its output of westerns and "B" entries, many of which starred the prexy's wife, Vera Ralston.

The result was a string of losses from this branch of the company and these were compensated for by gains in the tv and laboratory divisions.

Tom Mix Biog

Continued from page 2

Rogers—pulls no punches in recounting the rise and fall of her husband. Closely linked into the saga is their daughter, Ruth Mix, who later starred in the Tom Mix Circus, an undertaking which, when he forsook Hollywood, with the advent of sound, was to prove his economic undoing.

After his film novitiate with Col. William Selig's company he was to become the old Fox Film's No. 1 boxoffice attraction, yet the star's impatience with the vagaries of Mixville—as his ranch, which was the production capital of his prolific output, was called—frequently caused him to disappear and seek anonymity as respite from the fans and sycophants.

It's a warm nostalgic hark-back into the mellower orbit of Hollywood's growing-up phase. *Abel.*

New Acts

BAKER SISTERS
Comedy, Songs
30 Mins.
Hi-Way Casino, Fall River, Mass.

Baker Sisters, formerly the McCoy sister act of singing comediennes, replaces Thelma, wife of Gene Gendrome, owner of Lucky Pierre's, New York, who left to become a housewife, with Fran Burr, tall looker. Playing straight to Bobbi Baker's zany clowning, the new Baker sister gets off some neat piping and impresh work. Her straight work shows off Bobbi's comicking to slick advantage.

Act retains former fast-paced pitch, with addition of new patter and scenes. Opening with duet, "Mutual Admiration," the femmes go into takeoffs of current pipers, Ethel Merman, Roberta Sherwood, Elvis Presley, Pearl Bailey. Fran has a nice impresh of Louella Parsons, and gets yocks as narrator of Wide Wide World visiting Met Opera, with Bobbi as Helen Traubel. Stripper impresh by Fran, as Gypsy Rose Lee, and Bobbi, as Bert Lahr, is nicely etched. Vaude routine to "Me and My Shadow" with straw skimmers and canes, makes nice visual impresh.

Femmes are attractively gowned in black and pink sequin sheaths and act is fresh and brightly paced. Act looks to go far with warm personality of femmes and looks right for all visual mediums. *Guy.*

ELEANOR GUNTHER
Acrobatic
7 Mins.
Empire, Glasgow

Eleanor Gunther is a honey of an acrobatic act, and okay for both vaude and video.

Shapely gal is young and a looker, and works act for maximum s.a. Has skill in contortionist routines, and shows extreme flexibility in bending body and limbs. Walks deftly on hands, then does backward balance walk on trestle, and holds herself balanced steadily on hands atop two sticks. Also suspends herself with limbs in air and resting in mouth-balance position.

Definitely an act with U.S. potential. *Gord.*

GILBERT
Chimpanzee Comedy
7 Mins.
Empire, Glasgow

Cute four-year-old West African chimpanzee offers fairly satisfying comedy as it mimicks its trainer. Animal responds obediently to all commands, such as baring its teeth, smiling, and giving appropriate gestures in response to questions.

At a word from its master, Hans Vogelbein, Gilbert, the chimp turns round on a table, engages in a dance, stands on its hands, turns a somersault, and walks away cleverly on its hands. Comedy strain is introduced as it does exact walk in imitation of trainer, or when it gives a happy mouth-crackle when asked for an opinion on Marilyn Monroe. Okay for general Hans Vogelbein run of vauderies. *Gord.*

Catskill Ops

Continued from page 1

talent. While ships plying the European routes have an agreement not to use floorshows, the accent on shows is one of the selling points on shows in cruise ships. The WOR Artists Bureau, headed by Nat Abramson, is the booker for the Holland American lines, which takes on name entertainers when available. Even during the Florida season, there are many names that will take an opportunity to go on a two-week cruise, getting a salary as well as a vacation. For example, performers of the stature of Georgie Price have worked the ship circuits at various times.

The Holland - American line started the cruise season earlier this year with a full house on a 11-day sail around the Caribbean on the Maasdam. Shortly, most of their boats will go off the European run for junkets from New York to the West Indies. Included will be the Niew Amsterdam. All will have a complement of full shows. According to spokesmen for the line, most cruises are run at a loss to the line, but they are necessary in order to keep the boats in operations, crews together, and vital to the commerce of the various ports at which they stop.

'Mousetrap' to Set London Record

Reaches 1,998-Performance Mark to Become Longest-Run Play; Approaching 'Chu Chin Chow'

London, Sept. 10.

"The Mousetrap" becomes the longest-run straight play in London history next Friday night (13) when it plays its 1,998th performance. That will top the old record set by "Blithe Spirit" during World War II.

The Agatha Christie thriller, presented by Peter Saunders, will hit the 1,998 mark at the 435-seat Ambassadors Theatre, where it opened Nov. 25, 1952, and has since been seen by over 750,000 paying customers. Prior to its London run it played a seven weeks' tryout tour.

The all-time London record is still held by the World War I musical, "Chu Chin Chow," which played 2,238 performances at His Majesty's Theatre, opening Aug. 31, 1916. "The Mousetrap" is due to equal that mark next April 12.

Richard Attenborough, who with his wife, Sheila Sim, originally starred in "Mousetrap," will introduce an excerpt from the play in a program to be aired over BBC-TV the night the new record is established.

Among the long-running hits in the West End in recent years were "Worm's Eye View," which opened in 1947 and held for 1,745 shows; "Reluctant Heroes," which opened in 1950 and ran for 1,610 performances; "Seagulls Over Sorrento," also opening in 1950, and playing 1,551 performances, and "Arsenic and Old Lace," which opened in 1947 and ran for 1,337 performances.

In between the wars "The Farmer's Wife" opened in 1924 and held for 1,324 shows, and before the turn of the century the original productions of "Charley's Aunt," opening 1892, played 1,466 performances.

Broadway Shows

The long-run record on Broadway is held by "Life With Father," which played 3,224 performances over a span of nearly eight years, opening Nov. 8, 1939. Other marathon hits included "Tobacco Road," 3,182 performances; "Abie's Irish Rose," 2,327 performances, and "Oklahoma," longest-run musical, 2,248 performances. Sixteen other shows, including seven musicals, have topped the 1,000-performance mark.

Hub Opera House Sold; Shift Ballet to Loew's; Plan 6,500-Seat Aud

Boston, Sept. 10.

Sale last week of the 3,000-seat Boston Opera House by the Shuberts to the S. & A. Allen Construction Co., of Chelsea, Mass., has touched off a number of developments. New owner Alvin Allen said, "We haven't completely analyzed the condition of the building, but we know it is in bad shape. It's likely that we will tear it down. It is our understanding that the J. J. Shubert interests canceled all existing contracts for the use of the Opera House."

Mayor John B. Hynes said the city's new 6,500-seat aud to be built at the Prudential Center in Back Bay will be constructed to standards allowing the Metropolitan Opera to play there. He pointed out the availability of 6,500 seats might extend the stay of the Met from one to three weeks in future years. (The Mass. Senate approved a bill last week to allow the city

(Continued on page 80)

Buster Keaton Will Do 'Merton' on Coast, Tour

Hollywood, Sept. 10.

Buster Keaton, who starred in a strawhat revival of "Merton of the Movies" during the summer, will do the old comedy at the Huntington Hartford Theatre opening Oct. 8, prior to a road tour. It will be produced by Huntington Hartford, who envisions a possible Broadway stand if road reception is strong.

Play, written in 1922 by George S. Kaufman and Marc Connelly, has been revised to conform to Keaton's age.

Resident Theatre Men Ogle Foundation Coin

San Francisco, Sept. 10.

The prospects of a Rockefeller or other foundation grant to assist regional theatres will be discussed next weekend at Madison, Wis. The confab has been called by Robert Gard of the Wisconsin Idea Theatre, who was asked by the Rockefellers to conduct a survey of the operation and financing of resident theatres in the U.S. and Canada.

Jules Irving, managing director of the local Actors Workshop, will attend the parley, as will Tom Patterson, the principal founder of the Stratford (Ont.) Shakespeare Festival; Jack Higgins, of Chicago; Walter Jensen, of Atlanta; Fred Burleigh, of the Pittsburgh Playhouse, and John Wray Young, of Shreveport, La.

'Egghead' Opening Season in Cleve.; Det. Gets 'Heart'

Cleveland, Sept. 10.

The local legit season will open next Monday (16) with the breakin of "The Egghead" at the Hanna Theatre. The play by Molly Kazan, wife of legit-film director Elia Kazan, is rehearsing here this week, with Hume Cronyn as stager. Karl Malden is star. The show is in for a single week, then goes to Cincinnati and Washington, en route to Broadway.

Subsequent bookings for the Hanna include "Waltz of the Toreadors," Oct. 7-12; "Carefree Heart" (tryout) Oct. 14-26; a tentative date for a proposed road edition of "Auntie Mame," Oct. 28-Nov. 9; "Middle of the Night," Nov. 18-23; "Separate Tables," Dec. 2-7; "No Time for Sergeants" (first touring company), Dec. 25-Jan. 4; "Most Happy Fella," Jan. 13-25; "Cat on a Hot Tin Roof" (tentative), Feb. 10-15; "Bells Are Ringing" (touring company), Feb. 17-March 1; "Diary of Anne Frank," March 17-22, and "Visit to a Small Planet," March 24-29.

Detroit Tees Off Sept. 30

Detroit, Sept. 10.

Legit season gets under way Sept. 30 with the premiere of "Carefree Heart," starring Jack Carter, at the Cass. New musical comedy is based on Moliere's "Doctor in Spite of Himself." It will play two weeks before going on to Cleveland and Cincinnati, prior to its New York opening Nov. 7 at the ANTA Playhouse.

Shubert's season opens Oct. 1 with a three-week stand of "The Diary of Anne Frank," starring Joseph Schildkraut.

'Planet' For National

Washington, Sept. 10.

Two more bookings have been added for the National Theatre schedule. "Visit to a Small Planet" comes in for a fortnight, starting Feb. 24, and the Canadian Stratford Players will be here one week beginning March 17.

Except for the current week, that leaves the National with only two open weeks for the remainder of the season—Christmas week and Feb. 3-8. However, there is a possibility of more open space. "No Time For Sergeants" is skedded for an eight-week stand starting March 24. There is some question about whether this might be too long a D. C. run for the comedy. In the event it is cut, there'll be room for additional plays.

GEO. BRANDT SEEKING 'CAT' RIGHTS ON TOUR

George Brandt is negotiating with the Playwrights Co. for the touring rights to Tennessee Williams' "Cat on a Hot Tin Roof." A tentative route has been laid out for the show, although no casting has been announced.

The play toured last season, following its 87-week Broadway run.

'Fur Lady' Campus Revue Now Half Professional

Ottawa, Sept. 10.

"My Fur Lady," McGill U. revue which ended an SRO two-week run last Saturday (7) at the Royal Alexandra Theatre, Toronto, will return there Sept. 23 for a third stanza. It opens tonight (Tues.) for a previously-booked fortnight at the Garden Centre Theatre, Vineland, Ont.

The campus musical will play an engagement here later, and probably return to Montreal, where it had a 10-week capacity run last spring-summer before doing five weeks at Stratford, Ont. More than half the cast is now professional, many of the students having dropped out.

Stevens on Bike Built for Three

Roger L. Stevens, who has become one of the most prolific producers in Broadway history, has hired two new assistants to work on shows he's doing under the Playwrights Co. banner. Jeannette Kamins, who has authored several plays and was formerly assistant to producer Cheryl Crawford, will be a production coordinator. Gayle Stine, who has produced two Broadway shows, one in association with the Playwrights, will serve as Stevens' liaison with talent, especially stars.

George Hamlin, who has been serving as a contact with the Playwrights Co., of which Stevens is a member, will continue that assignment, also retaining his spot as executive secretary of the New Dramatists Committee. Victor Samrock, general manager of the Playwrights, will continue that assignment.

Besides being a Playwrights member, Stevens is partnered with Robert Whitehead and Robert W. Dowling in Producers Theatre, which produces shows and operates three New York theatres, the Morosco, Helen Hayes and Coronet, and is reconverting the Globe for use as a legit house, reopening next January. Stevens is also partnered in such upcoming Broadway shows as "West Side Story," (With Robert E. Griffith & Harold S. Prince), "Nude With Violin" (with Lance Hamilton & Charles Russell), "Saturday Night Kid" (with Oliver Smith) and "Under Milk Wood" (with Henry Sherek and Gilbert Miller).

At the moment, Stevens is associated in 10 productions scheduled for Broadway this season, plus four others slated for London. Through the Producers Theatre, he recently purchased The Playbill official program for the Broadway theatre. He is also a major realty operator, with multi-million dollar operations in various cities.

'LARRY' SHUBERT ILL; SHUBERTS' PHILA. MGR.

Lawrence Shubert Lawrence, local manager for the Shubert theatre interests in Philadelphia, is critically ill in the University Hospital there. His only son, Lawrence Shubert Lawrence Jr., manager of the Majestic Theatre, N. Y., and other members of the family, including J. J. Shubert, head of the firm, and the latter's son John Shubert, were reportedly at his bedside yesterday (Tues.).

"Larry" Shubert, as he's known in the trade, has been a fixture in Philly for the Shuberts for a quarter-century, but became one of the key elements in the involved affairs of the family and firm upon the death several years ago of his uncle, Lee Shubert. The latter, the senior partner of the firm, carried on a bitter feud for many years with his brother, J. J. ("Jake").

When J. J. took over control at Lee's death, "Larry" Shubert sided with him in the subsequent maneuverings and litigation that are still in progress among relatives and heirs.

"I Knock at the Door," Paul Shyre's adaptation of Sean O'Casey's initial volume in an autobiographical series, has been booked into the Belasco Theatre, N. Y., for a Sept. 29-Nov. 9 run. The venture is being produced by Shyre, Lucille Lortel and Howard Gottfried.

Only 50 Barn Tryouts This Summer; Authors Wary of Strawhat Quality

Strawhat operators are apparently shying away from tryouts. New entries, which in recent years numbered 60-80 on the barn circuit, dropped to less than 50 this summer.

The falloff in fresh product is believed to stem mainly from the overall poor quality of plays available for barn preems. This is apparently due in turn to the reluctance of playwrights to release scripts for uncertain-quality barn production if there's any prospect of having them optioned for Broadway presentation.

Nevertheless, producers apparently aren't willing to alienate their customers with a play that might turn out to be a turkey. In the same vein, audiences are hesitant to gamble on previously untested product, particularly if they've been stuck before.

Of the shows tried out this summer, only three are definite Broadway entries, one, "Mask and Gown," having opened last night (Tues.) at the Golden Theatre, N.Y. The other two are Jack Dunphy's "Saturday Night Kid" and "An Evening With Kukla, Fran & Ollie." The former is at the Westport (Conn.) Country Playhouse this week prior to the start of the regular pre-Broadway out-of-town tryout. It opens Oct. 2 at the Morosco Theatre, N.Y.

The "KF&O" show was presented earlier this summer for a week at the Canal Fulton (O.) Summer Theatre. It's slated for a Nov. 21 Broadway opening. Another entry, James Van Lare's "A Part of the Memory," which tried out at the Bushkill (N.Y.) Playhouse, is slated for off-Broadway production next November at the Theatre Marquee.

Some of the other properties were announced as Broadway prospects, but have thus far not been scheduled for Main Stem production.

Avondale, Indpls. Tent, Had Profitable Season

Indianapolis, Sept. 10.

For the first time in its four-year history, the Avondale Playhouse, local strawhat, earned a profit on its summer season that closed last Sunday (8).

It's planned to expand operations next summer, with a new tent seating about 1,000 in place of the present 750-seater. The talent budget will also be increased. The aim is to continue at the same location next year. The fact that this summer, for the first time, it did not have to move, is figured to have helped draw attendance. Another plan for next season is to have bus service from downtown Indianapolis, 16 miles away, instead of continuing to rely entirely on drive-in trade.

W. Wilson Taylor is president of the group and William Tregoe director.

Silo Producers Foozled B.O. Bet With T. C. Jones

Female impersonator T. C. Jones confounded the strawhat experts last week. That is, all except Michael Ellis, operator of the Bucks County Playhouse, New Hope, Pa.

No major barn producer except Ellis would book the Jones show, "Mask and Gown." It played Bucks County last week and broke the house record with a $7,629 take. The stand there was in the nature of a pre-Broadway tryout, since the production opened last night (Tues.) at the Golden Theatre, N. Y.

Leonard Sillman and Bryant Haliday, producers of the show, had planned a four-week strawhat tryout prior to the Broadway preem. The deal for Bucks County was set last May, but no other silo would book the revue, apparently on the theory that Jones wouldn't draw and that they didn't want to risk offending their audiences.

When the show played New Hope, one Philadelphia paper refused to cover the opening on the assumption the show wasn't for family trade. When other papers came out with rave notices, a representative of the sheet called Ellis and apologized, claiming that advance advertising in the New York press had created the wrong impression.

Although the Wednesday matinee of "Mask and Gown" was slightly off at Bucks County, Ellis more than made up for the lost business by putting in over 60 extra seats last Saturday (7) night.

LARDNER VICE GIBBS FOR THE NEW YORKER

John Lardner will be the drama critic for the New Yorker this season, subbing for Wolcott Gibbs, who's taking a year's leave of absence. He has handled the assignment several times previously on a temporary basis.

Gibbs has reportedly been anxious to quit the legit reviewing stint for some time, but was persuaded to accept a year's leave instead. He's reportedly working on a new play, and may do occasional non-review pieces for the mag. He had been ill some months ago, but has recently been in good health.

Gibbs is the author of "Season In the Sun," which had a 367-performance run on Broadway in 1950-51.

Knickerbocker Legiters Play Guest Barn Stand

Albany, Sept. 10.

The Knickerbocker Players, a local strawhat group, played a guest engagement last week at the Malden Bridge (N. Y.) Playhouse. The company at the latter barn ended its season the previous week.

The Knickerbocker troupe presented the period meller, "The Streets of New York."

Montreal Checks Out So-So Strawhat Season; Bad Weather Hurt Start

Montreal, Sept. 10.

All strawhatters in the Montreal area have now called it a season. For most of it was an indifferent semester which got away to an almost disastrous start in late June with a near-hurricane. In the following weeks, the grosses climbed steadily, solid weekend biz in most spots making up for so-so returns during the week.

In Ste. Agathe some 60 miles north of Montreal in the Laurentians, Joy Thomson's Tent Theatre took a beating on the opening weeks despite okay productions. Cool weather and continued rains made it almost impossible to recoup losses when weather finally turned in her favor.

The North Hatley Playhouse in the Eastern Townships experimented with a one-night stand in Rock Island on the U.S.-Canadian border but dropped the idea after two performances due to indifferent response. Weather had little effect on this company as theatre is in a converted curling rink. However, productions during season

(Continued on page 78)

Mull Adding Off-B'way To N.Y. Review Reprints

Publication in permanent book form of reprints of the Broadway legit reviews appearing in the general-circulation New York dailies may be expanded to include off-Broadway. The weekly publication, New York Theatre Critics' Reviews, is offering the increased coverage to subscribers, at a proposed increase from $25 a year to approximately $50.

The upped costs involved in assembling off-Broadway reviews was brought to the attention of NYTCR subscribers in a letter from Rachel W. Coffin, editor of the publication. Miss Coffin revealed that there have recently been requests for the inclusion of off-Broadway reviews in the publication. The letter also pointed out that because of the "irregularity" in off-Broadway coverage, those reviews would be issued on a monthly basis.

Shows Out of Town

Romanoff and Juliet

Boston, Sept. 9.

David Merrick production of three-act comedy by Peter Ustinov. Staged by George S. Kaufman; settings, Dennis Malcles; scenic and lighting supervision, Howard Bay; costumes, Helene Pons; incidental music, Harold Rome; ballads, Anthony Hopkins and Ustinov. Stars Ustinov; features Fred Clark, George Voskovec, Natalie Schafer, Gerald Sarracini, Suzanne Storrs, William Greene, Edward Atienza, Alvin Epstein, Marianne Deeming, Sylvia Daneel, Phil Leeds, Jack Gilford. At Shubert Theatre, Boston, Sept. 9, '57.

1st Soldier	Phil Leeds
2d Soldier	Jack Gilford
General	Peter Ustinov
Hooper Moulsworth	Fred Clark
Vadim Romanoff	George Voskovec
Igor Romanoff	Gerald Sarracini
Juliet	Suzanne Storrs
Spy	Alvin Epstein
Beulah Moulsworth	Natalie Schafer
Evdokia Romanoff	Marianne Deeming
Jr. Captain Zlotochlenko	Sylvia Daneel
Freddie Vandestuyt	William Greene
Archbishop	Edward Atienza

"Romanoff and Juliet," although providing a romp for author-star Peter Ustinov, looks lightweight in its American preem at the Shubert Theatre here. It is not destined to set any boxoffices on fire and has limited appeal.

It seems less funny than might be gathered from first-night laughs. The first act is dull and slow paced, needing fixing. There are unique flashes of wit in the modern-day Romeo and Juliet yarn, but the story line of an American ambassador's daughter falling in love with the Soviet ambassador's son may have seemed funnier in London than in the U. S.

In addition to a big hole in the first act, the entire piece needs tightening and strengthening. Ustinov, as a general of a mythical country where love conquers all, has a field day with spongy legged struttings and posings in confabs with American and Soviet ambassadors over the lovers. He scores brilliantly in a they-know-that-you-know bit of diplomatic shennanigans.

The staging is slick with a revolving four-level set, but up-paced direction seems needed. What happens when the Soviet boy meets the Yank girl isn't much. After some burlesque Russian antics involving spying and confessions, which don't quite seem to come off, and rantings and ravings by the U. S. ambassador and his frau, the lovers are wed in a gimmick rigged up by Ustinov.

The best thing about Suzanne Storrs, the "contest" winner playing Juliet, is her figure, which is nicely displayed most of the time in night attire reclining on a bed in the upper right of stage. It's hardly the fault of the players that the piece gets weary.

English imports William Green, Edward Atineza and Marianne Deeming turn in competent performances. Alvin Epstein makes the most of a meaty role as the spy. Sylvia Daneel is nice as a susceptible Russian captain. Fred Clark is fine as the U. S. ambassador and George Vokovec plays the Soviet one with nice touch of pathos.

It's Ustinov's show all the way, with the rest window dressing. Fixing should improve it, but in its present form, "Romanoff and Juliet" seems dull. *Guy.*

Four Winds

Philadelphia, Sept. 9.

Worthington Miner & Kenneth Wagg presentation of three-act (five scenes) comedy-drama by Thomas W. Phipps. Staged by Guthrie McClintic; decor, Donald Oenslager; assistant on scenery and lighting, Klaus Holm; assistant on costumes, Patton Campbell. Stars Ann Todd, Peter Cookson; features Luella Gear, Conrad Nagel, Robert Hardy, Carl Esmond, James Rennie, Harry Mehaffey, Ludmilla Toretzka, Harry Shaw Lowe. At Forrest Theatre, Philadelphia, Sept. 9, '57.

Axel Doorn	Carl Esmond
Audrey Pender	Luella Gear
Garrett Scott	Peter Cookson
Gage	Conrad Nagel
Lee	Robert Hardy
Jeremy Paget	Robert Hardy
Madamoiselle	Ludmilla Toretzka
Davina Mars	Ann Todd
Dr. Carpenter	Harry Mehaffey
Tad Willis	James Rennie

Philly has opened its legit season with much worse plays than "Four Winds," the first stage work by tv scripter Thomas W. Phipps, which preemed at the Forrest Thetre here with Ann Todd and Peter Cookson co-starred. The town has had many more exciting openings, however, and this one adds up to a possible but not too probable Broadway entrant.

The outstanding angle of "Four Winds" is that it brings the first American stage appearance of Miss Todd, who has made one Hollywood film and two American television appearances, but whose major successes on both stage and screen have been made in London. She's an able performer and a striking personality, and whatever happens to "Four Winds," she seems a cinch to enhance her reputation.

Her part is a juicy and many-faceted one, as an almost-fantastically wealthy young woman who has had a number of marriages—all unsuccessful. The heiress is so bored with her existence that she turns to drink and, being of a passionate nature, to affairs with men whom she realizes are only interested in her millions.

The play starts on a note of drawing room comedy, but ends in a mood of serious drama, even near-tragedy as the neurotic heroine reverts to her decadent existence instead of clinging to the genuine love of a healthy-minded suitor.

Conrad Nagel, reversing his usual characterization, scores as a conniving family lawyer. Cookson, last seen here in the musical, "Can-Can," gives a good account of himself in the completely no-good role of the fiance.

Roberty Hardy as the visiting Englishman scores in the earlier scenes, but seems a little floored by his material in the last-act. Luella Gear, a last-minute addition to the cast, flubs a few lines, but indicates that she will be a standout in the cast.

Also liked by the first night audience here which was inclined to be polite but not enthusiastic, was Carl Esmond as one of the heiress's former husbands, and James Rennie scores sharply in a single appearance as her press-agent.

Producers Worthington Miner and Kenneth Wagg have given author Phipps plenty of help, not only in the afore-mentioned cast of players, but in Guthrie McClintic as director and Donald Oenslager as designer. If the play never quite comes alive and in the first act is discursive and meandering, it is hard to see how he could have gotten much more out of it, though of course the effect should be better when all the players know their lines and the speeches are sharpened and tightened.

Waters.

Ballet Review

Royal Ballet

Britain's Royal Ballet is a cinch to stand them up throughout its four weeks' season in New York. The ex-Sadler's Wells troupe, royalized less than a year ago by a decree of the Crown, is eminently worthy of the honor. At its opening Sunday (8) at the Metopera there were a couple of hundred standees, most of them young people who, like their elders in the audience, cheered their heads off for the full-length "The Sleeping Beauty."

It was a notable curtain-raiser on the season, for "Beauty" is a big, spectacular ballet which even a flatfoot can dig. The television version given some months ago by the company through arrangements by impresario Sol Hurok, U.S. manager of the Royal Ballet, only served to show in retrospect how pale an electronic edition can be, especially when abridged to rob the work of its true elegance and the personal virtuosity thereof.

Although there is no star billing, Margot Fonteyn is recognized as top of the toesters, but with a company of superlative principals including Nadia Nerina, Rowena Jackson, Svetlana Beriosova, Michael Somes, Frederick Ashton, Brian Shaw, Alexander Grant, Philip Chatfield, David Blair, Anya Linden, plus the large mixed corps.

The Tchaikovsky score was under the baton of the troupe's new musical director, Hugo Rignold. The scenery and costumes are by Oliver Messel.

Of the dozen works to be presented, six will be premieres or new productions. The preemers are Ashton's "Birthday Offering," Kenneth MacMillan's "Solitaire," John Cranko's "The Prince of the Pagodas" to Benjamin Britten's music, Ashton's "La Peri" to Paul Dukas' score, and MacMillan's "Noctambules."

The new production is Fokine's "Petrouchka," re-created by Serge Grigoriev and his wife Liubov Tchernicheva, to the Stravinsky score. There will be a revival in "Sylvia," another full-lengther not seen for four years here. "Sleeping Beauty" is down for eight performances, and the others will likewise be repeated.

There'll be a lot of money flowing into the Met, with the opening top at $10.80 and $7 otherwise.

Trau.

Morton Gottlieb, general manager of the American Stratford Festival Theatre & Academy has resigned as of the close of the summer season next Sunday (15) and will return to Broadway production and management.

Legit Followup

Separate Tables

(MUSIC BOX THEATRE, N. Y.)

Having undergone extensive cast changes and taken time out for a summer engagement at Central City, Col., the longrun British import, "Separate Tables," has returned for a sort of refresher stint on Broadway before going on tour. The Terence Rattigan twin-bill remains an engrossing and moving show, though perhaps not quite as as taut as when it opened at the same theatre nearly a year ago. It should do reasonably well on the road.

The principal cast change is, of course, Geraldine Page in the dual role originally played in London and then in New York by Margaret Leighton. Apparently without trying to copy her predecessor's characterizations, Miss Page gives a thoroughly believable and moving performance, especially commendable in view of the lack of comparable direction, rehearsal and length of time to get inside the two parts.

She finds less range in the roles, being less the "carved out of ice" woman of the opening playlet, "Table by the Window," and not quite so blubbering a frump in the following "Table Number Seven." She therefore misses some of the theatricalisms of the spectacular contrast Miss Leighton got in the two parts.

It is a skillfull and striking performance, however, even for playgoers who saw Miss Leighton, and it should be genuinely affecting for first-time audiences. Miss Page's English accent, though somewhat inconsistent, is acceptable. Her playing of the frigid ex-wife, the key role of the opener, is a bit less tense and more frankly helpless than was Miss Leighton's, but her performance of the pitiful neurotic of the closer (a less dimensional and interesting character) seems a little better understood and projected.

Eric Portman, continuing in his original dual role as top-billed costar, still gives one of the memorable performances of recent seasons. Particularly in the more compelling (presumably more deeply felt and intensely conceived) playlet, "Table Number Seven," his characterization of the emotionally contorted, transparently jovial, bogus ex-Major is virtually an acting classic.

Beryl Measor, continuing in the featured role of the perceptive, sympathetic hotel manager, is still giving a solid rock of a performance, while William Podmore remains capital as the retired schoolteacher, Helena Carroll is convincing as the giddy young waitress and Georgia Harvey is credibly heavy-handed as the 40-years-older waitress.

With the exception of Laura Pierpont, who portrays the pony-betting eccentric with an engaging twinkle, the other replacements tend to play a bit broadly, though not unbelievably. They include Ann Shoemaker as the self-righteous maternal tyrant, Catherine Proctor as the timid BBC fan, Michael Lipton as the young medical student and Valerie Cardew as his sweetheart in the first playlet and wife in the second. *Hobe.*

Montreal

Continued from page 77

failed to maintain the high level established in their first season in '56.

Newest company in province was one started by Denise Pelletier and in the Art Centre at Perce. This small town, whose rep is mostly as a tourist attraction, is situated some 650 miles north of Montreal on the Atlantic coast. Playing three nights a week in a 230-seat house, Miss Pelletier and her company had a remarkably successful first season. All plays were in French and plans for next year include a greater range of offerings in both French and English.

Oldest strawhatter in district is Norma Springford's Mountain Playhouse atop the mountain right here in Montreal. Playing a full week and holding all shows for three weeks at a time, Miss Springford has maintained her rep as a producer and for the first time offered a play in French, Andre Roussin's "L'Amour Four" (Love Madness).

Jack Weiser, manager of the Adelphi Theatre, N.Y., is an instructor at City College, N.Y., and the High School of Performing Arts, N.Y.

Stock Reviews

The Saturday Night Kid

Westport, Conn., Sept. 9.

Playwrights Co. & Oliver Smith presentation of drama by Jack Dunphy. Stars Shelley Winters. Staged by George Keathley; lighting, Tharon Musser; setting designed by Smith, executed by Marvin Reiss; costumes, Noel-Taylor. At Westport (Conn.) Country Playhouse, Sept. 9-14, '57.

Mrs. Topaze	Shelley Winters
Young Man	Alex Nicol
Driver	Joseph Wiseman

Shelley Winters, when she can be heard, has an almost immobile vehicle in "The Saturday Night Kid." The Playwrights Co, & Oliver Smith, in one of its few summertime gambles, have not found a writer of more than ordinary interest, except for one hair-raising minute when a sly and daring taxi driver slinks down a fire escape to spy upon a pair of fares who have aroused his fascination.

Miss Winters, having lately stabbed her husband to death, jumps into a passing taxi occupied by a romantic and articulate vagabond who gives her shelter in his flat. Their driver not only suspects the lady, but has his own tortured longings, which he now has an opportunity to exploit.

In one of Smith's customarilly adult settings this trio now taunt each other without too much help from the new author, Jack Dunphy. And Joseph Wiseman, handsome and catlike, almost walks off with the proceedings as the cabbie, compelling even the most obdurate theatregoer to vow to note cab driver licenses hereafter.

Miss Winters has many effective moments in a confusing assignment and Alex Nicol figures as the host.

"Kid" next goes to Philadelphia, with a Broadway opening set for Oct. 2 at the Morosco Theatre.

Doul.

The Minotaur

Westport, Conn., Sept. 2.

Lawrence Langner & Michael Myerberg presentation of two-act (and epilog) drama by Robert Thoms. Staged by Sidney Lumet; settings, Marvin Reiss. At Westport (Conn.) Country Playhouse, Sept. 2-7, '57.

Heloise	Madeleine Sherwood
Bayne Hartly	Gene Lyons
Stella	Spivy
Felix Spurr	Philip Bourneuf
Felicity Davis	Ruth White
Tessa Millane	Betty Furness
Wilma Hartly	Gloria Vanderbilt
Lily	Judy Lynne
Ollie Spurr	Janice Rule
Putney Kittridge	Stefan Gierasch
Lattimore Carver	George Peppard
Michael	Kenneth Mays

Michael Myerberg, who has had this Robert Thoms script on his Broadway production docket for some time, has teamed with Theatre Guild brasshat Lawrence Langner to give it a tryout run at the latter's local strawhat. Sidney Lumet has staged the work, one of the most impressive, if not entirely worthy, workouts of the waning summer.

"The Minotaur" is a rather grim yarn about a mythical half-man, half-bull who destroys the seven people nearest him. The author has created a ruthless Park Ave. wastrel who spreads cruelty and ugliness in futile efforts to recapture an early love. He rejects his wife, abuses her mother, debases a young student, discards his sister, shocks his housemaid, contributes to the murder of his mistress and nearly disillusions even a sort of Greek chorus slyly and impeccably played by Philip Bourneuf.

Lumet has strung out these incidents with a stage cunning that dilutes some of the unpleasantness. One character has not quite made his exit when a new figure, not immediately related, enters from another door and pauses there till the first incumbent has retired. The show is played on two risers, with only a changing panel at the rear of the stage, to record the passing scenes. These illusions provoke a special interest when the author's passions become unwieldy.

The interesting and expensive cast includes Betty Furness and cabaret pianist-performer Spivy who once operated her own New York nitery.

Gene Lyons has the central role of the unsavory protagonist, but does not seem to be a commanding enough personality to throw the threatening shadow the author apparently intended. Miss Rule brings fine quality to the part of the lost love, and Gloria Vanderbilt is fragile and lovely as the rejected wife, although her voice clatters now and then.

Ruth White has some wry moments as an exasperated parent and George Peppard is excellent as the mislead youth. Spivy plays the piano in a Greenwich Village bistro where the pivotal murder takes place, adding authenticity to a play that has many elements to make it remembered. *Doul.*

Mask and Gown

New Hope, Pa., Sept. 3.

Michael Ellis presentation of Leonard Sillman & Raymond Halliday production of revue in two parts. Stars T. C. Jones; features Betty Carr, Gaby Monet, John Smolko, Rod Strong. Continuity by Ronny Graham and Sidney Carroll; choreography and musical staging, Jim Russell; special music and lyrics, Ronny Graham, June Carroll, Arthur Siegel, Dorothea Freitag; musical arrangements and direction, Dorothea Freitag; settings, W. Broderick Hackett; lighting, David Hale Hand. At Bucks County Playhouse, New Hope, Pa., Sept. 2-7, '57.

T. C. Jones, the female impersonator featured on Broadway last season in "New Faces," has a vehicle worthy of his talents in this new Leonard Sillman-Bryant Halliday production. After a single-week breakin at this Delaware Valley strawhat, the show goes to Broadway for what's announced as a five-week run, but should be good for considerably more than that if a theatre is available. Otherwise, it's a likely prospect for touring.

Jones seems peerless in the vanishing art of female impersonation. He has an acceptable singing voice, considerable acting skill and enough dancing ability to get around, plus unerring good taste.

In "Mask and Gown" his comedy talent is showcased in funny and topical sketches by Ronny Graham, Sidney Carroll and co-producer Sillman. The repeat impressions of Tallulah Bankhead and Bette Davis get laughter and applause, as Jones adds just enough exaggeration give to them flavor.

Four talented young assistants, Betty Carr, Gaby Monet, John Smolko and Rod Strong, are featured along with Jones in a satire of show business from the turn of the century to 1960. This includes sketches of Louella Parsons and a rock 'n' roll bit written by Ronny Graham.

A feature of the second half has Jones portraying various film stars as they might play Shakespeare. He also offers caricatures of Ethel Merman, Marilyn Monroe, Clandette Colbert, Judy Holliday and Katharine Hepburn.

Jones is always in character and always in good taste, with none of the vulgarity that might be associated with the female impersonator. "Mask and Gown" is a fast-moving, timely revue worthy of the talents of its star.

("Mask and Gown" opened last night (Tues.) at the Golden Theatre, N. Y., for an announced five-week engagement.—Ed.) Bitt.

Off-B'way Show

Pink String and Sealing Wax

Rosemary Berkeley & Paula Dean presentation of the British Repertory Co. in mystery in three acts by Roland Pertwee. Features Mercer McLeod, Miss Dean. Staged by John Ainsworth; setting, Robert Lee; costumes, Bernie Joy. At Royal Playhouse, N.Y., Sept. 3, '57; $3.60 top.

Cast: Nina Reader, Doris Smith, John Gaudry, Mercer McLeod, Joyce Ash, Eileen Summers, Marriott Wilson, Peter Forster, Paula Dean.

Hammering backstage up to curtain time and an 8 o'clock curtain that went up at 8:15 heralded the start of a new off-Broadway season at the Royal Playhouse. At the opening of "Pink String and Sealing Wax" these signs and portents might have seemed minor, however, had they not preluded three stodgy acts of an alleged mystery thriller.

Roland Pertwee's "Pink String" is said to have been a London success a few seasons back. Even acknowledging the known perils of transatlantic transplantation, however, it is still difficult to fathom what could have so intrigued West End.

Early in the play, talk of poisons, gallows, murderers and prison is introduced with the obvious object of setting the mood. Subsequently strychnine poisoning is indicated as similar to lockjaw in its unpleasant manifestations. Herewith a young wife of dubious morals filches some of the poison from the public analyst (pharmacist), takes what is referred to as a "turn in the park" with the analyst's son, then goes home to test her spouse's allergy to strychnine.

As most of the cast is said to be British, it might seem that there would be evident know-how for this sort of thing, but it mostly narrows down to attacking lines with fearsome breathiness, and vocalization that occasionally gets as shrill as a bobby's whistle. However, Mercer McLeod, as an overbearing father who converts to mellowness, manages conviction, as does Eileen Summers, as a rebellious daughter who is discovered by Mme. Adelina Patti. *Geor.*

Pat O'Brien: Traditionalist

The fact that Pat O'Brien, star of the incoming legit play, "Miss Lonelyhearts," is a former legit actor, is costing the show's management an extra $50. Having gone into pictures from the Broadway stage some 25 years ago, the actor was used to learning his lines from "sides" (a typed portion of the script containing just his part and the cue lines). General practice in legit today is for actors to use the entire script in memorizing their parts.

Shortly after agreeing to return to Broadway in the Howard Teichmann dramatization of the Nathaniel West story, O'Brien telephoned from Hollywood and asked for the "sides" to be sent him. There was some palaver, but at the actor's insistence that that was the way he'd been used to working in legit, the management had the "sides" typed to order.

Legit Bits

Ed Parkinson will be advance agent and **Ed Perper** company manager for the 57-city U.S.-Canada tour of the Massed Pipers, Regimental Band and Highland Dancers of the Black Watch, beginning Sept. 19 in Washington.

Paul Gregory has optioned **Marjorie Housepian's** novel, "A Houseful of Love," which **John Patrick** will dramatize for Broadway production next season.

Wyn Pearce is pinchhitting for **Charles Hohman** in the Broadway production of "No Time for Sergeants," with Hohman slated to resume his lead assignment in the comedy when it begins touring Sept. 23 in Altoona, Pa.

Charles Aidman and **Mary James** returned to the cast of the off-Broadway production of "Career" last week after appearing the Playhouse in the Park, Philadelphia, production of the play the previous week.

Staats Cotsworth is back in New York from Hollywood, where he had a featured role in the filmization of "Peyton Place."

A score written by **Jacques Ibert** for "The Italian Strawhat" will be utilized in the forthcoming production of the comedy at the 4th Street, Playhouse, N. Y.

John Fostini, actor-director, and **Vincent Campo** have formed Moliere Productions for the off-Broadway presentation of a series of plays adapted from originals by the French playwright. Scheduled as the first production is "The Merry Pranks of Hoiman," adapted by Campo from "Les Fourberies de Scapin." A theatre hasn't been designated yet.

The school and executive offices of the Ballet Russe de Monte Carlo will be moved to the new 7 Arts Center, N. Y.

Onna White has been set as choreographer for "The Music Man."

Ben Edwards will design the sets and **Lucinda Ballard** the costumes for "The Dark at the Top of the Stairs."

Jule Styne has written a title song for "Miss Lonelyhearts."

Richard Whorf will double as director-designer on "The Genius and the Goddess."

"An Evening With Kukla, Fran & Ollie," which **Robert Fryer** & **Lawrence Carr** will present on Broadway in association with **Beulah Zachary**, who produced the "Kukla, Fran & Ollie" tv show, will precede its scheduled Nov. 21 New York opening with tryouts at the McCarter Theatre, Princeton, N. J. (Nov. 7-9) and the Shubert Theatre, Washington (Nov. 11-16). The show may be retitled "An Afternoon with Kukla, Fran & Ollie" for matinees.

June Havoc has been tagged as star of "One Foot in the Door," the **Julie Berns** comedy - drama which **Richard W. Krakeur** plans presenting on Broadway early in December under the direction of **Robert Douglas**, with **Paul Morrison** as scenic designer and **Herman Bernstein** as general manager.

"Middle of the Night," which halted its Broadway run early in the summer, will resume on the road Oct. 9 at the Shubert Theatre, New Haven. A six-month tour is planned, with **Edward G. Robinson** continuing as star. The offering, originally produced and directed by **Joshua Logan**, will be restaged by **Curt Conway**, while **Walter Fried**, Logan's general manager, is handling the production details.

Richard Armbruster, who appeared in "Fanny" and the road company of "Plain and Fancy," weds actress **Nuella Dierking** next Saturday (15) in Vallejo, Cal. After a honeymoon in Carmel, Cal., the couple returns to New York.

Betty Jane Watson is starring in "South Pacific" this week and next at the Pocono Playhouse, Mountainhome, Pa.

Peter Dugid has taken over as resident stager at the Citizens Theatre, Glasgow, starting with **Arthur Miller's** drama, "View from the Bridge."

Lynn Loesser, co-producer of the incoming "Carefree Heart," is hobbling around on a broken toe, sustained while attending rehearsals of the musical.

Norman Maibaum has resigned as general manager for producers **Carmen Capalbo** and **Stanley Chase** to be company manager for the upcoming musical, "Copper and Brass."

Dasha Amsterdam, production assistant for the incoming "Miss Lonelyhearts," has announced her engagement to **Henry Epstein**, a realtor.

"The Egghead," set for a tuneup engagement the week of Sept. 23 in Cincinnati, will be not only the local season opener but also the initial subscription offering of the semester.

Beatrice Rice, treasurer and business manager at the Spa Summer Theatre, Saratoga, N.Y., has rejoined the boxoffice staff of New York's Town Hall.

John Huntington, operator of the Spa Summer Theatre, Saratoga, N.Y., will resume his "Broadway Report" column to a string of upstate papers.

Dr. John Reich, co-author of "Mary Stuart," season opener Oct. 8 at the Phoenix Theatre, N.Y., is director of the Art Institute and the Goodman Theatre in Chicago.

A new course in scenic production and stage lighting will be offered this fall in the School of General Studies of Hunter College, N.Y. It will be conducted by **Joseph Londin**, the college's stage technician.

In a last minute switch, **Jane Kean** has replaced stripper **Julie Gibson** in the Bucks County Playhouse, New Hope, Pa., production of "Will Success Spoil Rock Hunter," which opened last Monday (9). Miss Kean succeeded **Jayne Mansfield** in the original Broadway production.

"An Evening With Ruth St. Dennis" will be presented Sept. 20-22 at the Theatre Marquee, N.Y.

Leon Gersten is stage manager for "Tevya and His Daughters."

Nikos Pscharopoulos, executive director of the Williamstown (Mass.) Summer Theatre, has rejoined the faculty of the Yale School of Drama.

Basil Langton has exited as director of "Nature's Way," which begins a tryout tour tonight (Wed.) in Wilmington, Del. **Alfred de Liagre Jr.**, producer of the comedy, has taken over the staging.

Roger L. Stevens will be associated with **Gilbert Miller** and **Henry Sherek** in the Broadway production of "Under Milk Wood."

"Pale Horse, Pale Rider," the **Karen Jacker adaptation** of the **Katherine Anne Porter** novel, will be preemed next Saturday-Sunday (14-15) at the White Barn Theatre, Westport, Conn. Featured in the production, which Miss Jacker will direct, will be **Douglas Watson, Mary Linn** and **John Reese.**

Dorothy McGuire has been signed to star in "Winesburg, Ohio," the **Christopher Sergel** adaptation of **Sherwood Anderson's** book. **Joseph Anthony** will direct the offering, which is scheduled to open on Broadway next January. The sets will be designed by **Oliver Smith** and the costumes by **Dorothy Jeakins.**

Charles Bowden, Richard Barr and **H. Ridley Bullock Jr.** are currently concentrating on one road company of "Auntie Mame" instead of two as reported in last week's VARIETY. That's being financed at $150,000, with the producers going on the assumption that their experience on the single company will enable them to reduce costs on the contemplated second touring production.

William Peper, legit and film columnist-interviewer for the N. Y. World Telegram & Sun, planed to Europe last Saturday (7) for a month's vacation.

John Crowley, house manager this summer at the Bucks County Playhouse, New Hope, Pa., will be stand by manager this season at the Playhouse, Wilmington.

The road tour of "Happiest Millionaire," a starring **Walter Pidgeon**, will get underway Oct. 2 at the Playhouse, Wilmington, Del.

'Show Boat' $60,000, K.C.; See 670G Season Gross

Kansas City, Sept. 10.

Starlight Theatre closed its season last Sunday (7) with a rush for "Show Boat." Despite a rain-out and weather threats, the second week of the venerable musical ran up $60,000, a big take, but below what the advance sale and interest indicated. Previous week drew $64,000.

The musical starred Dorothy Collins and featured Terry Saunders, Robert Rounseville and Lavern Hutcherson.

During the 11-week season there were four rain-outs, the most in several years. Early estimates indicate the season's gross will come close to the anticipated budget of $670,000, but final tallies later will have to tell the profit and loss picture.

'Annie' SRO 56G, 'Diary' $19,000, S.F.

San Francisco, Sept. 10.

Civic Light Opera revival of "Annie Get Your Gun" did absolute capacity in its second week and second stanza of "Diary of Anne Frank" fell off. " No Time for Sergeants" skidded in its 10th week.

Randolph Hale's West Coast version of "Tunnel of Love" has been set back a week and is now scheduled to open Oct. 7 at the Alcazar.

Estimates for Last Week

Annie Get Your Gun, Curran (2d wk) ($5.50-$5.90; 1,758; $58,000) (Mary Martin, John Raitt). Capacity $56,034; previous week, $29,425 for four performances; CLO subscription holds house slightly below absolute potential.

Diary of Anne Frank, Alcazar (2d wk) ($4.40-$4.95; 1,147; $33,500) (Joseph Schildkraut). Almost $19,000; previous week, $21,100.

No Time for Sergeants, Geary (10th wk) ($4.40-$4.95; 1,550; $36,000). Down to $23,800; previous week, $29,500; exits Oct. 6 to resume tour.

'LADY' $85,776; OMAHA; HOUSE JUST GETS BY

Omaha, Sept. 10.

"My Fair Lady," costarring Brian Aherne and Anne Rogers, grossed a capacity $85,776 in eight performances last week at the 2,600-seat City Auditorium Music Hall, at a $5.50 top.

Despite the turnaway biz, promoter Dick Walter may do well to break even in view of the terms, what with the heavy expense of stagehands ($8,000), music ($3,400), rental ($8,000) and advertising ($2,000).

Casting

BROADWAY

Under Milk Wood: Patricia Moore.
I Knock at the Door: Aline Macmahon, Staats Cotsworth, Rae Allen, Paul Shyre.
Visit to a Small Planet: Diana van der Vlis (succeeding Sarah Marshall).
Cave Dwellers: Wayne Morris, Susan Harrison, Bobby Clark.
Rumple: Jerome Cowan.
Carefree Heart: Jack Bittner, Ralph Isbell, Michael Kermpyan, Virginia Martin, John Howard, Rosemary O'Reilly, Jecquelyn McKeever.
Square Root of Wonderful: Philip Abbott, Gerald Mohr, Kevin Coughlin.
Compulsion: Frank Conroy.
Look Back in Anger: Vivienne Drummond.
Fair Game: Ellen McRae.
Dark at the Top of the Stairs: Timmy Everett, Charles Lee Saari.
Soft Touch: Michael Higgins.
Four Winds: Luella Gear (succeeded Ann Andrews), Harry Mehaffey (succeeded Harry Bannister).
Eggheed: Kevin Drohan.
Country Wife: Richard Easton, Ernest Thesiger.
Winesburg, Ohio: Dorothy McGuire.

OFF-BROADWAY

Clerambard: Edith Atwater, Ruth McDevitt, Will Kuluva.
Johnny Summit: Byrne Piven, Elaine Eldridge.
Cast of Burlesque: Tom Poston.
Synge Trilogy: Michael Conaree (return).
Italian Strawhat: Zahra Norbo.

ROAD

Waltz of the Toreadors: Robert Gelfinger, Patricia Falkenhain, John Stewart.
No Time for Sergeants (2'way Co.): Mary Dell Robert (succeeding Maree Dow), James Frasher (succeeding Robert McQuade), Jim Creason (succeeding Cecil Rutherford), Harriet Shepard (succeeding Hazen Gifford).
Middle of the Night: Mona Freeman, Nancy Pollock, Martin Landau, Ethel Britton, Sylvia Davis, Doris Belack, Norman Feld, Phyllis Wynn, Peg Shirley.

Stock Tryouts

(*Sept* 9-15)

Inseparables, by Harry Granick (Edith Atwater, Albert Dekker)—Southern Tier Playhouse, Binghamton, N.Y. (9-14).
Pale Horse, Pale Rider, adapted by Karin Jacker from Katherine Anne Porter's novel—White Barn Theatre, Westport, Conn. (14-15).
Saturday Night Kid, by Jack Dunphy (Shelley Winters, Alex Nicol)—Westport (Conn.) Country Playhouse (9-14).

B'way NG, But 'Mame' Record $47,921, 'Abner' $49,800, 'Girl' 49G, 'Bells' 39½G, 'Journey' $25,600, 'Separate' $12,400

Broadway held to form last week, as business reflected the traditional Labor Day droop. Receipts sagged for practically all shows, but "Auntie Mame" and "My Fair Lady" continued at capacity, former even topping its previous house record.

The season's first new entry, "Mask and Gown," opened last night (Tues.), and "Carousel" opens tonight (Wed.) for a scheduled three-week stand at the N. Y. City Center.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (39th wk; 309; $6.90; 1,214; $46,500) (Rosalind Russell). Previous week, $47,900; last week, new record for house at $47,921.

Bells Are Ringing, Shubert (MC) (41st wk; 324; $8.05; 1,453; $58,101) (Betty Garrett, Larry Parks). Previous week, $49,500; last week, over $39,500. Star Judy Holliday and featured male lead Sydney Chaplin returned to the cast last Monday (9) night following a fortnight's vacation. Miss Garrett and Parks subbed during their absence. Miss Holliday, however, was unable to go on Monday night because of illness. Her standby June Ericson subbed.

Damn Yankees, Adelphi (MC) (123d wk; 979; $7.50; 1,434; $50,000). On twofers. Previous week, $25,500; last week, over $22,200.

Happy Hunting, Majestic (MC) (40th wk; 316; $8.05; 1,625; $69,989) (Ethel Merman). Previous week, $43,800; last week, almost $33,800. Closes Nov. 30.

Li'l Abner, St. James (MC) (43d wk; 340; $8.05; 1,028; $58,100). Previous week, $56,300; last week, almost $49,800.

Long Day's Journey Into Night, Hayes (D) (37th wk; 222; $6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $28,100; last week, nearly $25,600.

Most Happy Fella, Imperial (MD) (71st wk; 564; $7.50; 1,427; $57,875). Previous week, $34,100; last week, almost $29,000.

My Fair Lady, Hellinger (MC) (78th wk; 619; $8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). As always, $68,700.

New Girl in Town, 46th St. (MD) (17th wk; 135; $9.20-$8.60; 1,297; $59,084) (Gwen Verdon, Thelma Ritter). Previous week, $53,100; last week, over $49,000.

No Time for Sergeants, Alvin (C) (99th wk; 788; $5.75-$4.60; 1,331; $38,500). On discount tickets. Previous week, $21,600; last week, over $19,700. Closes next Saturday (14) to tour.

Separate Tables, Music Box (D) (39th wk; 308; $5.75; 1,010; $31,021) (Eric Portman, Geraldine Page). Resumed Sept. 2 after a seven-week absence; grossed nearly $12,400 for the week. Remains until Sept. 28, then tours.

Simply Heavenly, Playhouse (MC) (3d wk; 22; $5.75-$4.60; 996; $25,000). Previous week, $14,500; last week, nearly $13,200.

Tunnel of Love, Royale (C) (29th wk; 237; $5.75; 944; $34,000) (Tom Ewell). Previous week, $14,800; last week, almost $12,300.

Visit to a Small Planet, Booth (C) (31st wk; 244; $6.90-$5.75; 766; $27,300) (Cyril Ritchard). Previous week, $21,400; last week, over $20,100.

Opening This Week

Mask and Gown, Golden (R) ($5.75-$4.60; 800; $20,000) (T. C. Jones). Revue, presented by Leonard Sillman & Bryant Halliday, cost about $25,000 to bring in after a one-week strawhat tryout; opened last night (Tues.) for an announced five-week run.

Carousel, City Center (MD) ($3.80; 3,090; $61,812) (Victor Moore, Howard Keel, Barbara Cook, Russel Nype, Pat Stanley, Marie Powers, Bambi Linn, James Mitchell, Kay Medford, Victor Moore). N.Y. City Center Light Opera Co. revival; opens tonight (Wed.) for a scheduled three-week run.

'Hour' Not So Dazzling 9G at Philly Playhouse

Philadelphia, Sept. 10.

The Playhouse in the Park, Philly's municipally operated tent theatre in Fairmount Park, wound up its sixth summer season, and one of its most profitable, with a sour $9,000 gross with "The Dazzling Hour." It was the lowest figure of the 13-week season. Mony Dalmes, one of the Comedie Francaise, making her debut in an English-speaking part, Francis Lederer and Mary Sinclair were costarred, with Jose Ruben and Alexander Clark featured.

The Playhouse will do away with its canvas next summer in favor of a substantial hard-top structure.

'Fanny' 70½G, L.A.; 'Debutante' $9,200

Los Angeles, Sept. 10.

Two local legit houses felt the effect of the Labor Day weekend last week, with grosses holding close to the previous session's level. Pace slackens next week following departure of "Reluctant Debutante." No new entries are due until Oct. 7, when "Annie Get Your Gun" will replace "Fanny" at the Philharmonic. The following night "Merton of the Movies" bows at the Huntington Hartford.

Estimates for Last Week

Reluctant Debutante, Huntington Hartford (C) (2d wk) ($4.40; 1,024; $33,000) (Lynn Bailey, Brenda Forbes, Reginald Gardiner). Unprofitable $9,200 after $8,700 opening week; closes next Saturday (14).

Fanny, Philharmonic (MC) (3d wk) ($4.95-$5.50; 2,670; $80,000) (Claude Dauphin, Doretta Morrow, Italo Tajo). Another $70,500 frame; closes Sept. 21.

'STORY' SOLID $46,800, ON 3D WEEK IN WASH.

Washington, Sept. 10.

"West Side Story" ended a three-week tryout run at the National Theatre here last Saturday (7) with another over-capacity gross. It also got standee business the second week. The show is now in Philly for a fortnight's additional tuneup prior to opening Sept. 26 at the Winter Garden, N. Y.

The National is now dark, but reopens Sept. 16 with a tryout of "Nature's Way," and has almost solid bookings thereafter.

Estimate for Last Week

West Side Story, National (MD) (3d wk) ($5.50; 1,667; $46,585). Standee trade again for almost $46,800; previous week, $46,900.

'Fur Lady' Warm $27,800 On 2d Week in Toronto

Toronto, Sept. 10.

With an extra matinee Labor Day, plus nightly turnaways, "My Fur Lady" grossed $27,802 last week, its second, with the fortnight's Toronto engagement racking up a $53,367 total out of a possible $56,000. The 1,525-seat Royal Alexandra Theatre was scaled at $3 eves, except Fridays and Saturdays when tariff was bumped to $3.50 top, and $2.50 for mats.

McGill college show is currently in Vineland, Ont., then plays Ottawa and returns to the Royal Alexandra for the week of Sept. 23.

OFF BROADWAY

(Opening date in parenthesis)

Career, Actors Playhouse (4-30-57).

Iceman Cometh, Circle-in-Square (5-8-56).

In Good King Charles' Golden Days, Downtown (1-24-57).

Purple Dust Cherry Lane (12-27-56).

Sweeney Todd, Sullivan St. (8-27-57).

Synge Trilogy, Theatre East (3-6-57).

Threepenny Opera, de Lys (9-20-55).

Closed Last Week

Pink String & Sealing Wax, Royal (9-5-57).

Park Ending Varied-Fare Season

'Consul' Gets Pro Production as 2d Legit Entry In 14-Week Spread

Michael P. Grace & Chris F. Anderson succeeded last week in squeezing a respectable legit production into their varied entertainment schedule at Theatre Under the Stars in New York's Central Park. The presentation was Chandler Cowles' production of "The Consul," which Cowles put on earlier in the summer in Boston and had originally produced on Broadway in 1950 with Efrem Zimbalist Jr.

Although the outdoor venture was originally announced as a showcase for a series of musical productions, "The Consul," which ran a week, was the second tuner of the 14-frame season. The other, which ran two weeks, was "Rosalie." Jazz shows have dominated five of the stanzas, including the current and final one. Another four weeks were split evenly between ballet and pop recording artists. The remaining fortnight was devoted to "The Cotton Club Revue."

The park venture has been most effective when outside producers have been brought in, as was the case with the jazz shows, the pop recording artists' program, "The Cotton Club Revue" and "The Consul." In these instances, except for the Revue, Grace has received double billing as presenter with Anderson and as producer participant on the individual offerings. Although Anderson is billed with Grace as co-producer of the operation, he's said publicly that he's an inactive partner.

The production of "The Consul," on which which Grace was billed as Cowles associate producer, demonstrated that a legittuner could be put on in the park without turning into a fiasco, as was the case with "Rosalie." The Gian Carlo Menotti musical-drama may be somewhat heavy for popular taste, but the production was professional.

The cast, headed by Patricia Neway in the role she originated on Broadway in 1950, was impressive. Others repeating parts they originated were Gloria Lane, Maria Marlo and Francis Monachino. Cowles' staging had impact, while the orchestra, conducted by Lehman Engel, registered solidly. The settings were also a plus.

"The Consul" had some slow stretches, but in the overall it's a dynamic work. *Jess.*

The Consul

Michael P. Grace & Chris F. Anderson presentation of Chandler Cowles production of three-act (six scenes) opera by Gian-Carlo Menotti. Staged by Cowles. Musical director, Lehman Engel. Features Patricia Neway, Gloria Lane, George Gaynes, Norman Atkins, Norman Kelley, Lydia Summer, Maria Marlo, Jeanne Grant, Emile Renan, Georganne Bourdonne, Francis Monachino. At Theatre Under the Stars, N.Y., Sept. 3, '57; $3.45 top.

John Sorel	Norman Atkins
Magda Sorel	Patricia Neway
Mother	Lydia Summers
Secret Police Agent	George Gaynes
Secretary	Gloria Lane
Mr. Kofmer	Emile Renan
Foreign Woman	Maria Marlo
Anna Gomez	Jeanne Grant
Vera Boronel	Georgeanne Bourdonne
Magician	Norman Kelley
Assan	Francis Monachino

IATSE Local Gets Foot In Legit Booklet Door

Local H-63, of the International Alliance of Theatrical Stage Employees has made some headway in its effort to break into the legit field by adding souvenir program salesmen to its jurisdiction. The booklet hawkers have been represented by the Bookmen & Chargemen's Union, Local 1115-D.

Local H-63, now mainly active as the representative of office workers in the film industry, won one election and lost another in a vote among two companies held Aug. 27 under the supervision of the National Labor Relations Board. Members of the Superior Program Publishing Co. balloted in favor of Local H-63, while employees of the Greenstone Publishing firm voted no union.

SET B'WAY LEADS FOR LONDON 'BELLS' CAST

London, Sept. 10.

A West End production of "Bells Are Ringing" is slated for mid-November, following a two-week tryout opening Oct. 29 at the Opera House, Manchester. The Broadway tuner will be presented here by S. A. Gorlinsky, a concert impresario who entered the legit field last year with the Drury Lane production of "Fanny." The latter musical folds next Saturday (14) and goes on tour.

Broadway personalities will be cast in the Judy Holliday and Sydney Chaplin roles in "Bells" and another U. S. performer will also be in a featured part. Names will be announced within a few days, after contracts have been signed and work permits negotiated through the Ministry of Labor.

Wanamaker-Anna Wiman At Odds on New Project

London, Sept. 10.

Sam Wanamaker is planning to go ahead with the reopening Oct. 31 of the Shakespeare Theatre, Liverpool, despite the announcement last week by Anna Deere Wiman, chairman of the company, that the project was being postponed. Wanamaker, managing director of the venture, says that the initial show will be Arthur Miller's "A View from the Bridge," to be followed Dec. 3 by N. Richard Nash's "The Rainmaker" and then Dec. 26 by the musical, "Finian's Rainbow."

In issuing the postponement announcement through her press representatives, Miss Wiman indicated that her action was necessitated by heavy production commitments in London and New York. Her statement said she would leave shortly for the U.S.

Critics currently in town to catch the Broadway shows include **Lily Mae Caldwell**, of the Birmingham Orleans Times-Picayune, and **Hope Pantell**, of the Baltimore Evening News.

Opera House

Continued from page 77

to borrow $12,000,000 to build the auditorium.)

First of the incoming productions, the Royal Ballet, formerly Sadler's Wells Ballet, originally set for the Opera House, has been transferred to Loew's State, 3,000-seat film house, for the same dates, Oct. 8-12. An additional 400 seats for each performance is figured by the booker, Aaron Richmond. Although the Opera House has a 3,000-seat capacity, many of the seats are obstructed. Stage facilities at the film house will necessitate a slight change in the repertoire, Richmond said.

A ticket mixup is also likely. The engagement was announced last April and 11,000 tickets have been mail-distributed. They will have to be exchanged by mail for comparable locations in the State.

In the meantime, opera and symphony groups and cultural bookers voiced their consternation over the removal of the Opera House from the scene. Talcott M. Banks, Jr., prexy of the Boston Opera Assn., revealed that the Met has been tentatively booked for a week in Boston next spring, and that the association is continuing with plans and considering acquisition of one of the city's theatres, presumably the 4,357-seat Metropolitan, a film house, or Loew's State.

Three prospective purchasers have evidenced interest since the sale became known, the Allen Construction Co. head asserted. One is Northwestern U. However, it's figured that the 48-year-old structure will be demolished. The price paid the Shuberts for the property was reportedly over $100,000.

Met Insures Self With 5-Year Pact To Rudolf Bing

Rudolf Bing, who has just inked a new five-year pact as general manager of the Metropolitan Opera, returns next week from Europe where he's been inspecting recently built opera houses. His survey of playhouses in Cologne, Duesseldorf, Hamburg and other German cities was made for the purpose of gaining architectural ideas that will be of value when the Met shapes its plans for a new home in the proposed Lincoln Center of the Performing Arts.

With the Met since 1949, Bing will continue as general manager for the next five years plus options for an additional two years according to Anthony A. Bliss, prez of the Metropolitan Opera Assn. Bing's old ticket, which would have expired June 1, 1959, was torn up by mutual consent. Fresh deal, it was said, will insure continuity of his direction during transition from the Met's existing arena on W. 39th St., N. Y., to the Lincoln Center.

Bliss, who hailed Bing's leadership as "imaginative and dynamic," emphasized that the Met board "wishes to be certain to have the benefit of Mr. Bing's extraordinary ability during these next years which promise to be the most important in the history of the company." Likewise, the board's move in assuring itself of Bing's services was editorially hailed Friday (6) in the N. Y. Times. It regarded the new agreement as a "tribute to Mr. Bing's gifts as an administrator . . ."

Attendance Goes Up 5% At Barn, Augusta, Mich.

Augusta, Mich., Sept. 10.

The Barn Theatre, winding up with a two-week engagement of "Janus," featuring Betty Ebert, John Newton and Louis Girard, ends its 12th year of stock operation next Saturday night (14). It has been the best season since producer Jack Ragotzy took over operation of the spot, with attendance about 5% over last year's record figure.

Using a resident company, the Barn offered a 15-week season, including seven plays and two musicals. A feature of the summer was the production of a new script, "States with Pretty Names," by Elliott Baker.

Inside Stuff—Legit

If an authentic one can be located, a descendant of Moliere will be brought to the U.S. to attend the Broadway opening of "The Carefree Heart," a musical version of the great French satirist's comedy, "A Physician in Spite of Himself." The show will premiere Nov. 7 at the ANTA Playhouse, New York, after a tryout tour.

Arthur Cantor, pressagent for the production, arranged with the Paris daily, France Soir, to conduct a search for a Moliere descendant, and Air France has agreed to provide the round-trip transportation. Since the candidate doesn't have to be named Moliere, it's expected that someone will be located for the assignment.

Overlooked in last week's obituary of veteran stage director Edward J. MacGregor, reader Arthur J. Sheldon points out, was the fact that he produced and directed "Fighting the Flames." This was billed as "The Great Fire Show" at Dreamland, Coney Island, N.Y., in 1906. Sheldon, who is a guest at the Percy Williams Home, East Islip, L.I., says he well remembers the occasion since he was paymaster at Dreamland at that time.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (3-28-57).
Dead Secret, Piccadilly (5-30-57).
Dear Delinquent, Westminster (6-5-57).
Dry Rot, Whitehall (8-31-54).
Entertainer, Palace (9-10-57).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-9-56).
Less Than Kind, Arts (6-27-57).
Lonesome Road, Arts (8-28-57).
Lovebirds, Adelphi (4-20-57).
Meet By Moonlight, Aldwych (8-1-57).
Mousetrap, Ambassadors (11-25-52)
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Plaisirs De Paris, Wales (4-20-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Sat. Night at Crown, Garrick (9-9-57).
Silver Wedding, Cambridge (7-9-57).
Six Months' Grace, Phoenix (6-4-57).
Summer of 17th, New (4-30-57).
Tea & Sympathy, Comedy (4-25-57).
Tropical Heat, New Lind. (4-23-57).
Waltz of Toreadors, Criterion (3-27-56).
Yerma, Arts (7-31-57).

SCHEDULED OPENINGS

Chinese Theatre, Drury (9-16-57).
Nekrassov, Royal Ct. (9-17-57).
Repertory, Old Vic (9-18-57).
Ever Since Eve, Arts (9-19-57).

ON TOUR

Desert Song
D'Oyly Carte
Doctor in the House
Flare Path
Glamour Girl
Head of the Family
Hotel Paradiso
Love Match, The
Man of Distinction
Nekrassov
Pajama Game
Plaintiff in a Pretty Hat
Roar Like a Dove

Touring Shows

(Sept. 9-22)

Copper and Brass (tryout) (Nancy Walker, Joan Blondell)—Shubert, New Haven (16-21).
Diary of Anne Frank (Joseph Schildkraut)—Alcazar, S.F. (9-21).
Egghead (tryout) (Karl Malden)—Hanna, Cleve. (16-21).
Four Winds (tryout) (Ann Todd, Peter Cookson)—Forrest, Philly (9-21).
Jamaica (tryout) (Lena Horne, Ricardo Montalban)—Shubert, Philly (16-21).
Miss Lonelyhearts (tryout) (Pat O'Brien)—McCarter, Princeton (12-14); Colonial, Bost. (17-21).
My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—KRNT, Des Moines (9-14); Kiel, St. L. (16-21).
Nature's Way (tryout)—Playhouse, Wilmington (11-14); National, Wash. (16-21).
No Time for Sergeants (2d Co.)—Geary, S.F. (9-21).
Reluctant Debutante (Reginald Gardiner, Brenda Forbes)—Hartford, L.A. (9-21).
Romanoff and Juliet (tryout) (Peter Ustinov)—Shubert, Boston (9-21).
Saturday Night Kid (tryout) (Shelley Winters, Alex Nicol)—Locust, Philly (17-28).
West Side Story (tryout)—Erlanger, Philly (10-21) (Reviewed in VARIETY, Aug. 21, '57).
Ziegfeld Follies—Royal Alexandra, Toronto (12-21).

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Four Winds, Cort (9-25-57).
West Side Story, Wint. Gard. (9-26-57).
Knock at Door, Belasco (9-29-57).
Look in Anger, Lyceum (10-1-57).
Sat. Night Kid, Morosco (10-2-57).
Miss Lonelyhearts, Music Box (10-3-57).
Boy Growing Up, Longacre (10-7-57).
Egghead, Barrymore (10-9-57).
Romanoff & Juliet, Plymouth (10-10-57).
Cave Dwellers, Bijou (10-14-57).
Under Milk Wood, Miller (10-15-57).
Nature's Way, Coronet (10-16-57).
Copper and Brass, Beck (10-17-57).
Compulsion, Ambassador (10-21-57).
Monique, Golden (10-22-57).
Sq. Root of Wonderful, Nat'l (10-30-57).
Jamaica, Imperial (10-31-57).
Fair Game, Longacre (11-2-57).
Rumple, Alvin (11-5-57).
Carefree Heart, ANTA (11-7-57).
Time Remembered, Morosco (11-12-57).
Nude With Violin, Belasco (11-14-57).
Kukla, Fran & Ollie (11-21-57)
Country Wife, Adelphi (11-27-57).
Look Homeward, Barrymore (11-28-57).
Dark Top Stairs, Music Box (12-5-57).
Music Man, Majestic (12-19-57).
Miss Isobel, Royale (12-26-57).
Captain's Paradise, Alvin (1-28-57).
Goldilocks, Globe (3-6-57).

(Theatres Not Set)

Strongest (10-2-57).
Soft Touch (11-6-57).
Rope Dancers (wk. 11-18-57).
Shadow of My Enemy (wk. 12-9-57).
Salt Air (wk. 1-27-58).
Rivalry (1-27-58).
Sunrise at Campobello (1-30-58).
Love Me Little (2-6-58).

OFF-BROADWAY

Tevya, Carnegie Playhouse (9-16-57).
Johnny Summit, Renata (9-24-57).
Italian Strawhat, 4th St. (9-30-57).
Maria Stuart, Phoenix (10-8-57).
Palm Tree, Cricket (10-15-57).
Clerembard, Rooftop (11-8-57).
Conversation Piece, Barbizon (11-20-57).
Makropolus Secret, Phoenix (11-19-57).

So. African Mgt. Group Asks U.S., British Agents To Favor Pro Outfits

Johannesburg, Sept. 3.

The recently formed South African Assn. of Theatrical Managers has sent a circular letter to authors and talent agents in the U.S. and England listing the recognized legit and vaude managements in the Union of South Africa and suggesting the withholding of amateur rights here until after professional performance.

The communication points out that professional theatre is slowly developing in the Union, but must be protected by getting performance rights before local amateur groups can present the material. The scope of the professional theatre is indicated, it notes, by recent productions here of "The Boy Friend," "The Strong Are Lonely," an American ice show and Luisillo and his Spanish Ballet.

The letter also declares that the association hopes to assure payment of full author royalties for professional productions, and therefore urges that rights be given only to recognized managements. It lists the membership of the association, plus two recognized non-member professional firms.

The members include Brian Brooke Co. Ltd., National Theatre Organization, Children's Theatre, Margaret Inglis Presentations, Ruth Oppenheim Co. Ltd., Cockpit Players, Hugo Keleti Productions, Company of Three, Taubie Kushlick Productions, Anthony Farmer Productions and Cecil Williams Productions. Non-member professional managements are African Consolidated Theatres Ltd. and Johannesburg Repertory Players.

Brian Brooke is president of the association, with P. D. Breytenbach and Stuart Brown vice-chairman and Robert Langford secretary.

Jack Benny, Geo. Burns Angels of 'Foot in Door'

Jack Benny and George Burns are putting up 50% of the financing for Richard W. Krakeur's scheduled Broadway production of Julie Berns' comedy, "One Foot in the Door." The show, which will star June Havoc, is being capitalized at $100,000.

THE THEATER SCRAPBOOK
20-Page booklets of Broadway's Hit Shows with Pictures, Reviews, Data
Four Issues Now Ready—Born Yesterday, As The Girls Go, Mister Roberts, South Pacific. Send Fifty Cents for each—No Stamps.
THE THEATER SCRAPBOOK
P.O. Box 816, Dept. V2
White Plains, N. Y.

Standard Legit Forms
Stage Managers' Time Sheets
Box Office Reports
Theatre Party Contracts, Etc.
Samples on Request
American Legitimate Theatre Service
6000 Sunset Blvd., Suite 209V
Hollywood 28, Calif.

MIDTOWN THEATRE OR TELEVISION REHEARSAL HALL
4,000 Clear Square Feet FOR RENT
EMPIRE STATE BLDG.
Room 7901
350 Fifth Ave., New York, N. Y.
Plaza 7-5380

YOUNG SUMMER THEATRE PRODUCER
Available from Oct. 1
Prefers Man Friday slot in New York theatre office.
Strong business management, PR Promotion background.
Box V-377-57, VARIETY
154 W. 46th St., New York 36

AMERICAN THEATRE WING
PROFESSIONAL TRAINING CENTER
ADVANCED COURSES FOR FALL TERM
ACTORS—SINGERS—DANCERS—WRITERS—DIRECTORS

Theatre—Radio—TV
Actors, Workgroups
Comp. Review of Acting
TV & RADIO Commercials
Directing
Scriptwriters Workshop
Play Analysis
Voice & Diction

Music and Dance
Singers Clinic (New) LEHMAN ENGEL
Opera Laboratory DR. LEOPOLD SACHSE
Musical Theatre Tech's STONE, ROSENSTOCK, NAGRIN
Writing for Musical Theatre JAY GORNEY

(For other courses see catalog)
APPLY NOW
Classes start September 23rd
351 West 48th Street, N. Y. 36 CO 5-6638

Literati

Atlantic Monthly's Centennial

The Atlantic Monthly, making a three-issue splurge to mark 100 years of publication, is shooting the works, especially with the November number, the actual centennial issue. It will print about 175,000 copies for newstand sale, about double the normal run, with the price upped from 60c to $1 for that copy. In view of some of the material being included, the issue is expected to have especially enlarged circulation among film and tv story editors, etc.

Among the features in the November number will be the first installment (of an expected five or six) of James Thurber's series, "The Years with Ross," about the late New Yorker editor and the early years of the mag, with a number of previously unpublished drawings by the author. The issue will also include a pair of short stories by Ernest Hemingway, under the joint title, "Two Tales of Darkness." It will be virtually a 30th anniversary stint for the novelist, whose first U.S. publication was a short story, "Fifty Grand," in the July, 1927, issue of the Atlantic.

Other items in the November number will be an article by psychiatry pioneer Dr. Carl Jung, titled "God, the Devil, and the Human Soul;" a Thornton Wilder one-act play, "The Drunken Sisters;" pieces by Edith and Osbert Sitwell; a Nicholas Monsarrat piece about Dunkirk; an article by publisher Alfred Knopf about his discovery of Joseph Conrad, and a short story by Isak Dinesen.

Of the other two centennial-marking issues of the Atlantic, the October will include a supplement on science and industry and the December a supplement on mass communications.

Elsa Maxwell's How-To

Designed as a practical aid for the femme who wants to be "the hostess with the mostess" is Elsa Maxwell's new tome, "How to Do It, Or, the Lively Art of Entertaining." It's due for publication Oct. 28 via Little, Brown.

Miss Maxwell, who's thrown many a party herself, also tosses in some hints for the male host. Book includes menus and recipes as well as a separate chapter on "The Art of Preparing a Party."

158-Year-Old Weekly Suspends

158-year-old New Hampshire Sentinel, one of the oldest weeklies in the U.S. continuously published under its original name, has ceased publication in Keene, N. H. The newspaper, which had recorded the deaths of all of the nation's Presidents, championed the Federalist party in New Hampshire in its early days.

Publisher James D. Ewing said it was no longer practical from an economic standpoint to continue publication of the weekly newspaper in an area served by the daily Keene Evening Sentinel, owned by the same company.

More On Defunct Boston Post

Testimony that former Boston Post publisher John Fox took $144,000 from the Post Publishing Co. in 1953 was given in Boston federal court Friday (6) by the former controller and business manager, Francis Sullivan, of the defunct daily newspaper.

Sullivan testified at a hearing before referee in bankruptcy Edwin F. Hannon as the three trustees in bankruptcy of the Post Publishing Co. conducted an inquiry in the disposition of the newspaper's assets.

Questioned by Atty. Joseph Landis, counsel for the trustees, Sullivan testified that the withdrawals were entered in the so-called John Fox Exchange Account on the books of the corporation. He told Referee Hannon that Fox sold the building at 17-21 School St., Boston, owned by Post Publishing Co. in 1953 for $11,000 and kept the proceeds. Sullivan testified that Fox then gave the corporation a promissory note for that amount.

Christiansen, Whitley Retiring

Arthur Christiansen has retired as editor of London Daily Express after 24 years in the chair. He retains his seat on the board of Beaverbrook Newspapers and continues as executive director and consultant on editorial matters. He's succeeded by Edward Pickering, who joined the Express in 1950. Christiansen has been in poor health for some time and recently had an extended stay in Bermuda to recuperate.

Reg Whitley, with the London Daily Mirror for 50 years and its film critic for 40 years, is shortly to retire. He'll be 65 this month. He joined the paper as an office boy in the managerial department and joined the editorial room after war service in 1919. In his 40 years as the paper's critic, Whitley has seen 7,000 films, travelled 70,000 miles to films on location, including five trips to Hollywood. He was the first critic to fly the Atlantic on business. Last year he was the nominee of the Critics' Circle on the selection committee for the Royal Command Performance and was presented to the Queen.

Scot's TV History

The Scottish Daily Mail, Edinburgh, has made history by becoming the first Scot newspaper in its field to advertise on television. Viewers on the new STV channel saw various stages of the newspaper's production in Scotland, from arrival of the news from all over the world to sale of the finished article.

Members of the staff were seen in closeup.

Ted Patrick's 'Holiday' Pitch

Ted Patrick, editor of Holiday, is flying to the Coast Sept. 15 to participate in an intensive local promotion of the October issue, devoted to "The Astounding World of Los Angeles." He is slated to appear on several of the 31 tv shows tied-in with exploitation and to accept a scroll from the Chamber of Commerce. A leather-bound copy of the magazine will be sent from Mayor Poulson to Walter O'Malley of the Brooklyn Dodgers. Blowups of illustrations will be featured in department store windows, supermarkets and at the L. A. County Fair.

All articles are bylined by local name writers. Robert Carson's "Haunted Hollywood," and Jerry Wald's piece on Bevhills are among these.

N. Y. Writers Conf. Slate

More than a dozen reps of the publishing field are slated to speak at the New York Writers' Conference to be held Nov. 8-9 at the Sheraton-McAlpin Hotel. Among those listed are Robin Little Kyriakys, exec editor, Gold Medal Books; Mrs. Margaret Albrecht, articles editor, Parents mag; Doris S. Patee, children's books editor, Macmillan.

Also Edith Margolis, August Lenniger literary agency; Mike Land, assistant articles editor, This Week mag; Donald McCampbell, literary agent; Howard Cady, editor-in-chief, G. P. Putnam's Sons; Barbara Romney, editor Poetry Broadside; Andre Fontaine, roving editor, Redbook, and Mrs. Helen Diehl Olds who's authored some 14 juvenile books.

Louis Jouvet Biog

"Louis Jouvet, Man of the Theatre," by Bettina Liebowitz Knapp (Columbia U. Press; $6), is an excellent, full-scale biography of the late French actor-manager. In a forward to the book, Michael Redgrave calls Jouvet a true "Renaissance man," meaning, theatrically, that he fused with exceptional brilliance and balance the three skills of his craft: creative, interpretative and managerial. Jouvet, who d'ed in 1951, began his career in 1904 and thereafter was constantly on the stage, before film cameras, or producing books and articles. Mrs. Knapp has provided one of the most carefully-documented studies of a contemporary theatre figure; and since, in time, Jouvet's importance to the French stage may give him a place close to Moliere, her labors are not wasted. She establishes not only the portrait of a great professional, but also a satisfying reflection of the man himself, his challenges and defeats, his aspirations and achievements.

The accord between Jouvet and American audiences, created during his brief Broadway appearances in 1951, is touched upon. Illustrations are good. The book was manufactured in Holland.

Down.

Toledo's Amus. Compendium

Mrs. Marion S. Revett has presented the Toledo Public Library with a reference book listing every booking date in Toledo in the 19th century, starting on July 4, 1837, when the city celebrated its first Fourth of July. The reference work was begun in 1947, when Mrs. Revett began to help Lina C. Keith prepare a musical history of Toledo and Lucas County. Miss Keith died in 1950 but Mrs. Revett decided to continue and widen the scope of her research.

The work covers lectures, plays, circus engagements, musical concerts, minstrel shows and variety bills. Every offering is listed by title, date and place, along with the name of every member of the cast. The index alone covers 236 pages and is so prepared that one can find an event either by title or by reference to any member of the cast. Mrs. Revett is planning another reference book, this one to deal with entertainment in Toledo from 1900 to 1930.

CHATTER

Sports Car Times Inc. authorized to conduct a publishing business in N. Y.; Axelrod & Jaffe, filing attorneys at Albany.

William Longgood, N.Y. World-Telegram & Sun staffer, authored "Suez Story—Key to the Middle East" which Greenberg: Publisher is bringing out Sept. 17.

The Philadelphia Daily News, city's sole tabloid, coming out with a weekend edition Oct. 1. Don Robinson, sheets picture desk chief named editor.

W. Bradford Briggs has resigned as publisher of McCall's Pattern Book and McCall's Needlework & Crafts mag to join Ziff-Davis Publishing Co. as assistant to prexy William Ziff. It's a new post at the publishing house.

Onetime Broadway publicist K. K. Hansen, now Col. Kenneth K. Hansen, has authored "Heroes Behind the Barbed Wire" (D. Van Nostrand Co.; $4.95), book about the 88,000 heroic Chinese and North Korean POWs.

Epsie Kinard, formerly associate editor of Woman's Day, joined House Beautiful as associate editor. Another HB addition is Mrs. Roxa Wright as craftsmanship editor. She previously was needlework editor on Woman's Day.

Photonews Bethpage Corp. authorized to conduct a newspaper business in Bethpage, N. Y. Directors are: Grey Mason Pound, Glen Head; William P. Brown, Sea Cliff; William P. Carroll, Northport. Whelan & Nugent, East Northport, were filing attorneys at Albany.

Author Gene Markey's wife, who owns the Calumet Farms, whose two-year-old colt, Kentucky Pride, won Arlington Park's Matron sweepstakes, also inspired his new Pocket Book title. The just published book, "Kentucky Pride," is a Civil War yarn, set in the moonshine state.

Bill Perlberg Bullish on Venice

Continued from page 2

Government (which gave him a long briefing before he flew over for the Festival) was vitally interested in the Venice Festival because of its friendly relationship with the Italian Government, which indirectly fosters a friendship of the two film industries. "Besides," says the producer, "to paraphrase Charles Wilson: 'What's good for the United States is good for its film industry'."

It is Perlberg's conviction that if the U. S. sends "bad" pictures to Venice, neither the U. S. nor the Motion Picture Export Assn., nor Hollywood itself is helped. On the other hand, if Hollywood sends over "good" product, does a good job at the festivals, and cooperates in a friendly way, it will soon become indispensable. This he feels will aid the MPEA in its negotiations with the Italian film industry, whereas the opposite could damage such negotiations, which are getting more critical and important every year in the vital foreign market, now providing half the industry's revenue. This, of course, applies in other European countries as well.

Which brings the producer to one of his main bones of contention: the present method for selection of Yank pix for the various world film festivals. While prefacing his comment with a reminder that this year's Venice choices ("Something of Value" as the official MPEA selection, and "Hatful of Rain" as a Festival invitee) "happened to be" okay, he added that for the very same reasons a poor choice could be made in the future — as it has many times in the past.

According to Perlberg, the present method for selection of Yank entries (via a committee set up by MPEA from among New York company men) is "a shameful thing." He expressed his doubts about New York film men's competence with regard to such specific festival selections, and is in favor of moving this closer to the film industry proper, and to the film critics. This he feels, also applies to participation at festivals, where MPEA men, because of their impersonal status, "make poor representatives."

Nominations Plan

In order to give the U. S. a more rigid and reliable selection setup for "festival films," Perlberg proposes the following plan, designed to take care of the four important European festivals every year: Cannes, Berlin, Edinburgh, and Venice. Four films, one for each event, to be drawn from the four **non-winning** Academy Award nominees for best picture. Four more features, again one each to the four fests to meet the total of two required, to be selected (from films not yet nominated for the Academy awards) by the New York Film Critics. This method, Perlberg feels, would properly "balance" the selections, and could not be criticized. In order to insure that the pix get to the respective festivals and meet their regulations, which say that a pic cannot be shown outside the country of origin before its fest screening, Perlberg suggests that the companies be made to agree to hold up release on the above selections until their festival dates are met. (In some cases a special dispensation can be had with regard to the British market.)

On the other hand, Perlberg is in favor of abolishing the rule allowing Venice to "invite" a certain number of pictures outside of the national or industry selections. This, he feels, exposes the U. S. to possible dangers (should the festival direction change hands in future years) such as that encountered some years back when a festival "invitation" to "Salt of the Earth" was caught and discouraged only at the last minute. The producer feels that though there is no such danger now, the faculty might conceivably be purposely misused some time in the future.

Queried regarding possible interference of this proposal with the currently setup MPEA-FIAPF rulings about selections (which he privately feels have proven themselves too binding and inefficient, witness this year's rash of poor "official" selections more or less forced on the Festival), Perlberg said that "if something has shown itself to be unsatisfactory, it should be reexamined." In this light, Perlberg stressed that Venice should be allowed to refuse any film not up to standard, regardless of origin. Failure to do this cost the Venice show some points this year, he added, but the experience should prove valuable in the future.

Better Coordination

In reviewing this year's event mentally, Perlberg noted that there was insufficient contact between delegations, as well as between the press and the delegations. In some cases, press accreditation appeared haphazard, while the festival lacked a well-oiled public relations setup, especially with regard to meeting VIPs, stars, producers, and buyers, though admittedly doing an already fine job taking care of the press.

Producer will try to convince Hollywood of the need to get stars to attend festivals, also as functional accessories to festival pic entries and future boxoffice of their pix in foreign countries. Perlberg hopes to get some fund-raising machinery started on the Coast in order to help finance such glamor missions to fests, admittedly a problem because of stars' increased divorcement from studios. These are now more reluctant than ever to foot travel bills, while on the other hand the already short-changed festivals are unable to pay for such transport themselves.

In conclusion, Perlberg pointed to the all-out effort that other, often much poorer nations, were making at Venice in the way of promotion, star attendance, etc., as a warning to Hollywood (and the USA) that it, too, must make every effort to cooperate and support international events such as this in order to maintain its front-ranking position in the world.

Now in Book Form!
BROADWAY'S SMASH HITS
By GORE VIDAL
A Visit to a Small Planet
Illustrated with photographs. $2.95
By JOSEPH FIELDS and PETER DE VRIES
The Tunnel of Love
Illustrated with photographs. $2.95
LITTLE, BROWN & COMPANY • Boston

The Astonished Muse
BY REUEL DENNY
A witty and revealing portrait of the booming, boisterous and seemingly incomprehensible American mass entertainment market. A wry but always candid look at the leisure time practices of the American public—from television to hot rodding—with a shrewd forecast of probable trends in amusement activity over the next fifty years. By the co-author of the best selling *The Lonely Crowd.*
$4.50
UNIVERSITY OF CHICAGO PRESS
Chicago 37, Illinois

Broadway

George Jessel back from his Paris-Israel quickie.

Alice and Frank Scully due back from their European safari.

Joel Shaw's orch laying down the beat for the Hotel Delmonico's Sunday "Champagne Brunch."

A fire in the kitchen of the Latin Quarter on Monday afternoon (9) failed to disrupt operations that evening.

Richard Widmark back to the Coast tomorrow (Thurs.) after distribution huddles on his "Time Limit!" picture.

Artkraft - Strauss prepped the Budweiser "salute in lights" for the American Legion conclave in Atlantic City Sept. 16.

E. R. (Ted) Lewis, chairman and managing director of British Decca, in from London yesterday (Tues.) on the Queen Elizabeth.

Ailing Peggy King dropped out of the Copacabana show Sunday and Monday. No replacement — Joe E. Lewis just did more time.

Showmen Ezra R. Baker writes, "The first producer who mentions doing a musical version of the Oberammergau Passion Play is a rotten egg."

Margaret Ann Young, director of the Motion Picture Assn. of America's title registration bureau, wed Lester J. Franklin Aug. 17 in Connecticut.

A cocktailery at the Waldorf last week celebrated the appointment of Hilton Hotels International veepee Curt R. Strand as g.m. of the soon-due Berlin Hilton (Germany).

Yvonne DuMont, daughter of tv pioneer Dr. Allen B. DuMont, engaged to Cadet James Allen Godbey, now at West Point. No marriage date set. The DuMonts reside in Upper Montclair, N. J.

Realtor Theodore Backer and Michael (Michael's Pub) Pearman "poured" for Jean and Percy Hoskins, in from England, where he is crime reporter for the London Express and his wife heads Celebrity Service in Britain.

United Artists' cocktailery at "21" Monday (9) in celebration of the new tieup with the Mirisch Brothers drew unusual number of top exhibitors, one of whom explained, "We all like to ride with a winner," this being a reference to UA's money-making record.

Music biz execs toasted the 70th birthday of music publisher Rocco Vocco (Bregman, Vocco & Conn) at a surprise party at Danny's Hideaway Monday night (9). Shindig was arranged by Phil Spitalny, NBC veep Manie Sacks and songwriter Rube Bloom.

Bob Hope wound up his date at the Canadian National Exposition, Toronto, and came in to see United Artists execs about the release of "Paris Holiday." His indie company (Tolda Productions) made it in France and he, Fernandel and Anita Ekberg are in the leads.

Meyer Davis, bandleader, orchestra contractor and legit investor, sails N. Y.-Europe Sept. 19 on the S.S. United States and Europe-N. Y. Oct. 2 on the S.S. America. He's making the round trip to check on the six Davis orchestras which play regularly on the two ships.

Hollywood attorney Martin Gang (Gang, Tyre, Brown & Rudin) back to the Coast this week after a three-month safari through Europe, with his wife and their four adopted children, on behalf of the American Jewish Committee in whose work he is very active in California.

Paintings by three bank executives now attracting attention in Wall Street district, at Churchill's Restaurant on lower Broadway. Works of art now on display are by Robert Clark, an attorney for Irving Trust, John Lewis, assistant veepee of Title Guarantee & Trust, and George W. Freese, analyst and designer for Chase Manhattan.

Showman Donald Flamm writes from Salzburg that "all the hotel concierges are doing a terrific business scalping Festival seats; they get 40% above the boxoffice price for so-so seats that cost 270 shillings (about $10.80 each, at 4c per shilling) so going to the theatre costs about $30 a pair but, believe it or not, the productions are so wonderful that it's worth it!"

Barcelona

By Joaquina C. Vidal-Gomis
(*Angli.* 43—*Tel.* 30-89-20)

"Marina" operetta is in revival by Marcos Redondo at the Calderon here.

Franco Rossi, Italian pic director in search of location at the Costa Brava (Gerona) to film two features.

The Comedia Theatre has the legit-play "Crime Pays" by Yvan Noe and Pierrette Caillol with Isabel Garces in lead.

Swimming pools are on the increase in Spain and a company called "The Mermaids Gala Water Show" has been touring to make professional appearances therein.

Marcel Achard's "Will You Play We Me?" is at the Windsor Pocket Theatre, European nomenclature for a small-capacity legit house.

Italian pic actor Walter Chiari to film "Buenos dias amor" (Good Morning Love) with French starlets Yvonne Monlaur and Isabelle Corey at Garraf Hills 15 miles outside Barcelona.

Maestro Padilla, author of "Valencia," "El Relicario" and other hits, in Barcelona for his new musical show "La Chacha, Rodriguez y su padre" (The Nurse, Rodriguez and his Father), with Queta Claver, Gomez Bur and Rafael Somoza. Lyrics by Munoz Roman, at Barcelona Theatre.

Frankfurt

UFA chain has added another theatre, the Gloria House in Frankfurt.

German actor Curd Juergens booked up in U.S. and French films until March 1958, when he returns to Germany to film the "Schachnovelle" (Chess Novel) at Geiselgasteig.

American Leon Askin en route from Hollywood to Hamburg, where he is going to direct and star in G. B. Shaw's "Widower's House," after which he will play "Othello" there.

East Germany has lured another talented artist away from the West. Balletmaster Herbert Freund, formerly with this town's City Stage, pacted by the Leipzig, East Germany, City Stage.

American choreographer Billy Daniel staging new series of tele shows for German songstress Caterina Valente from South German television station in Baden-Baden. First show set for Sept. 10.

Several German stars—Helen Vita, Hans Christian Blech, Barbara Rutting, Alice Treff—signed for parts in the new Universal film, "Time to Love, Time to Die," which Douglas Sirk is beginning shortly in Berlin.

Miami Beach

By Larry Solloway
(1755 *Calais Dr.; Union* 5-5389)

Ruth Wallis back for another extended stay in the Saxony's Tropical Room.

Carlyle, ex-Sans Souci (and other Havana nitery show stager), set to ditto at the new building Capri.

Diosa Costello had contract extended through season of '57-'58 by Oscar Markovich for Latino revue in his Lucerne's Club Chalet.

Morris Lansburgh, topper of new Deauville, heading for European jaunt and search for talent for international revue he'll present there.

Tony Bennett, pacted to Americana on exclusive-deal, played the Vagabonds past weekend as favor to the quartet, with Americana's Larry Tisch okaying the gesture.

Bill Miller bought a bayfront estate here, moving his family down from New Jersey. He will be headman for the cafe operation of the 600-room Monte Carlo, now under construction in Havana.

Madrid

By Ramsay Ames
(*Castellana Hilton*: 37-22-00)

Andres Segovia giving concerts in Chile.

Mexico's Trio Calaveras crooning nightly at the Pavillon in Retiro Park.

Miguel Mihura's "Mi Vida" (My Life), which he is completing now, will be preemed at Teatro Maria Guerrero.

Pastora Pena, touring with "Tea and Sympathy" in the northern provinces, alternating with Anouilh's "Antigone."

Scripter Jose Maria de Sagarra preparing a version of "Julius Caesar" in Catalan, to be presented at open-air Greek Theatre in Montjuich.

South American singing star Regulo Ramirez, who has been big recently in cabaret, radio and tele here, crooning these nights at outdoor Jardin Anton.

Emma Pennella's sister, Elisa Montes, busy in the starring role of "El Puente de la Paz" (The Bridge of Peace) for CEA Films, directed by Rafael Salvia.

Teatro Recoletos preparing for the new season with Graham Greene's "The Sleeping Lion" and Jose Maria Peman's "The Three Etceteras of Doctor Simon."

Miguel de Molina, absent from his native Spain for 15 years and a big hit in Spanish Flamenco revues in Buenos Aires all this time, moving from the Parque Florida to the Teatro Albeniz.

One of Spain's busiest and most popular actor, Francisco Rabal, on his way to Rome, where he will star in Italian production of "Jerusalem Liberated." Screenplay is adapted from a poem by Torcuato Tasso.

London

(*Temple Bar* 5041/9952)

Boris Karloff judged the finals of a bathing beauty contest organized by ABC-TV.

Percy Livingstone, 20th-Fox sales manager in London, upped to a seat on the board.

Lillian Gish to Berlin, where she'll appear in two one-act plays at the New Congress Hall.

Jack L. Warner guest of honor at a cocktail party last night (Tues.) and a luncheon today (Wed.).

The Frank Scullys to Dublin on last leg of their European tour before returning home to the U.S.

Robert Clark, Elstree studio production boss, hosted a cocktailery to launch the upcoming production, "Ice Cold in Ice."

Frances Day returned from the Riviera last weekend to open a cabaret season at the Society restaurant this week.

Anna Russell set for a Sunday afternoon concert at the Royal Albert Hall, following her season at the Edinburgh Festival.

Peter Thorneycroft, Chancellor of the Exchequer, was a guest speaker at yesterday's (Tues.) monthly luncheon of the Variety Club.

Charles Collingwood, CBS newsman, named moderator for the World Congress on Commercial Television, which opens in London next week.

Alistair Cook aired his 500th "Letter From America" BBC radio program last Sunday (8). The show's been on the air, with a few short breaks, over the last 11 years.

Margaret Rutherford going to Australia to star in a stage version of "Happiest Days of Your Life" after she's finished filming in Norman Wisdom comedy, "Just My Luck."

Sir Philip Warter, chairman of Associated British Picture Corp., named chairman of Independent Television News. This post rotates among the tv program contracting companies.

Peter Saunders celebrating 1,997th performance of "The Mousetrap" tomorrow (Thurs.) with a buffet lunch. On that day the Agatha Christie thriller will have equalled the longest-run straight play in British theatre history.

Tom O'Brien, M.P., general secretary of the National Assn. of Theatrical and Kine Employees, re-elected to general council of the Trades Union Congress, with a majority of more than 5,000,000 over his nearest rival, George H. Elvin, general secretary of Assn. of Cine, Television and Allied Technicians.

Philadelphia

By Jerry Gaghan

Mike Todd Jr. in to meet press and exhibs this week (9).

Dory Schary doing script for Chanukkah Festival at Convention Hall (Dec. 15).

Judy Garland and her revue booked into the 4,370-seat Mastbaum Theatre (26).

Harvey Husten, operator of the Red Hill Inn, Jersey jazz spot, in hospital for surgery.

Dick Barstow, who staged all this year's productions for the Music Fairs, starting rehearsals for Judy Garland's planned London revue.

Grand Theatre in Bristol, Pa., formerly operated by John Kenley, reopens in mid-October with Bernard L. Sackett pacted as producer.

Alfonso Cavaliere, 26-year-old conductor of the Philadelphia Civic Ballet Orch, named musical director for Erlanger Theatre, by owner William Goldman.

Pat Patterson, former hotel manager, is new branch manager of the American Guild of Variety Artists; succeeds Morrie Wayne, who gave up the local AGVA post to return to show biz in Chicago.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 4944)

Jose Limon Ballet Co. into the Theatre Marigny.

Michele Morgan set for another film version of Gustave Flaubert's classic, "Madame Bovary."

In and then out for vacation spots are George Jessel, Sidney Chaplin and Judy Holliday.

Ray Anthony's appearances in numerous jazz spots around town recently helped his disk sales.

Gallic actress Evelyn Eyfel playing three roles in Otto Preminger's "Bonjour Tristesse," as three sisters.

"Love in Afternoon"" (AA) going into a second firstrun setup after a lucrative 18-week run in its first slotting.

Maria Schell in from her Hollywood stint and right into Gallic pic "Une Vie," based on a Guy De Maupassant story.

Joseph Conrad's "Ramuntcho," about a pre-revolutionary assassination, also will be in for a remake. It was made before the war by Marc Allegret.

Jean Renoir's adaptation of Clifford Odets' "The Big Knife" due at Theatre Bouffes-Parisiens later this season. Stars will be Daniel Gelin and Claude Genia.

Gallic pic "Miss Catastrophe" banned in East Germany by Communist Party because it was felt that a film in which a millionaire gives up his money for love could affect audiences without their being aware of it.

A surprise strike was pulled by stagehands at three theatres housing allyear operettas, The Mogador, Chatelet and Gaite-Lyrique. More money demands are in the offing and there may be some stormy strike times ahead for legit houses this season.

Colombia

"Giant" (WB) first picture to be exhibted in Barranquilla and Medellin at increased admission price of 42c broke all house records at Colon and Opera theatres,

New Olympia theatre, a 1,400-seat cinema, opened "Around World in 80 days" (UA). Theatre will give only 10 performances weekly instead of normal 21 with 85c top, about double highest admission price charged up to now in Colombia.

Government-owned tele station having trouble projecting films because of faulty scanners. Local sponsers prefer mediocre live shows as result of protests over faulty reception of films. Now planned to import new scanners which would be a boon to American companies trying to push their filmed shows here.

Minneapolis

By Les Rees

Hildegarde into Hotel Radisson Flame Room.

Edyth Bush Little Theatre offering "The Curtain Rises."

Lily Pons opening Minnesota U. Artists Course season Oct. 23.

American Ballet Theatre inked for Northrop Auditorium Oct. 8.

Col. Norman E. Sproul transferred here from K. C. by Cinerama to handle Century publicity, replacing Anna Lee who returns to Dallas.

Glenn Jordan of NBC Opera Co., new St. Paul Civic Opera Co. director, and will handle its three offerings, starting with "The Great Waltz" next month.

With departure of pianist Meade Lux Lewis after long engagement, Gay 90s reverting to former vaudeville policy with five acts and Horace Henderson band.

Minneapolis Symphony off on 32,000-mile tour of Greece, India and 10 other Far Eastern countries.

"Jazz at Philharmonic" set for annual local Auditorium visit Sept. 27.

Cleveland

By Glenn C. Pullen
(*Plain Dealer; MAin* 1-4500)

Portia Nelson at Billy's Club for fortnight.

Ed Clark, ex-newspaperman, made press agent of Cleveland Play House's three theatres.

Johnny Singer moving his orch from Riviera Room to Statler to tee off its Terrace Room's fall season.

Johnny Singer moved his orch from Riviera Room to Statler Terrace Room in teeing off latter's fall season.

K. Elmo Lowe's production of "Witness For Prosecution" re-opening Play House's Drury Theatre this week.

After skipping Cleveland last year, Norm Granz is swinging new "Jazz at Philharmonic" into Public Music Hall Sept. 18 as season's first pop concert.

Harvey Epstein and Jean Weinberger wound up their Chagrin Falls strawhat semester with "Something Wild in Country" Sunday (8), in the black.

John Reardon, Ronnie Cunningham and Donn Driver currently handling top roles in "Damn Yankees" for three weeks at Musicarnival Tent strawhatter. Johnny Price, its producer, making one of his rare stage appearance as baseball manager.

During weekend visit in N.Y., Sam Firsten, operator of Modern Jazz Room, signed George Shearing for current stanza; Anita O'Day, for week of Sept. 16; Maynard Ferguson unit, Oct. 7; Australian Jazz Quartet, Oct. 21; and Oscar Peterson, Oct. 28.

Hume Cronyn getting in town Sept. 11 ahead of his Broadway-bound cast of Molly Kazan's new comedy, "The Egghead," which he is directing in one week tryout at Hanna starting Monday (16). Authoress also coming with troupe headed by Karl Malden.

Hollywood

David Hoffman in Cedars for his ulcers.

Roger Corman to Brazil to finalize a film deal.

George Sidney named to board of Mary Bailey Foundation for Heart Research.

Gilda Gray in Glendale Community Hospital for treatment of stomach disorder.

Ruth Lewis, formerly a columnist on various local papers, joined the William Schuller Agency as a 10%'er.

Robert McElwaine joined Ted Loeff's praisery which will henceforth be known as Loeff & McElwaine.

David Golding checked in at Paramount to launch a special six-month chore as promotional coordinator on "Desire Under Elms."

William F. McNutt, administrative assistant to William Dozier for the past year after 10 years as studio story department topper, exited RKO.

Milton Schapp, prexy of Jerrold Electronics, will discuss the Bartlesville experiment and its place in the industry's future at Screen Producers Guild's membership meeting Sept. 23.

Paramount contacting silent film western stars to take part in a chuck wagon barbecue Sept. 19 in connection with fall meeting of the Westerners, national society to preserve the old West's history.

Reno

Wilder Brothers break in a lounge act at Holiday Hotel.

Liberace signed by Harrah's Club, Lake Tahoe, for Sept. 9.

Beatrice Kay doing three shows a night at her own guest ranch.

Riverside manager Lee Frankovitch moves in as new manager of Holiday Hotel.

Universal completed shooting at Lake Tahoe for musical short starring Louis Prima and Keely Smith. The couple moves from Harrah's at Tahoe to Harrah's Reno this week.

Istanbul

By N. Zarar

Teddy Seidler orch head bill at the Floria Casino.

Redley's "Circus on Ice" a solid hit at Palais des Sports.

The Parisian "Night and Day Follies" to open at Open Air Theatre for a threeweek run.

Legit director Max Meinecke returned from Vienna and started rehearsals for Victor Hugo's "Hernani" at the Dram Theatre.

Legit actor-director Haldum Dormen signed contract with Kucuk Sahne Theatre where he will perform with his own company for the next five years. For the first season his plays include "Queen and the Rebels, "Stalag 17," and "Inspector General."

Bermuda

By Al Wagstaff

Patrice Munsel, with hubby Bob Shuler and baby Rett, born last year in Bermuda, in for month's holiday at Ann Deere Wiman's house.

Clare Booth Luce back for more skin-diving lessons from local experts, Park and Jean Breck.

Wally Griffin, signed by Ed Sullivan for seven tv-shows during latter's recent Bermuda vacation, closed fourweek stint at Alibi Room of Empire Club.

Roy Talbot, bass player with Talbot Brothers, long a Calypso favorite, lost three fingers on hand and rushed to N. Y. for treatment. Will play again.

Chicago

Ike Cole, brother of Nat, opens at Black Orchid Jr. Sunday (15).

Dick Marcus, former MCA agent in Chi, entered Marine Corps last week.

Lenny Garmisa, ABC-Paramount record distrib here, recovering from surgery at Michael Reese Hospital.

Roulette Records' Stan Pat taking Pearl Bailey to radio and tv interviews during her Chez Paree stand here.

Socialite-drummer Freddie Wacker and his orch play a one-niter at Aragon Ballroom next Friday (20).

David Le Winter orch, society band at the Pump Room, etched a new LP for Mercury, "An Evening at Pump Room."

Karen Chandler filled in for five days at Chez Paree last week between Billy Daniels' and Pearl Bailey's stints there. Latter opened yesterday (Tues.).

Marie Wilson back in town in "Will Success Spoil Rock Hunter?" at Drury Lane Theatre. She was here in same vehicle last July when a rainstorm blew down the Drury Lane tent.

OBITUARIES

MARCUS HEIMAN

Marcus Heiman, 74, veteran theatre manager, a former head of the old Orpheum circuit and in recent years president of the United Booking Office, died of a heart attack Sept. 9 in New York. He was stricken in his office in the Sardi Bldg. In recent years he was more or less in semi-retirement, principally due to failing eyesight.

Heiman, who had been associated with the legitimate theatre and vaudeville for more than 50 years, became the center of a controversy some 10 years ago when he refused to admit Negroes to the National Theatre, Washington, despite protests by Actors Equity. President of the operating company for the National, Heiman said he would change the house's policy only if general racial discrimination in Washington was removed by law.

He continued to be a holdout even after Equity passed a rule forbidding its members from appearing in any Washington theatre having a racial discrimination policy. Unable to get touring shows for the house, Heiman switched to a film policy, and another theatre, the Shubert, was subsequently converted to legit. Ultimately, upon expiration of Heiman's lease, the National was taken over by other New York interests, City Playhouses, Inc., in partnership with Aldrich & Myers, and again became the key theatre in the Capital for touring Broadway shows.

A native of Syracuse, Heiman started his managerial career as assistant treasurer of the Vastable Theatre there. It was controlled by the Shuberts. Years later he acted as treasurer for them in Boston and Chicago. He also rejoined them in 1932 when he became head of the Shubert-dominated United Booking Office.

Heiman's introduction to theatrical combines stemmed from a theatre he bought in 1906 in association with Joseph Finn. Out of this lone house grew the Finn & Heiman circuit, which eventually became part of the Orpheum loop. In time Heiman became Orpheum head. His ability as a manager and booker was instrumental in aiding the chain in eliminating competition via pooling agreements with rival circuits in a number of key cities.

Heiman remained UBO topper until last year, when the combine was dissolved in compliance with a Government consent decree. Before its dissolution the Government had charged it, along with Heiman and the Shuberts, with pursuing "monopolistic practices" in violation of the antitrust laws.

Despite his failing health, Heiman operated several legit theatres on his own up until the time of his death. These included the Erlanger, Chicago, and Biltmore, Los Angeles. He also handled the Colonial, Boston, but dropped it a couple of years ago.

Funeral services were held in New York yesterday (Tues.), with interment to follow in Syracuse. Three sisters survive.

HERMAN BECKER

Herman Becker, 66, partner in the Rugoff & Becker circuit which operates 20 theatres in the New York metropolitan area, died Sept. 8 in New York after a long illness. His association with the late Edward N. Rugoff began in 1922 when they built an open-air auditorium on the roof of the Parksville Theatre in Brooklyn.

A native of Philadelphia, Becker started his show business career at the age of 16 as an office boy for Gus Edwards. Before eventually turning to exhibition, he acted as a personal manager and handled his sister, Ruth Roye, as well as Jack Pearl and Bert Lahr when they were trouping in the helyday of vaudeville.

With the growth of the Rugoff & Becker chain through the years, the loop placed considerable emphasis upon art product and stressed a plush atmosphere in some of its houses in keeping with the type of film on the screen. Among these operations are the Sutton, Beekman, the 8th St. Playhouse, the Art, all in N. Y., plus the recently completed Cinema in Manhasset, L.I.

R. & B. chain was also a pioneer in the yesteryear "subway circuit" when Broadway legit hits toured the outer reaches of New York. It acquired the Brighton Theatre in Brooklyn in 1929 and also purchased the Castle Theatre, Long Beach, L.I. Both houses were frequent showcases for vaude and legit fare.

Surviving are a daughter, two brothers and three sisters.

HERMAN BECKER
September 8, 1957

The Employees of Rugoff and Becker Theatres regretfully announce the passing of our esteemed employer.

WILLIAM G. TRACEY

William G. Tracey, 74, songwriter who turned out such tunes as "Gee, But It's Great to Meet a Friend from Your Home Town," died Sept. 5 in New York. He had worked for a number of music publishers and most recently was associated with Broadway Music.

A native of Brooklyn, Tracey wrote his initial song in 1910. Titled "Barbershop Chord," it was introduced by Bert Williams at Hammerstein's Victoria Theatre. He later authored "Is My Baby Blue Tonight?" "Mammy O'Mine," "Bring Back My Daddy to Me," "Dixie Is Dixie Once More" and "Give a Little Credit to Your Dad," among others.

LOUIS RIGO

Louis Rigo, 65, violinist in the Louisville Civic Symphony orchestra died Sept. 6 in Louisville. Born in the old Austro-Hungarian Empire, he came from Uniontown, Pa. to play in a Hungarian orchestra at the old Majestic Theatre.

Rigo later played in and directed orchestras in Louisville theatres and radio stations. At one time he was director of the Royal Hungarians, a top musical group on WHAS radio. Prior to returning to Louisville to teach violin, he was violinist in various nitery combos in Chicago.

Surviving are a daughter and two brothers.

HARRY 'PINKY' GREEN

Harry "Pinky" Green, 66, former vaude performer and producer, died Sept. 3 in New York after a lengthy illness. He was a member of the comedy team of Feriton & Green which played houses throughout the country. He later became a writer and in conjunction with Phil Morris produced a series of vaudeville acts. He was also credited as being the writer and producer of the revue, "Just a Minute." Not to be confused with the former Paramount Pictures comedian of same name, now residing in London.

Survived by a brother.

VIRGINIA DALE

Virginia Dale, 50, novelist, short story writer and one time film and drama critic, died Sept. 5 in New York. Born in Chicago, she was motion picture and drama critic in the early 1930s on the Chicago Journal.

Miss Dale, who privately was Mrs. Hermona Shirk-Johnstone, authored three novels including "Honeyfogling Time." Published in 1946 by Harper and Bros., it was acquired for filming by 20th-Fox in a pre-publication deal.

ALICE L. POLLOCK

Mrs. Alice L. Pollock, 76, retired actress and playwright, died Sept. 6 in Philadelphia after a long illness. Born in New York, she was seen in David Belasco's 1910 production of "The Heart of Maryland." In subsequent years she wrote operatic librettos and for a time authored screenplays.

Surviving are a daughter, Eleanor Pollock, executive women's editor of the Philadelphia Bulletin, two sisters and a brother.

MARVIN FISHER

Marvin Fisher, 50, veteran radio-tv comedy writer, died Sept. 1 of a heart attack in Pacific Palisades, Cal. A former drummer, he turned to writing 20 years ago and was chief scripter for Jack Carson during the latter's entire radio career. He also wrote for Bob Hope and other network comics and recently collaborated on a tv script for Eve Arden.

Wife, son and daughter survive.

GORDON D. WEST

Gordon D. West, 74, prominent North of England exhib. died Sept. 2 in Liverpool, Eng. He had been secretary of the northwest England branch of the Cinematograph Exhibs' Assn for nearly 40 years.

His connection with the cinema trade started in 1910. In addition to being secretary for a number of cinema companies, he was a director of Liverpool Palais de Luxe.

G. DUDLEY WEST

G. Dudley West, 75, secretary of the North Western branch of the Cinematograph Exhibitors' Assn. for more than 40 years, died Sept. 2 in Liverpool. Apart from being a senior partner in a firm of chartered accountants, he was also a director of several theatre companies, including the Liverpool Palais de Luxe.

Survived by a son.

QUINTON GIBSON

Quinton Gibson, 95, pioneer exhib and former vaude artiste, died Aug. 23 in Scarborough, Eng. In his early days he appeared in many vauderies as a femme impersonator, possessing a fine alto voice.

Gibson, who made his vaude bow in the 1890's at the Trocadero, London, retired from show biz shortly after 1918.

ROBERT W. ORR

Robert W. Orr, 60, who headed the advertising firm of Robert W. Orr & Associates, died Sept. 3 in Southampton, L. I. He formed his own agency in 1946 shortly after resigning as v.p. of Lennen & Mitchell.

Surviving are his wife and two daughters.

HOWARD W. RAPPORT

Howard W. Rapport, 49, radio-tv commercial supervisor for Tatham-Laird ad agency in Chicago, died in that city Aug. 31. He was a former actor and radio script writer.

Sister survives.

IRENE STANLEY

Irene Stanley, 58, former nitery singer, died of throat cancer in Frisco Sept. 5. She had been in retirement for the past six years.

Surviving is her husband, Frisco restaurateur J. William Barnett.

HUGH V. HARRAWAY

Hugh V. Harraway, 76, legal adviser to the Kinematograph Renters' Society, died in a London hospital on Aug. 31, a day after he had been admitted.

He had been instrumental in forming the KRS and was also the legal adviser to its predecessor, the Cinematograph Trade Protection Society.

Eric Neusser, 55, actor-producer, died of a heart attack Aug. 30 in Vienna while in the midst of shooting a picture. Originally an actor with the German UFA, he switched to producing and became a co-founder of the Wien Film Co.

Mrs. Augustus Fleischer, 82, mother-in-law of director William Beaudine and widow of Philip Fleischer, former member of the 20th-Fox police department, died Sept. 3 in Los Angeles after a brief illness.

Mother, 82, of Harry F. Shaw, division manager of Loew's Poli-New England Theatres, died Aug. 30 in New Haven after a long illness. Also surviving are a daughter and two sisters.

Fred Weissler, 45, bandleader of Ed Mann orchestra and for 10 years leader of Chez Paree rhumba band in Chicago, died Sept. 5 in Chicago. Wife, two brothers, son and daughter survive.

Jose Luis Tapia, dean of Mexican theatre critics, and formerly a La Prensa (New York) and El Mundo (Havana) film and stage critic, died in Mexico City Sept. 5.

Charles Henry Erben, 66, member of the Paramount studio electrical operating department for 27 years, died Aug. 30 in Hollywood. Wife survives.

Son, 14, of Michael Matacchiero, assistant manager of Saratoga Drive-in, Latham, N. Y., drowned Sept. 3 in Lake Ontario.

Lawrence Ollins Birch, manager of Morecambe Pleasure Park for over 40 years, died Aug. 17 in Morecambe, Eng.

Luther B. Marchant, 69, former chairman of the music department at Mills College, died Sept. 4 in San Francisco. Three sons survive.

T. De Witt Bittenbender, 61, for 29 years a projectionist at Loew's Capitol Theatre in Washington D.C., died Sept. 6 in that city.

Mario Tecero Gonzalez, 38, stage-pic comic, died in Mexico City Aug. 28.

Julio Daneri, 43, stage-pic dramatic actor, died in Mexico City Aug. 28.

LOU CLAYTON

(Sept. 12, 1950)

You Are Ever With Us

Jimmy — Eddie
Louis — Jack — Jules

West Indies

Continued from page 1

adopted legislation which permits merchants in Port au Prince to compete with such free ports as Curacao, Virgin Islands, and Jamaica. Thus far, most of the inns and niteries on the islands are using native shows, but many expect that within a few years they will be in the market for acts from the U.S.

The past year, admittedly, was disastrous for the island as far as its tourist development is concerned. Several cruise ships refused to permit the vactioners to alight on the island, specially during the rapid changes in government. However, during the peaceful period when the Junta took over, tourism returned, and off-season indication point out to record breaking number of vacationers. Just so long as there are sufficient number of luxury inns to accommodate wellheeled visitors, and with political peace continuing, the island's businessmen feel that they'll be hitting one of the best strides in years.

In Havana, until the naval revolt of last week, hotelmen had predicted few inconveniences because of the insurrection. A comparatively long period of quiet had produced calming influences. Tourist boats and planes gave an extremely high percentage of occupancy to the Hotel Nacional and other inns, and with the opening of the Riviera and Capri, both slated for December and the Hilton Havana, set for January, it was anticipated that Havana would be an extension of Miami Beach as far as the number of tourists were concerned. The Riviera is still negotiating for Harry Belafonte to preside over its opening show, while the Capri has set Jose Greco for its preem. The Hilton has thus far set only a band, and whether it will have a floorshow policy, is still undecided. Gambling, of course, will be the keystone of the entertainment in all of the new inns.

MARRIAGES

Ivy Benson to Berthold Brantly Callaway, U.S.A.F., Sept. 6. Douglas, Isle of Man. Miss Benson is the foremost femme bandleader in Britain and w.k. for her European concerts at Allied servicemen's installations.

Jean Carrol to Thomas Wynne Evans, London, Eng., recently. Bride is a concert and radio singer.

Evelyn Frankel to Cyrus Marder, New York, Aug. 31. Bride is daughter of publicist Lou Frankel.

Elsa Cardenas to Guy Preston Patton, Mexico City, Aug. 31. Bride's an actress; he's non-pro.

Harry Lee Danziger to Angela King, London, Sept. 3. Bride's the daughter of an exhibitor; he's a film producer.

Barbara von Hazmburg to Lieut. Jim Mikulecky, Chicago, Sept. 7. Bride's with CBS press department in Chi.

Lillian Epstein to Erwin Gelsey, Great Neck, L.I., Aug. 31. Scripter Gelsey is now head of Famous Artists' literary dept.; bride is non-pro, widow of writer Philip Epstein.

Meredith Edwards to Clarke (Duke) Wales, Santa Barbara, Cal., Aug. 23. Bride is secretary to Universal's legal eagle Joseph Dubin; he's public relations chief for the Motion Picture Assn. of America.

Mary E. Heneghan to Thomas J. O'Hagan, Dublin, Aug. 29. He's a news exec with Radio Eireann.

Frieda Ogrodnik to Boris Volkoff. Toronto, Sept. 6. Bride is a singer-actress; he's a dancer-choreographer.

Carol Shane to Ron Scott, Hampstead, Eng., Sept. 6. Bride's a dancer; he's a comedian-vocalist.

Marcella Schneider to Phillip Beigel, New York, Sept. 7. He's a director for WCBS-TV.

Nina Yoneff to Nathan Shoehalter, South Orange, N. J., Sept. 7. Bride is assistant to the publicity director of WCBS-TV, N. Y.; he's head of radio-tv for Rutgers U.

Eileen Barton to Vic Jarmel, New York, Sept. 6. She is a singer; he's an agent.

Lynda Lynch to Gene Lyons, New York, Sept. 8. She is an actress and daughter of Mr. and Mrs. Fred Lynch (he is N. Y. Music Hall ad-publicity director). Lyons is an actor.

Barbara Pulisfer to Edward Hanlon, New York, Sept. 7. He's an actor.

Deborah Millman to Stan Schneider, Flushing, L. I., Sept. 2. He's an actor.

BIRTHS

Mr. and Mrs. Henry Oliver, son, Chula Vista, Cal., Sept. 4. Mother is an actress; father is an actor.

Mr. and Mrs. Shepard Henkin, son, University City, Mo., Aug. 30, '57. Father is publicity director for Universal Match Co., St. Louis, and formerly dittoed for the Carter Hotels chain in New York.

Mr. and Mrs. Monte Vernon, son, Hollywood, Sept. 1. Mother is actress Maia Powers.

Mr. and Mrs. Gerry Sherman, son, Hollywood, Aug. 30. Father is an indie publicist.

Mr. and Mrs. Bob Elson, son, Chicago, Sept. 5. Father is sportscaster on WCFL and commentator on WBKB in that city.

Mr. and Mrs. William Hitchcock, son, Chicago, Aug. 24. Father is with WGN-TV continuity in Chi.

Mr. and Mrs. Jimmy Arnold, son, Las Vegas, Sept. 4. Father is a member of The Four Lads.

Mr. and Mrs. Jim Schneider, daughter, New York, Sept. 4. Father is with the CBS Radio programming department.

Mr. and Mrs. Robert Ford, daughter, Santa Monica, Cal., Sept. 5. Father is film editor at Filmcraft.

Mr. and Mrs. Larry Galipeaux, daughter, San Fernando, Cal., Sept. 7. Mother is actress Judy Thordsen.

Mr. and Mrs. Geoff Davis, son, Teaneck, N. J., Sept. 2. Father is a member of the Yankee Network.

Mr. and Mrs. Alex Munro, daughter, Morecambe, Eng. recently. Father is a vaude comedian.

Mr. and Mrs. Carl Bakal, daughter, New York, Sept. 1. Mother is formerly Shirley Sesser, concert pianist; father is editor of Real and See mags.

Mr. and Mrs. Robert I. Myerson, daughter, New York, Sept. 5. Mother is singer Paula Wayne; father is a CBS-TV stage manager.

Mr. and Mrs. Edwin Shade, daughter, West Chester, Pa., Aug. 24. Mother formerly was with program dept. of WEFM, Chicago; father is a legit designer and director.

Mr. and Mrs. Irving Faskow, son, New York, Sept. 5. Father is head of CBS record library.

Mr. and Mrs. Don Cherry, son, Chicago, Sept. 7. Father is a singer; mother, Sharon Kay Ritchie, is former Miss America.

Dot's

DEP-1057 — "FOUR BY PAT" —Pat Boone
15602 — There's A Gold Mine In The Sky
Remember You're Mine —Pat Boone
15570 — Love Letters In The Sand
Bernardine —Pat Boone
15586 — Rebel
Whirlpool of Love —Carol Jarvis
15636 — I'm Spinning —Kripp Johnson, Lead Singer of "Whispering Bells"
When I Come Home —The Dell-Vikings and Kripp Johnson
15611 — From A Jack To A King
Slow Train —Jim Lowe
15612 — There's A New Moon Over My Shoulder
Mister Fire Eyes —Bonnie Guitar
15626 — My Cabin Of Dreams
Dedicated To You —The Hilltoppers
DEP-1056 — "A CLOSER WALK WITH THEE" —Pat Boone
15606 — Love By The Jukebox Light
On My Mind Again —Gale Storm
15635 — Short Walk
Dedicated To You —Sonny Knight
15627 — A Sweet Kind Of Love
Need Me —Jimmy Newman
15622 — Love Me, So I'll Know
I'm Sending You This Record —Bob Denton
15592 — Whispering Bells
Don't Be A Fool —The Dell-Vikings
15619 — Old Fashioned Love
You Can't Get Lovin' (Where There Ain't Any Love) —Johnny Maddox and the Rhythmasters
15625 — Baby Sitter
Without Your Love —Bob Riley
15609 — Longing to Hold You Again
So Long —Don Robertson and Lou Dinning
15601 — From A Jack To A King
Parade of Broken Hearts —Ned Miller

NEW ALBUMS

DLP-3071 — "PAT'S GREAT HITS" —Pat Boone
DLP-3064 — "MELODIES IN GOLD" —Billy Vaughn & His Orchestra
DLP-3063 — "THE THIRTIES IN RAGTIME" —Johnny Maddox
DLP-3058 — "HELEN TRAUBEL"

Dot RECORDS

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1957, BY VARIETY, INC. ALL RIGHTS RESERVED

Vol. 208 No. 3 NEW YORK, WEDNESDAY, SEPTEMBER 18, 1957 PRICE 25 CENTS

HOT B.O. ON B'WAY THIS FALL

Networks Fear Sponsor Scare In Vatican Edict to Supervise TV

While the television networks are adopting a wait-and-see attitude toward Pope Pius XII's encyclical calling for Catholic supervision of radio-tv programming, network execs privately are making no bones about the fact that they are concerned about the encyclical's possible effects. Not so much on themselves—"we're used to all kinds of daily pressures," one exec said—but on the sponsors.

The scare-easy attitude of most television bankrollers is an old story—the television blacklist was made effective only because the sponsors enforced it as soon as they received a couple of letters of complaint against any particular actor, writer or director. The networks are afraid that should the Church set about enforcing the encyclical, the force of Church criticism would send sponsors capitulating on the spot.

As for the webs themselves, however, it's another story. Networks first off all maintain their own continuity and acceptance departments which govern all programs for objectionable material, from the viewpoint of taste and harmfulness to racial and religious groups. Secondly, they operate within the framework of the NARTB Code, also governing such material.

Actually, the network and station run-ins with the Church until now have been few; on one occasion, NBC-TV received a Church objection to a forthcoming "Medic" show in which a Caesarean birth was depicted—but NBC had already yanked the sequence on the basis of bad taste. Most celebrated Church hassle was over the showing of "Martin Luther" on WGN-TV in Chicago. At the same time, all networks and most stations

(Continued on page 56)

CBS-TV Training 300 Exec Personnel Just In Case Engineers Strike

Contingent of over 300 CBS-TV executive personnel starts an extensive 10-week course in technical operations next week as a preparatory measure against the possibility of an engineers and technicians strike at the end of the year. Web's two-year contract with the International Brotherhood of Electrical Workers (IBEW) ends at that time.

While negotiations haven't yet begun between CBS-TV and IBEW's Local 1212 in New York and other locals in CBS-TV o&o cities, the network is taking no chances and is enrolling its execs in Telestudios, the commercials-testing studios in N. Y. Possibility that the negotiating sessions between union and management may be tougher than ever this year is reflected in the fact that the con-

(Continued on page 63)

CARL SANDBURG'S CHI POEM FOR U.S. STEEL

Chicago, Sept. 17.

NBC-TV is originating "Meet the Press" in Chicago on Oct. 27 to catch poet Carl Sandburg, who'll be in the Windy City for a U. S. Steel promotion called "Chicago Dynamic."

U. S. Steel has commissioned Sandburg to write a new poem about Chicago, a sequel to his famous "Hog Butcher of the World" opus, and Sandburg is supposed to have it ready by the time of the promotion.

Lunch Box(office) A New Angle For East Side Clubs

There's such a bonanza in lunch business on New York's east side that many niteries are currently considering opening at midday in time to cash in on this loot. In some instances, it's reported that the take is greater than the evening trade despite individually higher checks.

For example, the Eden Roc is now serving an average of more than 300 lunches daily with average lunch check running to $6. Other spots which have had contemplated cocktail hour and evening operations only, are now opening for the lunch trade.

Search of eating places is becoming increasingly acute as more office buildings are rising in that area. What was once strictly a residential sector, has now radically changed with noontime crowds desperately looking for nearby eating spots. Result is that a lot of

(Continued on page 54)

20TH-FOX DICKERS FOR K.C. TV STATION

Having given up the idea several seasons ago of becoming the owner of television stations, 20th-Fox has now decided to reenter the field. It was learned this week that the major has begun negotiations with the Kansas City Star for the purchase of its video outlet.

Station is WDAF-TV, the NBC affiliate on Channel 4, which began operation in 1949. Film company had applied for stations in a few markets years back, but withdrew after a time.

Negotiations for WDAF have no

(Continued on page 56)

LOTSA PREMIERE PARTIES TO HELP

By HOBE MORRISON

Broadway is apparently due for a legit boxoffice cleanup this fall. That's based on a heavy lineup of new shows, starting next week (see Scheduled N. Y. Openings, in the Legit section), with unprecedented theatre party bookings, a large number of conventions scheduled and a backlog of strong hold-over hits.

Late September and all of October are traditionally a bullish b.o. period. The extent of the biz surge varies with a number of factors, including the quality of the new shows, the volume of tourist trade in New York, the number of convention bookings and, to a considerable degree, the national economy in general.

In recent years, theatre party bookings have tended to provide consistently increasing support for the fall-season b.o., to a large extent offsetting the uncertain factor of new-show quality. This benefit business has now reached such a level that almost any reasonably promising show, particularly a musical or straight play with major stars, is likely to be a virtual solid sellout for the first two or three months of its run.

The fact that boxoffice prices are steadily increasing ("Jamaica" will have an $8.35 top nightly, "Time Remembered" will have a $9.90 top for front orchestra, and most straight plays now get $5.75

(Continued on page 62)

Expect Toll-TV Decision Today

Washington, Sept. 17.

Federal Communications Commission is expected to reach a final decision regarding toll-tv's use of the airwaves tomorrow (Wed.). Commission will hand down one of three rulings: a rejection of toll-vision, authorization of limited trials, or authorization for full use of the spectrum. Indications are that the Commission will act to authorize limited trials.

Meanwhile, today (Tues.) the Commission received news of a new development which may make possible trials and eventual fullscale use of the spectrum by toll-tv operators without infringing upon free television. The Blonder-Tongue Laboratories of Newark, N.J., reported the development of Bi-Tran, a new technique which permits simultaneous transmission and reception of two television signals on the same channel. Through the use of the new device, tollvision could use present channels without interfering with free television. Device requires modi-

(Continued on page 18)

"I Have Done U. S. a Positive Service In Making 'A King in N.Y.'": Chaplin

By HAROLD MYERS

London, Sept. 17.

"I believe I have done a positive service to the United States in making 'A King in New York'." That statement was made by Charles Chaplin to this VARIETY reporter after the press screening of his first British feature, prior to the charity preem at the Leicester Square Theatre last Thursday (12). The film is now running concurrently also at the Cameo-Poly, a West End art house.

The pic (reviewed elsewhere in this issue) is being distributed by Archway Films, a company whose main activity hitherto has been the release of Continental imports. There appears to be little likelihood of the film ever getting a U.S. release. Chaplin admitted that he had two or three offers from indie distribs, but was determined not to allow it to go out in America for a return which "could only equal peanuts." It was too important for that, he averred. In any event, he reiterated that he had never had the American market in mind when he launched the production.

It has been turned down by the major circuits and the current preem presentation at Rank's Leicester Square is on a rental basis only. Among indie groups who have booked the new production is the Granada chain of some 60 theatres, mainly in London and the home countries. On the basis of present commitments, "A King in New

(Continued on page 13)

USSR STRONG-ARMING PUPPETS ON U.S. PIX?

Soviets are reported to be putting considerable pressure on the satellites to keep them from making film deals with the Americans. This is said to be one of the reasons for the Czech failure to come to an understanding with the Motion Picture Export Assn.

Russians themselves have cooled off on any deals with the U. S. and seem no longer interested in acquiring American pix.

MPEA fully expects a deal with Poland. The East Germans are screening films and the Hungarians now have a man in Paris also looking at Hollywood pictures with a view to possible purchase.

Jazz Shows Nix Texas Dates, Want 'Integrated' Auds

Dallas, Sept. 17.

Three touring musical troupes have cancelled local dates presumably over failure to permit desegregated audiences here. Dave Brubeck Quartet has told promoter Harry Vitemb of Houston, that it would be "unavailable" for a skedded Sept. 28 date at State Fair Auditorium. No further explanation was given.

"Jazz At the Philharmonic," the Norman Granz troupe which has played the expo auditorium annually for several years with segre-

(Continued on page 62)

JERRY LEWIS' $232,000 ALLTIME NITERY PEAK

Probably the biggest take in nightclub history was registered during the past week by Jerry Lewis at his preem at the 1,500-seat Town & Country Club, Brooklyn, where the score racked up to a gigantic $232,000 with nearly 20,000 admissions clocked for the seven-day period. According to operator Ben Maksik, the average check during this period was $12, just double the minimum at this hostpice.

Also, according to operators, the $232,000 doesn't take into account the coin from adjoining operations such as the cocktail lounge and the $1 per-car nick for parking. Figure also doesn't represent capacity since the club could have accommodated 21,700 during the 15 shows performed that week. Previous record was held by Harry Belafonte.

Closed-Circuit TV Can Now Do Everything, Including Baby-Sit

Washington, Sept. 17.

Closed circuit tv operations now range from remote control "baby sitting" to supervising roulette wheel play in Nevada gambling houses, Federal Communications Commission said, reporting a boom in closed-tv. Among other uses listed by the agency were:

Spotting shoplifters in department stores.

Checking on prisoners in cells and workshops.

Watching students in school study halls.

Monitoring atomic energy processes.

Conducting underwater fisheries research.

Watching for "poachers" on parking lots.

In the entertainment field, Commission credited Palm Springs, Calif., experiments by Paramount Pictures with pioneering toll-tv. It listed the first regular toll-tv service at Cedar City, Utah, in 1956 and the first large-scale venture at Bartlesville, Okla., two weeks ago.

In education, agency credited the Hagerstown, Md., school system

(Continued on page 63)

Sol Hurok Decides to Form His Own Booking Staff; Morris Dicker Off

Impresario Sol Hurok, who two months ago reportedly was planning to turn over the booking of artists and companies under his management to the William Morris Agency, will form his own booking staff and expects this new division to be fully organized before the first of the year.

While conceding that discussions were held with the Morris office, Hurok explained in New York this week that a deal was never consummated "because we felt that we should go independent." In the past the Hurok roster of artists and groups have been booked by National Artists Corp. with which Hurok shares a floor in the Columbia Pictures Bldg.

Hurok, whose relations with NAC cooled after ex-Met baritone Luben Vichey bought out Marks Levine two years ago, pointed out that no agreements exists between his office and NAC. Hence he's free to make his own arrangements. In a formal statement he emphasized that hereafter he will not be affiliated with any other management or booking agency.

Operating his own booking wing will be nothing new for the veteran impresario who recalled that he had such a setup around 1915-16. "This continued," he added, "until shortly after 1929 when we joined the old NBC Artists Service. That was dissolved in the early '30s when the Government claimed it was a monopoly and we moved in with Marks Levine's National Concert & Artists Corp."

Local Auspices

Still reminiscing, Hurok asserted that prior to 1929 some 3,300 local managers and music clubs were flourishing throughout the U.S. This number has diminished considerably in recent years and "by turning independent we fell that we can help them." Aside from this neglected group, he plans an intensive drive to enlist the interest of students and faculties of the more than 1,800 colleges and universities in his talent roster.

Meantime, Hurok is scouting for space to accommodate his enterprises and expects to conclude realty arrangements within a few weeks. His new booking staff, it's estimated, will number about 15, but just who will head up the operation hasn't been decided as yet. Hurok artists and companies will now be available to all local managements and organized groups including community and civic organizations.

The impresario, who often has been informally dubbed as "America's goodwill ambassador," returned last month from a 75,000 mile global talent hunt—much of which was behind the Iron Curtain. The junket produced contracts to present major Soviet artists and companies in the U.S. Among the latter are Moscow's Bolshoi Ballet and Moiseyev Folk Ballet, both of which are due next season.

Other members of the Russian contingent will be pianist Emil

(Continued on page 18)

Telemovies May Change Film Industry in Three Years, Sez Jack Warner

London, Sept. 17.

Within three years the Bartlesville experiment could transform the industry. That was the view expressed by Jack L. Warner, when speaking at a luncheon in his honor at Claridges Hotel last week.

Telemovies, he observed, was a revolutionary and progressive form of the exhibition of films and that's "the business we're in." The apparatus for this subscription system of home films was simple and practical and, although it would take some time to complete conclusion, it was definitely on its way.

In an aside from a prepared speech, the WB prexy observed that it would take a minimum of three years for the TM system to develop, but he considered it important that exhibs should have contact with it. He did not consider it would affect attendances in picture theatres as there was always a potential audience who wanted to get away from home. It was, however, a means of getting to those patrons who preferred to stay at home and he looked forward to its development, not only in America, but throughout the world.

Warner conceded that there would be a lot of people who did not like the idea, but he assured his audience it was something of which they had to take note and he urged them to look into it.

"You just cannot stop progress," he added.

PAGING THE FACTS: WHICH EDDIE POLO?

H. L. Minnear of Phoenix writes, "Realizing VARIETY is the 'Bible' of show business, I am curious about something, and would certainly appreciate if you could straighten me out.

"Years ago (the early '20s) one of the stars of serials was one Eddie Polo. Now, if I am correct, he was born in 1881 — yet I read in VARIETY, I believe, that in 1940 he was in ruckus for striking a Nazi official while appearing with a circus in Germany. Then in Life magazine (1948) was a layout of Eddie Polo who did 'a slide for life, hanging by his hair'. What puzzles me is—if he was in a fight in 1940—well, at the age of 59? And if doing a stunt performance in '48, would be at the age of 67! What gives? Are there two Eddie Polos? Any information you can give me about this old favorite of mine would be greatly appreciated. And especially thanks for VARIETY —I sure would miss it if it ever

(Continued on page 18)

Jane Froman in Hosp For Another Operation

Jane Froman is in Presbyterian Hospital at Medical Center, New York, for her 30th operation, or thereabouts. William Morris agency which handles her, and had to cancel certain bookings, says it "has lost count." The songstress' current ailment is a slipped disk (sacroiliac), result of the Lisbon air crash during the war years. She may be out in a week or so.

Meantime bookings at the Chez Paree, Chicago, the Detroit Athletic Club, the Los Angeles Ambassador (Cocoanut Grove) and some tv guest shots had to be set back and can't be reconfirmed until her medico okays it.

Rebuttal to Rap Of New York As 'Payola Location'

No payola town is New York, say the New Yorkers. Persons prominent in Gotham film-making insisted this week that charges of exorbitant under-the-table fees levied against location crews were strictly inconsistent with the truth.

This was a rebuttal to statements made last week (in VARIETY) by Robert Altman, production chief on a Alfred Hitchcock telefilm series, who beefed about "holdups by landlords, city officials and police." The budget went up 100% because of the payola, said Altman.

The "aint so" crowd had the same reaction voiced in different terms, including the assertion that a producer who "doesn't know his way around" any location site is bound to get nicked.

Hi Brown, who has covered as many as 18 location situations in one day in producing "Woman Without Shadow" for RKO, said he hasn't paid a "single penny" in extras.

George Justin, production chief on many important properties lensed in Manhattan over the past several years, including the current Paddy Chayefsky story, "The Goddess," argued that costs in N.Y. are substantially lower than in Hollywod for the reason that Gothamites are more economy minded to the extent of using one person for a job handled by perhaps as many as four in the west. William Berke, now making "The Mugger" as his sixth N.Y. locationer, insists there's no economic hardship—indeed, there, a big economic advantage—in Manhattan shooting.

See U.S. Ducking Chaplin's 'King'

Chances of American audiences getting to see Charlie Chaplin's "The King in New York" appeared slim last week in the wake of the film's preem in London and Paris.

According to the best information available in New York, no distribution arrangements for the satirical comedy have been made and none are contemplated.

Furthermore, those who have seen the picture say it's extremely doubtful that it will be acceptable to the U.S. public which has been conditioned to think of the picture as "anti-American" and which, furthermore, is extremely sensitive re Chaplin himself and his feelings about the country where he made his fortune.

Illya Lopert, who saw the "King" in Europe, said last week that he had found it very unfunnny. Fred Schwartz of Distributors Corp. of America, who has not seen the picture, said his outfit wouldn't handle it if it were anti-American. "I don't mind satire ,or poking fun

(Continued on page 18)

Berle's Pic Yen

Prime reason for Milton Berle's shift from William Morris agency, which got him his "lifetime" deal with NBC, to the Music Corp. of America, is said to hinge on a motion picture yen.

MCA thinks it can whip up a Hollywood deal for the comedian.

Steinbeck Raps 'Wishy-Washy' Pix: 'Playing It Safe' With 'No Opinion'

Toyko, Sept. 10.

Although generally pleased with the filmization, of his own works, John Steinbeck described Hollywood as a place where "the only safe thing is to have no opinion that anybody would argue with." Here attending the 29th International PEN Congress, Steinbeck was asked by VARIETY if he thought the Hollywood product is a reflection of truth.

"They certainly reflect the truth . . . the truth of what the studios are thinking about . . . the truth about making money . . . and the truth about not having any different opinion in any direction that might get you in trouble," he said.

When told that certain overseas company managers have refused to re-issue "Grapes of Wrath" because it might have the effect of hurting America abroad, Steinbeck explained, "I don't think it would have any effect at all. It might have some reputation for telling old truths. That's a period piece about a situation that doesn't exist any more. Perhaps it will never exist any more.

"I think the only thing that hurts us abroad are the people who are afraid of hurting us abroad. So we've got faults, and we're trying to do something about them. To cover them up and try to kid ourselves that they don't exist is a crime. We've made tremendous gains. Just on the Negro problem alone, we've made great strides if slowly.

'Grapes' Withdrawn by Russos

"I was once told by the American ambassador to Moscow," Steinbeck reflected, "that the Russians tried to use 'Grapes of Wrath' as anti-American propaganda. But they immediately withdrew it because the cinema patrons said that those in the picture had autos."

Drawing a wry comparison with Hollywood's self - consciousness overseas, Steinbeck likened it to a big star who finally got her first mink coat, and said, "It doesn't fit."

Commenting on films that have been made from his stories, the author said: "I've had awfully good luck in pictures. There have been some awfully good people on my pictures. If you get a Kazan or a Nunnally Johnson, it's kind of an assurance that you are going to get the best possible results."

Steinbeck has had nine pictures made from his fiction. For two, "The Pearl" and "The Forgotten Village," he wrote the screenplays. He also did the scenarios for "Lifeboat" and "Viva Zapata." He has never worked in Hollywood, having written these outside the film capital.

Questioned as to why a top writer such as himself doesn't utilize the technical potential of films as a medium of expression, Steinbeck noted, "I think writers work pretty much alone. In pictures, it's group things. I remember one time I was visiting a friend in

(Continued on page 63)

$64 Question in Spain: Can Distribs Recover Heavy '57-'58 Outlay?

Madrid, Sept. 17.

Can Spanish film distributors recoup the heavy investment made this year? That is the paramount question asked in industry and banking circles here as the 1957-'58 season starts. There is a satisfied feeling among local companies that the Motion Picture Export Assn. embargo, now entering its third year, again has been vitiated by the purchase and coming release of fare. However, this was achieved not only with great effort but at unprecedented cost.

Spain today is a seller's market with a marked inflationary trend. Statistic from within the industry reveal that the cost of French pictures have tripled, English quintipled, Italian product has mounted 1000% in the last three years and German films, with less than two years of market penetration here, now cost about eight times more

(Continued on page 18)

100,000 AT FUNERAL OF INDIA PIC ACTOR

Madras, Sept. 10.

Reminiscent of the turnout of mourners for the late Rudolph Valentino was the funeral here last week for film actor N. S. Kirshnan. The rites were attended by more than 100,000 of his fans and police struggled to maintain order. Some 21 of the comedian's friends and co-workers in the film industry eulogized him at the Burning Ghat, where the body rested on a high platform.

Krishnan, along with his actress-wife Mathuram, starred in about 100 South Indian films. Popularity of the team was such that few South Indian pictures were made without the pair appearing in them. He was famed as an adlibber who specialized in down to earth terms. For a time he was a producer and turned out such films as "Nalla Thambi" (The Good Brother).

Some years ago he was involved in the slaying of a journalist and was sentenced to a prison term. After his release for good conduct, he made a remarkable rally as an actor and most people almost forgot he ever went to jail. Aside from his ability as an actor and comedian, he excelled as a folk dancer.

Krishnan, whose early life was one of poverty, supported himself then by vending sweets and other edibles which he carried on his head in a bamboo tray. Later he joined an itinerant drama troupe. With his ready wit and humor, he was a top legit actor before switching to films.

9/18

VARIETY

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street .....

City..... Zone.... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, HOllywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 208 128 Number 3

INDEX

Bills	56	Night Club Reviews	55
Chatter	62	Obituaries	63
Film Reviews	6	Pictures	3
House Reviews	52	Radio	20
Inside Legit	60	Radio Reviews	36
Inside Music	50	Record Reviews	44
Inside Radio-TV	40	Television	20
International	11	Television Reviews	24
Legitimate	57	TV Films	22
Literati	61	Unit Reviews	56
Music	44	Vaudeville	52
New Acts	56	Wall Street	13

DAILY VARIETY Published in Hollywood by Daily Variety, Ltd. $15 a year. $20 Foreign.

'LITTLE ROCK' BLOC VS. FILMS

Balaban's 'I Told You So'

Barney Balaban was repeating himself at the Paramount sales meeting in Chicago last week but his audience wasn't aware of it until the film company president sprang his punchline.

Reading a prepared statement, Balaban took a dim view of industry conditions. Good film properties were becoming more and more difficult to come by, he said. Costs were rising at an alarming rate; participation deals in production were getting out of hand; the standard patterns in both exhibition and distribution are to be changed. All in all, the economics of the business were becoming severe. It was a message regarded as downbeat by many and realistic to Balaban.

Then putting the statement aside, the prez filled in the sales personnel with the background. It was, he revealed, the same statement he made 10 years ago at a convention of the Theatre Owners of America.

At that time the presidents of four other film companies accused Balaban of being top pesimistic. Two of those companies, RKO and Republic, have since virtually passed from the picture business scene.

AMPP Nixes Golden Jubilee TV Gala By Ed Sullivan in Sharp Turnabout

Plan for an Ed Sullivan CBS-TV show devoted in its entirety to Hollywood's Golden Jubilee celebration has been scuttled by the advertising-publicity committee of the Assn. of Motion Picture Producers. Idea originated in New York and had been given an okay by Sullivan.

As mapped out in tentative form, the program was to be made up of film coverage of a star junket to various cities. This gets underway next month when 15 to 20 performers leave Hollywood on a barnstorming tour designed to focus attention on the 50th birthday of production on the west coast.

Films were to be followed by the live appearance of perhaps five or six players on Sullivan's show. Film company ad-pub directors in the east agreed to the project but the Coast group, which is calling the turns on the stars' appearances, voted the nix.

There are to be no radio or tv appearances at all, whether locally in cities covered on the junket or nationally, they ruled.

Some conflict in industry thinking was apparent since the promotion execs in past have been eager to spot their star clients on the Sullivan airer for the publicity values.

Reported reasons for the veto varied. One was that the industry show would tend to keep the public at home with their tv sets and not in theatres. Others concerned the payments which the stars would require and difficulties in getting the "right" ones for Sullivan.

Agenting the Atom

Hollywood, Sept. 17.

The field of personal management is obviously ever expanding.

Gabbe, Lutz, Heller & Loeb now is representing Harold Northway and Jackson McVey, principals in the Houston atomic radiation story which was recently featured in Look magazine, GLHL is handling all rights for Northway and McVey in the fields of motion pictures, television and books.

Stanley Rubin recently announced he had optioned the Look story and is now negotiating with GLHL on rights for a film story.

Can't See Oscar As a Dependent

Though it is now definite that the motion picture industry will pick up the tab for the 1958 Academy Awards radio and tv shows, several ad-pub toppers aren't making any secret of the fact that they think the move was a mistake.

Group naturally must go along with the vote of the company prexies, but that doesn't mean that these execs subscribe to the idea which one termed "a terrific waste of money."

Those in opposition hold that the 1957 Awards tv show, sponsored by Oldsmobile, was perfectly well handled, with the commercials well integrated and not offensive. Thus, they argue, what's the point of depriving the industry of a smooth free ride and spending money on the show when that same coin could be used advantageously to launch another audience-getting project.

Kubin MPIC Prez

Hollywood, Sept. 17.

Joseph L. Kubin, NBC, is new prexy of Motion Picture Industry Controllers, for 1957-58 term beginning Oct. 1.

John Musgrave, Samuel Goldwyn Productions, and Eugene Donofrio, Dougfair Corp., were elected vee pees.

Film Deals With 4 Satellites Axed; Too Much Stalling

With the realization that several of the Iron Curtain countries obviously don't mean business in their approaches to buy U. S. films, the companies last week terminated their licenses and thus ended any possibility of a Motion Picture Export Assn. deal with Albania, Roumania, Czechoslovakia and Bulgaria.

Licenses were renewed indefinitely for Poland, Hungary and East Germany, thus giving the MPEA a chance to work out deals with these countries.

The companies in the past issued licenses, good for one year, to MPEA on a specifed group of films considered suitable for sale to the Reds. Expiration of the licenses, on Aug. 31, leaves the individual companies theoretically free to make their own deals

(Continued on page 15)

Raoul Walsh's $1-Mil Suit Vs. Rock Hudson

Hollywood, Sept. 17.

Rock Hudson was named defendant in a $1,000,000 damage suit filed by director Raoul Walsh Friday (13) in L.A. Superior Court. Action also asked for an injunction to prevent actor from working for any other producer before fulfilling obligations which Walsh stated were due him.

Walsh in complaint asserted that Hudson in July, 1952, agreed to appear in four pictures for him, at the rate of one annually. However, complaint added, Hudson had refused to appear in films to be made in 1957, 1958, 1959 and 1960 when asked by Walsh recently.

Court was asked to enjoin Hudson from appearing in a Henry Ginsberg production for 20th-Fox release, which Walsh stated he understood actor plans, until after he

(Continued on page 13)

JACKSONVILLE'S 'NO MIX IN PIX'

By GENE ARNEEL

Representatives of the Motion Picture Assn. of America will be in Jacksonville, Fla., this week with the hope of staving off what's feared to be the first of a series of censorship moves covering the entire south. The agitation for blue-penciling statutes ties in directly with Darryl F. Zanuck's "Island in the Sun" and the integration issue in Little Rock, Ark.

Film industry sources revealed this week that Ku Klux Klan units, "white councils" and numerous other segregationists have been putting the pressure on for new local laws intended to bar any pictures in which whites and Negroes are seen together. The Zanuck picture, in which Joan Fontaine becomes romantically involved with Negro singer-actor Harry Belafonte, didn't cause any riots, but nonetheless went against the grain with the white supremacy elements of Dixie.

These same elements have become inflamed over the Negro situation as a result of the mess in Little Rock and are now bent on suppressing any future productions which focus on Negro-white angles.

Pre-Censorship Setup

Introduced in the Jacksonville city council is a measure establishing in vague terms an official prior-censorship panel. While the bill lacks specific intentions, it's clearly interpreted as a weapon with which to ban "Sun" type films.

Picture business execs are gravely concerned for the reason that such local-level censorship is difficult to beat. In such territorially limited areas the Supreme Court edicts on censorship are virtually ignored.

There have been various indications already that the pic censorship movement will spread once it gets a start, such as in Jacksonville. The agitators in numerous southern states, it's reported, have sent threatening letters to exhibitors regarding the playing of the "unwanted" product. And they've been lobbying among the local lawmakers (many of whom also are segregation traditionalists) for measures against films spotlighting the Negro.

A factor in all this, too, is the press. Film industry observers re-

(Continued on page 15)

Loew's Studying 2% Stock Divvy To Replace Regular 25c in Cash; $9,000,000 Due Upon Divorcement

Yates Has Year to Go; May Become Chairman

Herbert J. Yates, under terms of stock sale of Republic Pictures to Joseph D. Blau-Joseph Harris syndicate, remains with company for one year, after sale is consummated tomorrow (Wed.).

It's doubtful that he'll continue in post of prexy, which he's occupied since formation of the company, but agreement calls for Yates to serve for one more year. One report is he may be named board chairman.

Actual purchase price for Yates' 600,000 shares was $4,800,000.

A 2% stock dividend in lieu of the regular 25c Loew's Inc. quarterly dividend may be declared by the film company. Final action depends on the Securities & Exchange Commission. It's understood that, with final divorcement of the production-distribution company from the theatre firm, the parent company will have some $9,000,000 due it from Loew's Theatres; hence the 2% stock divvy proposal instead of the 25c cash melon.

The recent downbeat in the Loew's stock was regarded in Wall Street as the signal that either the time-honored $1 annual dividend would be cut this year (the final quarter of the past fiscal year) or withheld. It's understood that Loew's prexy Joseph R. Vogel favors a conservation of cash by passing this quarter with the idea of "making it up" in the near future when earnings are expected to accelerate.

Regardless, the sundry delaying legal maneuvers involving the fight with the Joseph Tomlinson dissident group, gravitating between Wilmington and New York jurisdiction, has made any formal board action on this quarter's divvy academic.

Instead, special counsel Louis Nizer, on behalf of Loew's Inc.,

(Continued on page 13)

Par Unbends On Bartlesville-TV; Talk Terms Later

Paramount's pictures are to be made available for the Telemovie toll television runs in Bartlesville, Okla., thus making 20th-Fox and Metro the only major distributors whose product will not be seen via the cabled system.

Par policy heretofore had been to license its pictures for home exhibition but only if terms could be agreed upon with Henry Griffing, Telemovie chief. Actually, however, this film company had no idea of what kind of payoff arrangement to make and neither had Griffing. As a result, no deal was made.

Other distribs released their films to Telemovie simply on the understanding that terms would be taken up for discussion at some time in the future. Par now has decided to do the same thing—product now, terms later.

As previously reported, the 20th policy is to sell its new theatrical

(Continued on page 15)

10 New Entries On Code Board

Makeup of the 20-man Production Code Review Board, including 10 members of the Motion Picture Assn. of America and 10 "outsiders" (six exhibitors and four independent producers) was revealed in New York yesterday (Tues.) by Eric A. Johnston, MPAA president. Johnston chairs the board, whose purpose is to decide on appeals from decisions of the Code administration.

Heretofore only the MPAA members comprised the appeals board. Now added are: Russell V. Downing, president of N. Y.'s Radio City Music Hall; Leopold Friedman, Loew's Theatres prez; Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres; George Kerasotes, operator of Kerasotes Theatres, Springfield, Ill.; Ben Marcus, Milwaukee circuit general manager; Sol A. Schwartz, president of RKO Theatres, and indie film-makers John Ford, William Goetz, F. Hugh Herbert and George Sidney.

Term of office is one year. First meeting will be held when there's a Code appeal to be considered.

Crash Victim Melhado Was a Key Figure On Bd. of Loew's Theatres

Allan Lloyd Melhado, 60, Kingston, B.W.I.-born investment adviser, who crashed in the fatal Northeast Airlines accident Sunday (15), enroute from his summer home at Nantucket, was one of the two court-appointed directors to the Loew's Theatres board. (The other is Karl Pettit, head of the investment house bearing his name and operator of the Knickerbocker Fund, an investment trust.)

It turned out not to be a casual appointment, so far as the Joseph R. Vogel management was concerned, in that Melhado proved a key figure in holding back some $9,000,000 revenues from the theatre corporation which the parent Loew's Inc. claimed was still due into its exchequer, since the picture company and the theatre chain had not been formally severed, with a division of their obligations yet to be worked out. Melhado felt otherwise, and held the $9,000,000

(Continued on page 18)

National Boxoffice Survey

Biz Still Spotty; '80 Days' Again Champ, 'Game' 2d, 'Sun' 3d, 'Wonders' 4th, 'Faces' 5th

First-runs in key cities covered by VARIETY this round found that combination of back-to-school, new fall tele shows and return of torrid weather too much of a handicap, and even the better pix are suffering. Some of weakie newcomers are taking a real beating at the wickets. There is not much prospect of much new product until early next month, distribs apparently being leery of unveiling stronger fare while seasonal factors are working against them.

"Around World in 80 Days" (UA) continues as b.o. champ, same as a week ago. The Mike Todd epic is varying little from week to week in numerous keys. "Pajama Game" (WB) again is finishing second same as last stanza.

"Sun Also Rises" is landing third money just as it did a week ago. "Seven Wonders of World" (Cinerama) is winding in fourth spot, same as last round.

"Man of Thousand Faces" (U) is pushing up from eighth place to fifth, "10 Commandments" (Par) is finishing sixth while "Jeanne Eagels" (Col) is seventh.

"Pride and Passion" (UA), long high on list, is winding up eighth while "Interlude (U), comparatively new, rounds out the Big Nine. Two next highest films, in point of coin total, are making such weak showings that they are not even strong enough for runner-up ratings.

"House of Numbers" (M-G), one of these, is listed with $92,000 from nine keys but in only Philly does it shape good. Other dates range from fair to drab. "Fuzzy Pink Nightgown" (UA), the other, though fair in Toronto and okay in Omaha, is mild to thin elsewhere.

"Omar Khayyam" (Par) is fine in Chi and okay in Frisco. "My Gun Is Quick" (UA) shapes socko in Detroit.

"Quantez" (U), fair in K.C., looms okay in Seattle and modest in Portland. "Sea Wife" (20th), also new, is good in Portland, okay in Denver, fair in Omaha and modest in Chi. "Happy Road" (M-G), slow in Detroit, looks oke in Portland.

"Action of Tiger" (M-G) is fair in Detroit. "I Was Teenage Werewolf" (Indie) looks strong in Chi. "Rock Hunter" (20th) shapes sock in Chi.

"Joe Butterfly" (U) is rated brisk in Washington. "James Dean Story" (WB) looms okay in Minneapolis. "Doctor at Large" (U) is great in Boston.

"Silk Stockings" (M-G), hot in Philly, looms neat in Toronto, "Perri" (BY), which opens in N.Y. soon, shapes tidy in L.A.

"Love in Afternoon" (AA) still in big N.Y. locations. "Night Passage" (U) looms solid in Buffalo.

(Complete Boxoffice Reports on Page 24)

Indie Distribs See Imported Pix Hurt Most By Pope's Encyclical

Independent film distributors were the only ones last week willing to comment on the encyclical letter of Pope Pius XII in which he urged extension of Legion of Decency activity to radio and tv, but also discussed motion pictures at some length.

Indies, going by the report on the Pope's letter as published in The N.Y. Times, felt uneasily that it might be the cue for intensification of the Roman Catholic drive against pictures found objectionable by the Legion. This almost automatically would mean foreign films, which have borne the brunt of the Legion's displeasure.

Several of the indies saw in the Pope's message an indication that he was displeased with Catholic reaction to the Legion ratings and with the type of "earthy" product emanating from the two important Catholic countries in Europe, France and Italy. The Pope exhorted public authorities against supporting the production of morally unsatisfactory films and urged them to make a greater effort in favor of good films.

It has long been one of the thorns in the side of importers and distribs that the very pictures condemned in the U.S. by the Legion of Decency failed to run afoul Catholic censorship in Europe. This disparity of views between European and American ecclesiastical authorities has also concerned the French and the Italians, who have suffered under it.

The Pope said he wished to impress the episcopacy with "how the flock entrusted to the care of each

(Continued on page 62)

The Light 'Touch'

Hollywood, Sept. 17.

Universal offers additional proof that distaff filmgoers are highly regarded by studios in setting product.

Studio asked Sindlinger Research to check on audience reception to the title "Badge of Evil," which had been assigned to a recent Albert Zugsmith production. It's a modern-day cops & robbers yarn located in Mexico.

Women, however, regarded the word "Badge" as an indication the film is a western —so Universal will send it out as "Touch of Evil."

UA Net $1,196,000 For 6 Mos., a 21% Up; O'Seas Soars

United Artists is riding high, still. Board chairman Robert S. Benjamin this week revealed the company had a net profit of $1,196,000 for the first 27 weeks of 1957, compared with $989,000 for the corresponding period of last year. The gain was 21%.

Worldwide gross, said Benjamin, climbed from $27,342,000 in the 1956 period to $32,498,000 in the 1957 frame.

Distribution-financing outfit, further, is running ahead of last year currently. Tall income is being derived from Stanley Kramer's "Pride and the Passion" and Mike Todd's "Around the World in 80 Days," along with less prominent entries.

For all of 1956, UA netted $3,106,000 on a gross of $64,771,784.

Meanwhile, a dividend payoff date has been set for Sept. 27. Shareowners of record of Sept. 13 will collect 35c per share on the common issue.

John H. Stembler, president of Georgia Theatre Co., operators of 50 theatres in the state, half of them drive-ins, has been elected head of the American Cancer Society's Fulton County (Atlanta) Unit by the board of directors.

$1,200,000 Loew Ozoner Opens Soon in Houston

Houston, Sept. 17.

Homer McCallon, manager of Loew's State here, revealed that Loew's Drive-In, located in suburban Sharpstown, will open early in October. Ozoner was built at a cost of $1,200,000 and will be the third ozoner in Loew's circuit. Not the largest, it will be the most expensive-per-car in the country, according to McCallon.

It will occupy 36 acres, with 10 devoted to playground equipment and room for about 1,700 cars. An electric train seating 50 and a merry-go-round will be available for the small fry. Wayne Horton will be manager.

Melbro Chi Suit Vs. B&K, Majors

Chicago, Sept. 17.

Antitrust suits against the Balaban & Katz theatre chain, Metro, Universal, 20th, United Artists, Paramount and Columbia distribs on behalf of Melbro Amusements Corp., operators of Rockne Theatre here, were entered in Chicago Federal District Court last week by attorney Seymour Simon.

Suit charges that these major distributors refused first outlying run pix to the Rockne when being played by the B&K State Theatre. It complains that Rockne should not have to bid competitively against the State for pix any more than the B&K Mercury.

Par Brass to Paris On Gabs for 'Commandments'

Paramount execs are on the hop. Off from New York to Paris over the past weekend for a distribution and promotion meeting on "The Ten Commandments" and other product were George Weltner, global sales chief; Jerry Pickman, ad-pub v.p.; James Perkins, exec v.p. of the international department; Clay Hake, overseas sales chief for "Commandments," and John B. Nathan, general manager for Continental Europe. Nathan, returning to his Paris headquarters, had been in Gotham a week for homeoffice huddles.

Following his return to N. Y. at the weekend, Pickman will wing to Caracas with "Commandments" worldwide sales head Charles Boasberg and after this he goes to the Orient.

New York Sound Track

Nicholas M. Schenck (now out of the picture) was one of the main reasons why the Academy Awards television show wasn't sponsored by the film industry in past. He had been adamantly against it and influenced the MPAA's negative votes. **Barney Balaban** also was on the negative side but had a change of heart this year. Credit **George Seaton's** planning and persuasiveness with the unanimous decision in favor of bankrolling the show.

Some members of the film industry's ad-pub fraternity doing a burn over the free space being grabbed by **Mike Todd.** They claim he has the big advantage in making grandstand plays (latest being rental of Madison Square Garden for an "80 Days Around the World" first birthday party) in that he has only the one picture to plug, no allegiances, no star contracts to worry about, etc.

Rumor Eastman Kodak planning to raise the price of black-and-white release print stock. It's now 1½c per foot . . . National Labor Relations Board polled workers at Technicolor's 57th St. Ravelle amateur color plant and Local 702 lost the vote . . . Warner Bros. Employees feted ad-pub v.p. **Robert Taplinger** on the occasion of his return from Europe and also to mark his first anni with the company . . . **Darryl F. Zanuck** says neither he nor **Jack L. Warner** broke the bank at Cannes. In fact, Zanuck just broke even and Warner didn't even do that. Story, says Zanuck, was put out by the Casino publicity office . . . **DeLuxe Laboratories** expecting to add 200,000,000 ft. a year when it adds a third shift in the late fall. Lab, under **Alan Freedman,** now handles 400,000,000 to 500,000,000 ft. a year and has been forced to parcel out work to other labs. Incidentally, all the special CinemaScope 55 machinery is being added at De Luxe's Coast plant, not in Gotham.

Martin Dickstein, ex-Brooklyn Eagle film critic and later its amusements advertising manager for 20 years, now ditto on the N.Y. World-Telegram & Sun, succeeding Donald Reis, shifted to the daily's general advertising department.

Elise Gaige and Gabriel Katzka, partners in the newly-organized Katzka-Farrell-Gaige Productions, due back from the Coast at end of this week after seven days there scouting various story properties.

Selma Lynch, longttime associate of **Gus Schirmer Jr.** at Professional Artists, has become casting director for **Harold Robbins'** new indie picture outfit . . . **Walt Disney's** upcoming "Rainbow Road to Oz" will have a top cast comprising only members of the "Mickey Mouse Club" tv'er, such as **Jimmie Dodd, Annette Funicello and Darlene Gillespie.** No picture names as such in the producer's first all-live musical. . . "The Roof," produced and directed by **Vittorio De Sica,** taken over for stateside distribution by **Robert L. Lawrence, Alfred R. Stern and Mario De Vecchi.**

Memorial service and unveiling of a plaque in memory of **Ben Wirth,** formerly head of the Stanley Warner real estate department, was held Sunday (15) at the Actors Temple . . . **Howard Hughes'** long delayed "Jet Pilot," which Universal is distributing for RKO, is set to open in 400 key and sub-key situations starting tomorrow (Thurs.) . . . Community of Danville, Ky., where Metro's "Raintree County" was filmed, is going all out in support of the film. **Tickets for Danville night** at Louisville, 75 miles away, were sold out in an hour and a half, according to Metro . . . **Joan O'Brian,** a regular on **Bob Crosby's** tv show, signed to a term contract by Metro . . . Broadway producer **Hal Prince** is an investor in the Gold Medal-Biograph Studios in the Bronx . . . **N. Richard Nash** to the Coast to meet with Columbia execs for script conferences on "The Great Sebastians," the **Howard Lindsay-Russell Crouse** play which Nash is adapting for the screen . . . Universal prexy **Milton R. Rackmil** back from a three-week survey of the company's Continental offices.

Producer **Milton Sperling** brought in his Adirondacks and Gotham filming on "Marjorie Morningstar" ahead of schedule . . . **Marlon Brando** has a mad on vs. the fan mags. Won't cooperate with them. . . **David O. Selznick** once wanted the reissue of "Rebecca" to open at Radio City Music Hall . . . **Sidney Fields,** N.Y. Mirror columnist, on the Coast to do a series on Hollywood families. Aim is to give a positive slant . . . **Maria Santoso,** secretary to Indonesia's President Soekarno and also chief of Indonesia's film censor board, is visiting the U.S. on the invite of the Ford Foundation. Indonesia is very tough on U.S. pix . . . 20th redubbing **Suzy Parker's** voice in "Kiss Them For Me" and also editing out some of **Jane Mansfield's** wiggles and squeals . . . "Farewell to Arms," 20th's Christmas release, to be previewed in an out-of-the-way place "far from Hollywood." . . . **Irving Mass,** Motion Picture Export Assn. Far Eastern supervisor, in the hospital.

Herbert Erlanger, secy. to the MPEA tax committee, has left for the Philippines to help settle legal details involved in the tax demands vs. the U.S. distribs.

AA's 36 Entries; Sprint on Tint

Allied Artists will release 36 features in the next 12 months, including at least one entry in CinemaScope and color every month, Steve Broidy, president, disclosed this week. AA now has a backlog of 13 completed productions, he added.

New schedule marks an increase over the past 12 months when 30 pictures were placed into distribution.

Broidy stated that AA intends to continue in the high-budget field which was entered with "Friendly Persuasion" and "Love in the Afternoon.' Two pictures in this category are now in the negotiation stage, he said.

Backlog includes "Hunchback of Notre Dame," starring Gina Lollobrigida and Anthony Quinn, and "The Tall Stranger," with Joel McCrea and Virginia Mayo, both in tinted C'Scope.

The 36 will be turned out by at least eight producers, including a newcomer to AA, Harold Robbins. His first, "Never Love a Stranger," based on one of his own novels, is now shooting in New York. Set for production next spring is Robbins' "79 Park Avenue."

Broidy stated further that the company will continue to keep the door open to indie film-makers with properties in addition to those now on the slate.

Distributors Gander Film Brought in By Ex-TV Trio For Peanuts (6G Negative)

If the experience of three young, first-time feature film-makers is any criterion, there is apparently a demand for inexpensive product. The picture in question is "Run Across the River," a low, low budgeter quickly assembled as a do-it-yourself project by three former television staffers who momentarily found themselves at liberty.

The picture was filmed in New York in the Greenwich Village area at a negative cost of $6,000. Editing, scoring and printing has since added another $19,000. Adding approximately $50,000 in deferments for the writer, performers, technicians, director, producer, etc., and the picture's total cost amounts to $75,000.

Cameo Productions is the corpo-

(Continued on page 13)

What Makes 'Tammy' Run?

Studios Scurrying Back to 'Corn' Files in U's Click With Debbie Reynolds Pic

The success of Universal's "Tammy and the Bachelor" may have the effect of inducing the film companies to reappraise their story properties. In an era when it is believed that only offbeat, hard-hitting themes can achieve b.o. success, "Tammy," an obviously corny, romantic love story in the Cinderella tradition, is emerging as one of the most unusual entries of the summer season.

Although in release only 12 weeks, the Debbie Reynolds starrer, produced at a cost of a little less than a $1,000,000, has already grossed in excess of $1,500,000 and has brought in to U's coffers as much coin as "The Glenn Miller Story" did in a similar period. The picture is presently the hottest item on U's slate and, on the basis of bookings already set, the studio is anticipating a domestic gross of over $3,000,000.

Peculiar aspect of "Tammy's" current appeal is that it got off to a slow start. It whisked through New York, for example, on its first-run outing without being noticed. Some of its early dates, after a first start in a New Orleans premiere saturation booking were, disappointing. However, the picture began to build as it moved, and word-of-mouth comment, particularly among the teen-age dating set and family groups, is said to have provided the hypo.

The new attention the picture is presently receiving is resulting in rebookings in a flock of first-run and drive-in theatres. In Chicago, for example, where the picture originally bypassed a downtown first-run for a multi-neighborhood engagement, "Tammy" has been brought back and booked into the first-run, downtown Grand Theatre. In Los Angeles, where it originally played in a combination of first-run theatres, it is being rebooked in another group of first-run houses instead of being moved to subsequent-run situations. In N.O., where the World premiere was held, the film is being replayed by the Joy Theatre. In addition, the entire Butterfield circuit, which booked the film when it was launched, has requested repeat engagements. In many communities, opposition houses, which saw their rivals play the pic initially, have set playdates.

Part of the picture's buildup is attributed to the success of the song from the picture—"Tammy," which is or has been in first place on all music charts. When the picture first came out, the song had not as yet reached the peak of its popularity. However, as the picture moved about, the tune jumped into national recognition and apparently has aided in calling attention to the film.

The success of both the song and the picture represents the joint promotional efforts of U and Decca which, of course, are closely allied since Decca owns the major portion of the film company's stock. The song was issued on the Coral label, a subsidiary of Decca.

Europe to N. Y.

Alan Bates
Rudolf Bing
Earl Blackwell
Henry Cornelius
Joan Crawford
Clarence Derwent
Vyvyan Donner
Vivienne Drummond
Irving Drutman
Denholm Elliott
Albert Fennel
Geno di Grandi
Ernest Graves
Kenneth Haigh
Patricia Jessel
Borden Mace
Ned Manderino
Elsa Marinelli
George Mathews
William F. McDermott
Kenneth More
Patricia Neal
Margaret Phillips
Milton R. Rackmil
Toni Richardson
Alfred N. Steele
Alfred A. Strelsin
Robert S. Taplinger
Stephen F. Temmer
Blanche Yurka

N. Y. to Europe

Meyer Davis
Clay V. Hake
Maurice Lehmann
Saul Levinson
Alicia Markova
Bernard Musnik
John B. Nathan
John Newman
James E. Perkins
Jerry Pickman
Lana Turner
George Weltner

N. Y. to L. A.

Walter Abel
Marian Anderson
Milton Baron
Alfred E. Daff
Elise Gaige
Walter Lowendahl
Dina Merrill
N. Richard Nash
Bert Orde
Larry Parks
Leah Salisbury
Syd Silverman
Arnold Stang
Caskie Stinnett

L. A. to N. Y.

Jean Pierre Aumont
Eddie Cantor
Oscar A. Doob
Robert Evans
Albert C. Gannaway
Mitchell Hamilburg
Robert Horton
Will Hutchins
Danny Kaye
Irving P. Lazar
Arthur Lubin
Cye Martin
Marilyn Maxwell
Charles McCarthy
Michael Sean O'Shea
John Patrick
Hal Roach Jr.
Cliff Robertson
Jay Sayers
Rod Serling
Norman Shannon
Sol C. Siegel
Rod Steiger
Barry Sullivan
Joseph R. Vogel
Si Waronker

DARK HORSE IN CABLE STAKES

Stanley Warner Still Prodding D. of J. for Film-Making Go-Ahead

Stanley Warner is not giving up on efforts to obtain a greenlight from the Dept. of Justice that would allow it to embark on a production program similar to the one now enjoyed by American Broadcasting-Paramount Theatres. Attorneys for SW, theatre circuit formerly affiliated with Warner Bros., have been holding numerous conferences with officials of the anti-trust division, but so far have been unable to convince the Government agency to loosen its stand.

The position of the D. of J. has remained adamant despite a flood of petitions and resolutions from exhibitor organizations, including both Theatre Owners of America and Allied States Assn., that the formerly-affiliated circuits be permitted to make pictures under certain well-spelled-out restrictions. The exhibitor orgs and individual theatremen have argued that the well-heeled theatre chains can provide the necessary additional product that is necessary for the theatres to survive in today's market.

What is particularly irking SW is the fact that the earlier consent decrees, issued against Paramount and RKO, contained no bars against the separated theatres entering into production. There is nothing in the Par and RKO de-

(Continued on page 13)

Jubilee's Talent Panel

Hollywood, Sept. 17.

Nine members have been appointed to the new talent committee to organize participation of Hollywood celebs in the industry's Golden Jubilee, with more talent execs to be added.

Members include William Meikeljohn, Paramount; Victor Sutker, Columbia; Solly Biano, Warners; Jack Bauer, Universal; Frank McCarthy, 20th; Howard Strickling, Metro; Jay Hunter, MCA; Harold Rose, Famous Artists; Lenny Hershon, William Morris Agency.

Show-Bizzers O.O. Okla. Telemovies And Rate It High

By RALPH L. SMITH

Bartlesville, Okla., Sept. 17.

Paramount's sudden entry into the local Telemovie project here will undoubtedly raise many eyebrows and cause much speculation in the motion picture industry.

Paramount, sponsor of the Telemeter system, had previously stated that it would not make any of its product available to the operating system in this community. The reversal of its stand came to light last week when a Par picture "Delicate Delinquent" replaced a United Artists production on the first-run October booking sheet for the project.

An interested spectator who recently inspected the local system was Louis Stevens, Washington, D. C., an attorney for the Federal Communications Commission. While Stevens would not comment on the various aspects of the local project he did say he was here to look the situation over and would submit a report to the commission. He said he was impressed with the

(Continued on page 18)

WB Plugs O'Seas Gaps on Cinerama

Warner Bros. will receive a 20% to 25% distribution fee for the handling of Cinerama productions abroad. Part of WB's task in the overseas market will be to convince local exhibitors to install Cinerama equipment at their own expense for the showing of the pictures in the three-strip medium.

The foreign market, it's felt, has hardly been tapped since there are only eight Cinerama installations abroad as compared with 21 in the U. S. and Canada. Robin International, the import-export firm, controls a number of the foreign theatres and Stanley Warner, which owns the exhibition and production rights to the medium, has supervision of the others.

SW has long been seeking an organization to promote the full potential of the overseas market. It had a deal for Technicolor to take over the foreign operation, but it fell through when the companies could not agree on the price.

WB's arrangement was announced in Paris by WB prexy Jack L. Warner. However, in New York, it was reported that while it is likely that a deal with WB would be consummated, a final contract had not as yet been drawn up.

This is the second time that WB and SW have had an agreement involving Cinerama. Previously, it involved the production of Cinerama pictures by WB, but nothing came of this deal and it was quietly forgotten.

Pat Somerset Elected Prez of Film Council

Hollywood, Sept. 17.

Pat Somerset, biz rep of Screen Actors Guild, was elected new prexy of AFL Film Council, succeeding Henry C. Wadsworth, of Studio Utilities Employes, without opposition. Somerset assumes office Sept. 24.

Also elected without opposition were John Lehners, IATSE film editors, v.p.; H. O'Neil Shanks, Screen Extras Guild, recording secretary; Edwin T. Hill, IA propmen, treasurer; and IA international rep George Flaherty, Ralph Clare of Studio Transportation Drivers and Albert K. Erickson of IA Laborers, trustees.

Somerset is also prexy of Calif. State Theatrical Federation and v.p. of State Federation of Labor.

ANTENNA SYSTEM AS A TV 'EXHIB'

By HERMAN LOWE

Washington, Sept. 17.

No group—not the broadcasters or the motion picture studios and exhibitors—is watching the Bartlesville experiment with more interest than the operators of Community-Antenna service. They could be the first ones to cash in on any cable theatre spread.

For, if it enables them to offer a combination of new motion pictures and the present free tv programs, it may be a milestone in the growth and development of community antenna, the only genuine wired tv service now offered in this country.

An inkling of the intense interest is the lineup of speakers for the Western Regional Conference of the National Community Television Assn., to be held in Los Angeles Sept. 24-26.

The convention will be devoted to cable theatre and toll-tv. Heading the speakers' list will be Matty Fox, of Skiatron TV, who will talk on his proposed wired systems for L.A., Frisco and San Diego; and Milton Shapp, president of Jerrold Electronics, which designed and has installed the Bartlesville wired distribution system. A spokesman for Paramount's International Telemeter will also appear.

Among other speakers: Jack D. Wrather Jr., president of Wrather Television Productions, to discuss cable theatre and pay-tv from the angle of the tv film producer; Charles Gilmore, of Gibralter Enterprise, on problems of leasing films from motion picture producers; and Lloyd Hallamore, of Hallamore Electronics, on cost and technical problems of building and equipping a studio for a cable theatre system.

Out of Hiding

Conference will put a spotlight on the community antenna business, taking it out of its self-imposed place in the shadows.

One of the newest developments in the electronics field, the entire business is only seven years old, the first system—Panther Valley TV—having been established at Lanceford, Pa., in 1950.

Today there are more than 500

(Continued on page 15)

Justice Dept. Skeds All-Industry Hearing Oct. 4 on NT's Filming Yen

Washington, Sept. 17.

An all-industry conference is being called here Oct. 4 to give views on the request of National Theatres to produce and distribute motion pictures.

Invitations to more than 20 interested firms and asociations have been sent out by the Antitrust Division of the Justice Department. The hearings is expected to determine whether all the divorced theatre circuits may go into film production.

AB-PT has taken the step into production and distribution, but has released only two pix to date. The Paramount and RKO antitrust decrees, the first two signed, do not carry any section on the subject of whether these circuits could produce pix. Thus, there was no bar to AB-PT going into the field.

However, the three later decrees —Warners, Loew's and Fox—state specifically that the divorced circuits must have Federal court approval to make and distribute pictures. Since that time, Stanley Warner got the okay to buy the Cinerama system and to produce and distribute Cinerama films. But SW discussions on entering general production have gotten nowhere.

Among the parties invited to send spokesmen to the Oct. 4 conference are the eight major distributors and some independents, the other four divorced circuits, Society of Independent Motion Picture producers, the big exhibitor trade assosiations, such as Allied, TOA, etc., and one or two other groups. Interested parties not invited may contact the Antitrust Division for permission to attend.

Shotgun Credits

Screen credits are getting longer all over the world. Everyone's getting in on the act, complains the Indian magazine, Picturegoer.

It cites the example of the picture whose credits included the name of the man who financed it.

Exhibitors Woo D. of J. Okay On Prod. by Chains

In a film industry switch which is almost startling in the extent of its aboutface-ism, the bulk of the nation's exhibitors are about to support the principle of major circuits engaging in the production of pictures. Many of these same indie exhibs originally had goaded the Dept. of Justice into assaulting the major film corporations with the antitrust suit that led to divorcement—the divorcement that separated production from exhibition.

The indies are now hard-pressed for film product and don't care where it comes from, even if the source is their previous arch foe, onetime affiliated circuit.

The D. of J. has called a special session in Washington to sound out all of the trade's interested parties on a petition by National Theatres for an okay to segue into production. Decrees in the industry case presently enjoin National, Stanley Warner and Loew's Theatres from making pictures unless approval is specifically given by the New York Federal Court. D. of J. greenlight would be tantamount to such approval. D. of J. objections would be hard to overcome. Such injunctions against producing are not contained in the decrees with United Paramount (which already

(Continued on page 18)

Lotsa Fire Behind Allied's Peace Bid

Allied States Assn.'s recent "tread softly" policy should not lull the industry into a false sense of security or be taken as an indication that Allied is going soft, a vocal member of the exhib org's hierarchy emphasized last week. Although Allied is following a policy of cooperation with other segments of the industry in an effort to reach a satisfactory solution of many of the problems currently facing the film business, it's pointed out that the usually blunt and outspoken exhibitor group is not abdicating its forceful watchdog role as spokesman for the small, independent theatreowners.

Having ranted, raved and protested against distributor practices for some 25 years, Allied is experimenting with the new approach of attempting to work things out over the conference table. With the future of the film business at stake, both from the standpoint of distribution and exhibition, Allied has indicated that it is willing to discuss industry questions in an atmosphere of calm and quiet in the

(Continued on page 13)

Yeggs Tap Theatres In Boston for $5,500

Boston, Sept. 17.

Hub film theatres were targets of yeggs during last weekend, and Ben Sack's Beacon Hill and Gary got tapped for a total of $5,500.

The sequence went: A holdup, slugging of a manager and a safe looting.

Sack's Beacon Hill was robbed of over $2,000 in cash Sunday (8) by a lone bandit armed with an automatic pistol who tied up the manager and a woman cashier.

Next, yeggs stole $3,500 from a safe in the new Gary Theatre, former Plymouth legit house. They fled before getting a second strongbox open.

A man is being held for assault on Henry Goodman, manager of the Puritan Theatre, south end, who was slugged when he tried to break up a dispute between the suspect and the theatre cashier.

Chi Prices All Shook Up

By DAVE LEVADI

Chicago, Sept. 17.

A shakeup in Loop theatres' prices is getting an anxious eye from distribs of double-bill fare, especially action and horror combos. Two of three downtown houses which have run a fairly steady diet of doubles, with big emphasis on shocker and shotgun product have slashed prices almost immediately after a summer round of general price increases in first-run outlets.

Standard top rate downtown is $1.50 with occasional uppances to $1.80 on the heaviest product. The Grand recently lowered its top of $1.25 to 87c and the Monroe just dropped to 79c limit from 87c. This leaves the Roosevelt, at 90c per head, the highest priced action house in the Loop.

The moves on the part of the indie-owned Grand and Monroe were necessitated by what seems to be a shrinking market of teenage trade which previously kept Chicago one of the best markets for double-header action bills in the country.

Roosevelt No. 1

Less than eight years ago Balaban & Katz converted the Roosevelt to a strictly action house policy with new pix every two weeks. At that time the Roosevelt was suffering more than most downtown houses from the early inroads of tv. Today it is generally recognized as the most consistent profit-making house in the city.

As more and more action and horror product and science-fiction became available, the Grand and Monroe, whose offbeat locations took them out of direct competition with other downtown houses for much first-run product, reached into the overstocked distributors' shelves and brought in this kind of reel with increasing frequency.

At first it seemed that, despite the stigma of being characterized as an action house only, these houses could count on a medium but steady weekly gross. Quantitatively the product is more available than ever today, but over the last year action houses have taken a beating, and the audience for their pix shows signs of drving up. These theatres could no longer count on the habitual return of teenagers and top quality action pictures are at a premium now.

Indicative of the limited size of the audience for westerns and outer-space celluloid was a sudden surge of business at the Monroe when both the Roosevelt and Grand experimented with a different kind of booking.

Ozoner Slant

The Grand is experimenting with some success now on double-billing subsequent runs other than strictly action product, and the removal of that house from the action pic market would certainly aggravate the unhealthly surplus of reels stuck on distributors' shelves. It is likely that drive-ins which run heavy on this fare will be in a better bargaining position for first-runs next year because of this surplus. Meanwhile, many nabe action houses find themselves further pressed in a price squeeze by the new downtown levelling.

If the success of the Roosevelt is indicative of the possibilities of success of a low price policy, and the Grand and Monroe show any upward trends in gross, the minority voices arguing for lowered admissions may get their way in downtown houses.

Shocko B.O.

Minneapolis, Sept. 17.

Because low-budgeted "horror" shockers, sci-fi thrillers, rock 'n' roll and juvenile delinquent films apparently often spell larger profits than the high percentage top fare, two local loop first-run houses, United Paramount's Lyric and RKO Theatres' Pan, are back playing such twin bills.

Each of the theatres had brief flings with the important bigger pictures at advanced admission.

No doubt, too, the fact that the top fare is thinning out again, numerically speaking, is a factor in this development. But the fact remains that the houses in question usually finish well in the black with that kind of "B" and lesser fare.

It all means, of course, that the minor releases are able to snare downtown playdates again after being shut out of the loop for more than a month.

A King in New York
(BRITISH)

Half-hearted Charles Chaplin comedy with sour political undertones; Spasmodically funny show which will attract on curiosity and star value.

London, Sept. 10.

Archway release of Charles Chaplin production. Stars Charles Chaplin, Dawn Addams. Directed by Charles Chaplin. Screenplay and original story by Chaplin; camera, Georges Perinal; editor, Spencer Reeves; music, Chaplin. Previewed at Leicester Square Theatre, London. Running time, 105 MINS.

King Shadhov	Charles Chaplin
Ann Kay	Dawn Addams
The Ambassador	Oliver Johnston
Queen Irene	Maxine Audley
Lawyer Green	Harry Green
Headmaster	Phil Brown
Macabee Senior	John McLaren
School Superintendent	Allan Gifford
Night Club Vocalist	Shani Wallis
Night Club Vocalist	Jay Nichols
Rupert Macabee	Michael Chaplin
Mrs. Cromwell	John Ingram
Mr. Johnson	Sidney James
Prime Minister	Jerry Desmonde
Lift Boy	Robert Arden
Comedy Double-Act	Lauri Lupina, Lane George Truzzi

The name "Charles Chaplin" still spells stellar magic to most British cinema patrons, except perhaps the adolescents. Therefore, this his latest could attract reasonable business providing the patrons are given an adequate opportunity to view it. As of this writing, no major circuit booking has been hooked, but it will be given on the Granada chain here. Curiosity would surely stimulate active trade among U.S. patrons, but Chaplin has stoutly announced that he is not interested in an American release.

Cutting through the domestic and political hubbub surrounding Chaplin's first British offering and assessing it purely as a film, the result is a tepid disappointment. No Chaplin work can fail to have professional highlights and a fair quota of yocks, but this vet film producer has set his own high standards, and fails to measure up to them.

Few of the laugh sequences are developed with the confident zing with which the comedian is associated. He is obviously more interested in hammering home his message, which is a straightforward, unsubtle tirade against some obvious aspects of the American way of life. Cynics may well regard this as nibbling at the hand that has prosperously fed him through the well-stacked years.

Tilting against American tv is fair game and while doing this Chaplin contributes some shrewd, funny observations on a vulnerable theme. But when he sets his sights on the problem of Communism and un-American activities, the jester's mask drops. He loses objectivity and stands revealed as an embittered man who permits his tired good humor to be bogged down by personal prejudice.

The story has Chaplin as the amiable, dethroned monarch of Estrovia. He survives a revolution and, with his ambassador, seeks New York sanctuary. He arrives to find that his prime minister has decamped with the treasury and the king is financially flat. His matrimonial status is also rocky.

Dawn Addams is a winning tele personality who charmingly tricks Chaplin into guesting on her show. Overnight, he becomes a tv star. Regally he thumbs down all chances of cashing-in on this success until his dwindling bankroll forces him to advertise whiskey on television. His tv personality rockets. So far, fairly funny.

He then befriends a politically-minded 10-year-old whose parents are on the mat for not squealing on friends who are suspect by the Un-American Activities Committee. As a result, Chaplin is himself arraigned before this committee. Cleared (unconvincingly), he finds that the child has freed his parents by proffering the required information. But the child's spirit has been quelled. At this, Chaplin decides that America is no place for him and leaves for Europe to sit the matter out.

The way in which Chaplin poses his political problems through the mouth of a child is both queasy and embarrassing. He has little that is either novel or important to declare, and it has little more impact than a slightly out-of-date tract. On the funny side, there are such good moments as when Chaplin is being fingerprinted while being enthusiastically interviewed on U.S. as the land of the free; when he becomes embroiled with a hose which succeeds in dousing the probing committee; when he conducts a hotel chase because he mistakes an autograph hunter for a dick; when he advertises on tv a whiskey which practically poisons him; when a chocolate cake brings back nostalgic memories of the old, near-forgotten custard-pie days. But, largely, the humor is half-hearted and jaded.

Chaplin is supported by a string of British thespians who take full advantage of the limited opportunities afforded by the star-director-producer. Miss Addams, particularly, shows fire and polished assurance as the latest in Chaplin's long list of leading ladies who, having been given a Chaplin chance, subsequently find the burden hard to bear in follow-up chores. Chaplin's own son, Michael, plays the small boy with intelligence and some pathos.

Jerry Desmonde, as the prime minister, Oliver Johnston, as the ambassador; Harry Green, as the frenetic lawyer; Sidney James, as a tv exec, and Maxine Audley, as Chaplin's estranged wife, all give standout performances.

Direction is good except where Chaplin and art director Allan Harris have been lax in permitting obvious London locations to obtrude on what is ostensibly a N.Y. scene. The ubiquitous Chaplin also composed the music which is sensitive and already has received the nod on tele and discs. Georges Perinal's lensing is okay but provides nothing noteworthy. *Rich.*

Time Limit

Well done film version of the moderately successful Broadway play examining motives for collaboration with Communists; subject matter normally would work against it, but it could be a sleeper.

Hollywood, Sept. 3.

United Artists release of Heath (Richard Widmark-William Reynolds) production. Stars Richard Widmark, Richard Basehart. Features Dolores Michaels, June Lockhart, Carl Benton Reid, Martin Balsam, Rip Torn, Kaie Deel, Yale Wexler, Alan Dexter. Directed by Karl Malden. Screenplay, Henry Denker, from the play by Denker and Ralph Berkey; camera, Sam Leavitt; editor, Aaron Stell; music, Fred Steiner. Previewed Aug. 28, '57. Running time, 96 MINS.

Col. William Edwards	Richard Widmark
Major Harry Cargill	Richard Basehart
Corporal Jean Evans	Dolores Michaels
Mrs. Cargill	June Lockhart
General Connors	Carl Benton Reid
Sergeant Baker	Martin Balsam
Lieut. George Miller	Rip Torn
Mike	Alan Dexter
Captain Joe Connors	Yale Wexler
Lieut. Harvey	Manning Ross
Colonel Kim	Kaie Deel
Poleska	Skip McNally
Gus	Joe di Reda
Boxer	Kenneth Alton
Steve	James Douglas

This could be a sleeper.

Normally, theme of "Time Limit" would force it into special booking situations where it could achieve critical acclaim but only moderate boxoffice attention. However, this initial entry from Heath Productions for United Artists release is a good, professional job of picture-making in all departments and the grim and gripping flashback sequences lend dramatic vigor to what is essentially a sobering study of a contemporary problem. The punch may provide the extra exploitation and word-of-mouth to permit good response.

Henry Denker screenplayed from his own and Ralph Berkey's play, hewing closely to the original script about an Army probe into a major's collaboration with the Reds following his capture in Korea. Flashbacks are used to give the testimony of witnesses a present-tense impact that underscores the dogged digging of a colonel determined to know the "why" of the defection before he recommends a court-martial. His painstaking investigation finally reveals that the major acted to save the lives of fellow prisoners after the murder of an informer enraged the prison camp commander who issued a cooperation-or-carnage ultimatum.

Within this basic framework, Denker tells a compelling story of a man's terrible decision as to whether the reality of saving 16 lives outweighs the abstraction of aiding enemy propagandists. It has been tautly and sympathetically directed by Karl Malden who extracts a collection of topnotch performances from the small cast. Best of the lot is that of Richard Widmark, in a strongly sympathetic role as the colonel. It's an excellent study of a man determined to find the truth despite pressure from higher brass and consistently rings the bell. Only a shade behind is the work of Richard Basehart as the soul-tortured major, a fine characterization of a man torn between humaneness and duty as exemplified by the Army code.

In lesser parts, there is another very good job by Martin Balsam, who provides comic relief as the colonel's orderly and Dolores Michaels impresses strongly as a WAC corporal in the colonel's office. Rip Torn, as the young lieutenant who finally blurts out the truth; June Lockhart, seen briefly as Baseharts' wife; Carl Benton Reid as the general; and Kaie Deel as the Korean Communist colonel, all register effectively.

Film is a good initial production job by Widmark and William Reynolds and the technical credits are uniformly good, particularly the camera work by Sam Leavitt, Aaron Stell's editing and Fred Steiner's score. *Kap.*

The Helen Morgan Story
(C'SCOPE-SONGS)

Ann Blyth, Paul Newman in another boozy biopic of a showbiz great; tuneful and nostalgic, but a phony story and the recent televersion may hurt boxoffice chances. moderate at best.

Hollywood, Sept. 3.

Warner release of Martin Rackin production. Stars Ann Blyth, Paul Newman, Richard Carlson; also stars Gene Evans, Alan King, Cara Williams; features Virginia Vincent, Walter Woolf King, Dorothy Green, Ed Platt, Warren Douglas, Sammy White. Directed by Michael Curtiz. Screenplay, Oscar Saul, Dean Riesner, Stephen Longstreet, Nelson Gidding; camera, Ted McCord; editor, Frank Bracht; art director, John Beckman; musical numbers staged by LeRoy Prinz. Songs sung by Gogi Grant. Previewed Sept. 3, '57. Running time, 117 MINS.

Helen Morgan	Ann Blyth
Larry	Paul Newman
Wade	Richard Carlson
Whitey Krause	Gene Evans
Ben	Alan King
Dolly	Cara Williams
Sue	Virginia Vincent
Ziegfeld	Walter Woolf King
Mrs. Wade	Dorothy Green
Haggerty	Ed Platt
Hellinger	Warren Douglas
Sammy	Sammy White
Singers	Peggy De Castro, Cheri De Castro, Babette De Castro
Jimmy McHugh	Himself
Rudy Vallee	Himself
Walter Winchell	Himself

First test of any adverse boxoffice reaction on a feature through sudden prior production on television looms with "The Helen Morgan Story," done a few months ago as a "Playhouse 90" entry with Polly Bergen starred. Warners' feature probably would fare better in this test if it were a more potent offering; unfortunately, it is little more than a tuneful soapopera, another in what appears to be a growing series of boozy biopix of showbiz greats. Even without the added question mark of the video version, "Morgan" looks to have only moderate appeal, hampered as it is by a story as authentic as Prohibition hooch. Ann Blyth and Paul Newman will add some marquee weight.

On the studio's schedule for a long time, the Martin Rackin production finally emerges as the product of four screenwriters, Oscar Saul, Dean Reisner, Stephen Longstreet and Nelson Gidding, who have taken some of the legends and some of the realities of the Roaring '20s and loosely attributed all of them to La Morgan. The story line sometimes strains credulity and the dialog and situations occasionally give the production a cornball flavor. Overall plot of a woman in love with a heel (best exemplified by the fadeout shot on the song "Can't Help Lovin' That Man") will, however, be an asset for distaff audiences eager to use hankerchiefs.

Screenplay spans a fabulous decade, beginning in the early 1920s when Miss Morgan, played by Ann Blyth, comes to Chicago to seek a career. She gets her start, both professionally and romantically, with Paul Newman, a shady operator, and his desertion of her after one night sets the pattern for his domination of her career. When he comes back into her life to prey upon her friendship for attorney Richard Carlson, she takes to the bottle for solace, paving the way for her downfall. Eventually, she collapses in a Bowery alley and is taken to Bellevue for a cure. Her recovery conveniently coincides with Newman's release from prison and he escorts her to a party at which, for the happy windup, she discovers that she was wrong when she thought Broadway had forgotten her.

Director Michael Curtiz has done a good job with the material at hand, injecting a pacing and bits of business that help maintain interest, and the production gets added benefit from a series of hit tunes of the era, excellently sung offscreen by Gogi Grant. (Miss Blyth is prettier than Miss Morgan was and Miss Grant, from a purely technical standpoint, sings better.) In the title role, Miss Blyth turns in a sympathetic but not always convincing performance. She never seems particularly the worse for alcoholic wear. Newman is very good as the rackets guy, giving the part authority and credibility, and Carlson is convincing. There are a pair of standout supporting performances among the cast: Cara Williams is topnotch as a longtime friend of the star's and Alan King impresses powerfully as the shady guy who marries her. Gene Evans is good as a gangster menace and there is okay support from Sammy White as a waiter; Walter Woolf King and Ed Platt, both seen briefly as Ziegfeld and a Broadway detective; and Virginia Vincent as a soubret. Jimmy McHugh, Rudy Vallee and Walter Winchell appear as themselves in scenes designed to re-create the era.

Technical credits are generally good, notably the camera work of Ted McCord, highlighted by a striking shot of La Morgan at the London Palladium; art direction by John Beckman which recaptures the period; the staging of the musical numbers by LeRoy Prinz and the editing by Frank Bracht. *Kap.*

Slaughter On Tenth Avenue

Hard-hitting, realistic picture about labor racketeers on the waterfront. Good b.o. potential.

Universal release of Albert Zugsmith production. Stars Richard Egan, Jan Sterling, Dan Duryea, Julie Adams. Features Walter Matthau, Charles McGraw, Sam Levene, Mickey Shaughnessy. Directed by Arnold Laven. Screenplay, Lawrence Roman, based on the book "The Man Who Rocked the Boat," by William J. Keating and Richard Carter; camera, Fred Jackman; editor, Russell F. Schoengarth; musical arrangement, Herschel Gilbert; "Slaughter On Tenth Avenue," composed by Richard Rodgers. Previewed in N.Y., Sept. 11, '57. Running time, 103 MINS.

William Keating	Richard Egan
Madge Pitts	Jan Sterling
John Jacob Masters	Dan Duryea
Dee	Julie Adams
Al Dahlke	Walter Matthau
Lt. Anthony Vosnick	Charles McGraw
Howard Rysdale	Sam Levene
Solly Pitts	Mickey Shaughnessy
Benjy Karp	Harry Bellaver
Midget	Nick Dennis
Eddie "Cockeye" Cook	Ned Weaver
"Monk" Mohler	Billy M. Greene
Judge	John McNamara
Mrs. Cavanaugh	Amzie Strickland
Big John	Mickey Hargitay

"Slaughter on Tenth Avenue," the title of Richard Rodgers' ballet music from "On Your Toes," has been effectively employed by Universal for a hard-hitting and commendable film about racketeering on the New York waterfront. The picture, adapted by Lawrence Roman from a book entitled "The Man Who Rocked the Boat," by William J. Keating and Richard Carter, is as timely as the recent headlines from Washington dealing with the Congressional probe of malpractices of labor unions.

Since Keating is a former N.Y. assistant district attorney whose true-life experiences with waterfront gangs are recorded in the book, the film has a quiet, documentary flavor and contains a minimum of the false heroics that usually appear in pictures of this type. The picture's honesty, however, does not detract from its dramatic values. As a result, the b.o. results should be highly satisfactory.

The story presents Richard Egan as Keating, a young assistant D.A. who has been assigned to a shooting case stemming from waterfront conflicts. Mickey Shaughnessy, an honest longshoreman, is shot because of his efforts to eliminate the gangster elements from the docks. Shaughnessy, his wife (played by Jan Sterling) and his supporters at first follow the underworld code of not revealing the identity of the triggermen. However, Keating is persistent. He gets them to change their minds and thus is able to corral evidence and witnesses to build his case for an indictment and a trial. Shaughnessy makes a deathbed identification which provides Keating with his most potent evidence for a murder trial.

The film is careful to point out that not all longshoremen are gangsters and racketeers and that honest workers exist who are continually attempting to bring about reforms despite the dangers of resisting the corrupt labor bosses.

Albert Zugsmith has provided good production values and has assembled a cast who make the proceedings wholly believable. Egan is convincing as the at-first-wide-eyed and then tough assistant D.A. from the Pennsylvania coal country. His college and law education have rubbed off his coal country beginnings, but he's not adverse to trading punches with the toughs when aroused. Miss Sterling is excellent as Shaughnessy's tough yet tender and understanding wife. Shaughnessy, heretofore seen mainly in comedies, shows that he can also be good in a dramatic role.

Sam Levene as Keating's hard-driving although sympathetic boss; Walter Matthau as the boss labor racketeer; Dan Duryea as the gangsters' lawyer; Julie Adams as Keating's wife; Charles McGraw as a knowledgeable and honest detective with wide experience on the waterfront; Harry Bellaver and Nick Dennis as longshoremen opposed to the gangster influences; and Ned Weaver as one of the killers, all turn in fine performances.

Arnold Laven's direction gives the picture a realistic quality which Fred Jackman's b&w photography captures effectively. The "Slaughter on Tenth Avenue" music is used expertly for some of the background. Technical credits, including Herschel Gilbert's musical arrangements under the supervision of Joseph Gershenson Russell F. Schoengarth's editing, and Phil Bowles' special photography, are all first-rate. *Holl.*

Aparajito
(Unvanquished)
(INDIAN)

Venice, Sept. 10.

Aurora release of Epic Film production. Features Pinaki Sen Gupta, Karuna Banerjee, Samaran Ghosal, Kanu Banerjee, Ramani Sen Gupta. Written and directed by Satyajit Ray, based on novel by Bibhutibhusan Bandapaddhay. Camera, Subroto Mitra; editor, Dulala Duttai music, Ravi Shankar. At Venice Film Fest. Running time, 105 MINS.

Apu (child)	Pinaki Sen Gupta
Mother	Karuna Banerjee
Apu (grown)	Samaran Ghosal
Father	Kanu Banerjee
Uncle	Ramani Sen Gupta

This is the second film of a trilogy based on a leading Indian bestseller. The first, "Pather Panchali," copped "the most human document" prize at the Cannes Film Fest last year. This won the top award at this Venice festival. "Aparajito" looms mainly an art house possibility where its insight and lyricism could garner solid word-of-mouth and crix praise. Locale, slow pace and lack of story might limit this in more general U.S. runs.

Pic picks up an Indian family in the 1930's, living in poor circumstances. A 10-year-old boy, however, is enthralled by the bustling life of the river and the city, since just in from the country. The father dies, and mother and son go back to the village. However, the boy excels in school and is sent to the city on a scholarship. His mother is ill but she will not call him to interfere with his exams. When he is summoned it is too late but he resolves to go on and work harder in memory of his mother.

The film pulsates with the flow of life. If the story is slight and does not quite develop the young hero, the mother dominates it with a presence and poignance to make this a study of Indian life which rings true.

Music and imagery combine for interesting rhythmic effects. More cohesion and expansion of the characters would have given this greater possibilities for the West. As is, it remains extremely specialized. It is technically sound and the third one should round out the first real picture of India to be put on screens. Pic is also a natural for school showings.

This continues the first film but is not a sequel. It is complete in itself and is also based on the book via the proper filmic adaptation. First one opens in N.Y. shortly, and response may cue this second production's chance in America. *Mosk.*

The Deerslayer
(C'SCOPE—COLOR)

Exploitable adaptation of James Fenimore Cooper classic with sure draw in outdoor market.

Hollywood, Sept. 13.

20th-Fox release of Kurt Neumann production. Stars Lex Barker, Rita Moreno, Forrest Tucker, Cathy O'Donnell; costars Jay C. Flippen, Carlos Rivas; features John Halloran, Joseph Vitale. Directed by Neumann. Screenplay, Carroll Young, Neumann, based on novel by James Fenimore Cooper; camera (DeLuxe-Color), Karl Struss; editor, Jodie Copelan; music, Paul Sawtell, Bert Shefter. Previewed Sept. 10, '57. Running time, 76 MINS.

The Deerslayer	Lex Barker
Hetty	Rita Moreno
Harry Marsh	Forrest Tucker
Judith	Cathy O'Donnell
Old Tom Hutter	Jay C. Flippen
Chingachgook	Carlos Rivas
Old Warrior	John Halloran
Huron Chief	Joseph Vitale
Stunt	Rocky Shahan
Stunt	Phil Schumacker
Stunt	George Robotham
Stunt	Carol Henry

This picturization of the James Fenimore Cooper classic is a well-turned-out derring-do actioner which spins off 76 minutes of entertainment slanted particularly for demands of the juve trade. Film should show good payoff in the outdoor market, where CinemaScope and DeLuxe-Color are definite assets.

Produced and directed by Kurt Neumann, pic is strong on pictorial values which bolster the Carroll Young-Neumann screenplay. Location lensing in northern California by Karl Struss is most effective in backdropping regulation action of the days of the Hurons and Mohicans of early America and which Neumann succeeds in projecting via believable characters. Twentieth is releasing film under its own production banner.

Lex Barker takes on title character, a young white man reared by the Mohicans whose blood brother is Chingachgook, Mohican chief. Together, they try to save a half-crazy hunter and his two daughters, who live on a floating fort in the river, from Huron wrath. This man, who hates Indians because they scalped his wife years before, is a bounty hunter interested only in filling his pouch with Indian scalps. Enraged Hurons are determined to retrieve the scalps of their dead so their souls may

(Continued on page 15)

20TH-FOX'S 'MASS RETALIATION'

Par's '1 Big Diversified Family'

Paramount's policy is one of expansion, and is not to be interpreted as diversification, president Barney Balaban told a company sales meeting last week. While moving in other allied fields, the basic picture business is the foundation of the Par enterprise and the moves are designed to enhance this foundation, he said.

The Par and Famous music companies and the recently-acquired Dot Records have as their function to "extend" the music in pictures. The International Telemeter system will have film product as its basic programming. The Chromatic Laboratories subsid has developed a special tube to be used in televising motion pictures.

The root of all these enterprises is the motion picture, Balaban stressed in ramming across his point that the picture production business is here to stay and he has full confidence in its future.

TOA's Plumlee Pushes Merger With Allied States; 'Why 2 Exhib Orgs?'

Farmington, Mo., Sept. 17.

What appears to be another feeler for a merger of the two large exhibitor organizations — Theatre Owners of America and Allied States Assn.—was issued here this week by a midwestern TOA leader. F. L. Plumlee, a regional v.p., told the Missouri-Illinois Theatre Owners convention that he would like see the group go on record "as recommending and encouraging" that TOA continue its efforts for a consolidation with Allied.

"We just don't need two exhib organizations," he declared. "To me, two exhib organizations has seemed a little ridiculous . . . Collectively, I think we could have gained more indsutry harmony and greater accomplishments." The industry, Plumlee noted, has "secretly and often openly laughed as us" for having two groups working for the same thing.

Plumlee gave a comprehensive analysis of the problems confronting the industry and, despite a detailed listing of the many ailments of exhibition, he concluded that he was "enthusiastic, optimistic and confident" that "there is a theatre in our future."

He repeated the frequent industry call for harmony and cooperation of all segments of the industry and urged every component of the industry to help one another "when rough spots" appear.

Stressing that many small theatres face a serious emergency, Plumlee suggested that "if any proceeds of revenue that is derived from this business is to be donated to some one," it should be placed in a relief fund "to help our dis-

(Continued on page 15)

If Ban on Foreign Pix In India Stands, Exhib Would Bring in Peelers

Madras, Sept. 10.

Government of India will not change its decision regarding imports during last quarter this year, it's reported here. If, as feared, the government does not allow imports of exposed films during the October-December period, other companies are expected to take measures similar to Paramount on its branch operations. This probably would mean heavy retrenchment of staffs, with present managers being left in the position of resident representatives.

Another idea being mulled is for branches to be centralized as one depot with reps for individual companies to look after and maintain present sales. One foreign film exhibitor, here recently, said that if the government imposed a total ban on the import of foreign pix, whether on a quarterly basis or yearly basis, he would convert his theatre into a vaudeville house with emphasis on strip-tease acts.

This is something outrageous to Indian sentiment and tradition, but, according to the exhib, that is the only material on which one can depend since it will not be in short supply and there is no necessity of importing any material from abroad. The measure of exhib's resentment against the finance minister can also be gauged from the fact that he claimed he would invite the finance minister himself to launch such an operation.

Goodman to NSS

Monroe R. Goodman, formerly v.p. of Artists-Producers Associates Inc., last week joined National Screen Service as executive assistant to sales v.p. Burton E. Robbins.

Prior to his APA stint, Goodman was with Paramount Film Distributing Corp. for 25 years. The appointment is expected to enable Robbins to spend more time in the field.

Regal (20th) Plots 4 Pix in Canada; Cite Advantages

Production of four feature films in Canada is planned by Regal Films, which produces low-budgeters for 20th-Fox release. Unlike most American films, which only go locationing in Canada, these pix will be wholly Canadian in character.

Several advantages attach to making films in Canada. One important one, though it remains to be tested, is the export of such pix to France on a reciprocal deal with the French. Argument is that Canada takes virtually all of the French output, and that France can't very well refuse to

(Continued on page 15)

Col's Katzman 'At Ease'

Hollywood, Sept. 17.

Columbia Pictures, due to its big inventory of unrealsed product, has suspended all further production in the Sam Katzman unit until January. Move also affects all other "B" pix.

Studio, however, will continue to turn out top-budgeted pix already skedded.

ASSEMBLY LINE'S 60 BOFFOS & B'S

By FRED HIFT

Concept of "mass" production, which for a while went down the drain as the studios concentrated on "quality" and in doing contracted their output, is back with a bang at 20th-Fox. Outfit next year expects to release more than 60 films—37 major attractions and the rest "showmanship" budget pix.

Though some of the distribs—notably Universal, United Artists and Columbia—never seriously trimmed their releases, it's only at 20th that there has been a definite change of heart in the direction of volume.

Company is going ahead full blast on what it calls the "General Motors" formula, i.e., making films for every type audience and in every bracket, much as GM turns out its various lines of cars.

Theory at 20th is based on the assumption that the audience for pictures is basically there, and that the theatres must be maintained to serve it, even if this means making pix that—budgetwise—represent an adjustment to new market conditions. In other words, 20th is going on the assumption that, even in a slipping film market (1) a big picture can do bigger than ever and (2) a low-budgeter, if made with any kind of distinction, almost can't lose.

Regal's Potential

Thus 20th invested in the 25 to 30 Regal Films entries, which Robert L. Lippert is producing, and which so far have given promise of being sock grossers in their category. What 20th is proving with the Regal product, which is turned out at around $125,000, is that the shoestring budget picture almost can't lose and, furthermore, that it doesn't have to betray the fact that it was made on a shoestring in the first place.

What 20th is doing additionally is to make pictures with "gimmick" values. Between the U.S. and abroad, always going on the principle of volume and the knowledge of the exhibitors' need for bread-and-butter product, the Regal pix appear potent on the b.o. Apart from that, they still have eventual tv value.

It's this return to the "volume" principle, which Hollywood seemed to have given up so thoroughly that strike observers most about 20th's new pitch. They note that being virtually the only company to so sharply step up production, 20th has gained certain immediate advantages, i.e., it has product available when others do not.

'Sell on Sight'

To those who argue that 20th isn't set up to properly "sell" this volume of pix, company execs answer that the low-budgeters, particularly with a handle, sell themselves. Occasionally, if a push is put behind them, they can do ex-

(Continued on page 15)

Latest Count on Bout: Slam-Bang $1½ Mil, 175 Theatres, 132 Cities

The closed-circuit telecast of the Ray Robinson-Carmen Basilio middleweight championship fight on Monday (23) stands to set a boxoffice record for large-screen theatre television. A gross of more than $1,500,000 is not beyond the realm of expectancy. Nate Halpern's Theatre Network Television has already guaranteed the International Boxing Club a total of 500,000 seats and indications are that Halpern's organization will have no difficulty meeting or perhaps topping its commitment.

TNT has signed 175 theatres in 132 cities for the closed-tv event. The total in both locations and cities is a new record for the medium. Previous network high for any closed-circuit telecast was achieved for the Rocky Marciano-Archie Moore fight two years ago when 133 theatres in 93 cities carried the fight. The gross was about $1,000,000.

The controversy over the closed-tv rights to the fight which erupted when Robinson demanded that TelePrompter, a rival closed-circuit firm, be brought in to handle the event had the effect of making the bout one of the most publicized attractions in recent years. The blow-by-blow account of hearings before the N.Y. State Athletic Commission and the charges and counter charges issued by TNT and TelePrompter made the fight and the fact that it could be seen only in theatres a top sports page story for more than a week. The result has been a spurt of wicket activity at all theatres carrying the telecast. The price range will vary at different theatres and in different cities. However, a $3 admission will be about the average in most places.

As a result of Robinson's demands, TNT had to make an advance guarantee to the champ of $255,000. Basilio, the challenger, was assured $100,000 for his share of the telecast. Theatres and TNT will split the b.o. take on a 50-50 basis. While TNT will pay for the long lines, the local loop charges will be borne by each situation individually. IBC's cut comes from the share TNT receives from the theatres and after production costs are deducted.

The record network of 175 theatres was made possible by the owned and operated mobile and portable units which TNT is deploying to situations throughout

(Continued on page 18)

U's $1,887,000 Profit

Universal chalked up a profit of $1,887,498, after providing $2,005,000 for Federal income taxes, for the 39-week stanza ending Aug. 3, 1957. Following deduction of dividends on preferred stock, earnings are equal to $1.86 per share on the 927,254 shares outstanding.

Current earnings are $340,435 less than the 39-week period of a year ago when the total was $2,227,933, equivalent to $2.22 per share after preferred dividends. The 1956 earnings did not include a non-recurring capital profit of $1,021,000.

Rap Talent Reps As Chief Villains In 'Over-Billing'

Root of the billing problem in picture advertising lies in the agents and agencies who today "control" much of the talent side of the film biz, an ad-pub exec charged this week.

"It isn't so much the studios as the talent reps whom we have to get into line and whom we have to make understand that they're killing the effectiveness of our ads with their insistence on crowding them and imposing their will on ours," he added.

Remarks came as Gil Golden, Warner Bros. ad manager and chairman of the Motion Picture Assn.'s committee on advertising billings, put out a statement that dovetailed with an earlier blast vs. imbalanced ads by Ernest G. Stellings, prexy of the Theatre Owners of America.

Golden, due to take up the matter within a couple of weeks with the studios—going with him will be Paramount prexy Barney Balaban as representative of the MPAA exec board—blamed part of the trouble on the upswing in independent production. "Most of the time when independent deals are accepted by the studios, all contractual obligations involving the talent are a 'fait accompli' and there is little opportunity at that stage for more reasonable considerations of the advertising difficulties they cause."

The present overemphasis of the size and number of names in billings "is entirely the result of satisfying what Professor John Dewey calls 'the individual's craving for recognition'," he commented.

Ad-pub execs say the talent agencies are behind the insistence on over-billing in a market where

(Continued on page 15)

MPEA Shifting Staff For Strength in Field; Maas to Base in Tokyo

Personnel shifts are being mulled at the Motion Picture Export Assn. Aim appears to be the strengthening of the association's field setup.

Irving Maas, MPEA's Far Eastern supervisor, is slated to shift his headquarters from New York to Tokyo. Leo Hochstetter is being withdrawn from the Far East and probably will be reassigned to Buenos Aires.

In New York, Steven Beers, assistant to v.p. Griffith Johnson and exec officer George Vietheer, has taken over the duties of George Canty, who may leave the association and retire. Canty joined MPEA eight years ago after serving with the State Dept.

Beers is slated to get his training at N. Y. headquarters for a year, after which time he'll go to the field. It's figured he will be tapped for a Scandinavian post. That area is currently taken care of by Fred Gronich, MPEA's German rep.

Maas' transfer to Tokyo, which is not yet certain, is explained by MPEA's feeling that the Far East is too distant an area to administer effectively from New York. As for Latin America, MPEA at the moment has only Harry Stone in Rio de Janeiro. Robert Corkery, MPEA v.p. in charge of the area makes frequent trips from New York.

A New Light on Drive-Ins

Peak of the seasonal drive-in business in the east is now over, the Monday morning quarterbacking time is here, and along with the usual conclusions about values and concession payoffs, a verbal spotlight might well be thrown on the physical lighting inadequacies.

The ozoners are limited to one full show a night and, because of the now-conventional big screens along with the present day's still-to be improved upon projection methods, screen images in night scenes are shadowy, lacking pictorial distinction. And if a trigger-happy projectionist starts the program too early, all scenes appear faded and washed out.

The problem is for the engineers and focuses on the need for greater luminous power without damaging or destroying the film print. Tarc Electronics, Westbury, N. Y., outfit, claims to have the answers but the film industry isn't listening.

Tarc's claims were printed before: A patented so-called Cold Focus Gate whose development means heat can be dissipated as quickly as it's generated with no buckling of the film at all. It employs both air and water cooling and the application is to both the emulsion and base sides of the print.

A recent demonstration looked good to an observer. With inventor Victor Merrill manning the machine at Tarc's plant under daylight conditions (not high noon but earlier than dusk), strips of an old John Payne color meller were run off on a 15x24 standard screen with a 60-foot projection throw.

The picture was in steady focus and the pictorial detail was impressive. Small items in the foreground, and characters in the background, in night spots, had good definition, whereas these would have been virtually obscured in darkness at many a ramp operation.

George Gordon, who's a top operational exec for Tarc, said numerous industry engineers have inspected the process, said they liked what they saw, and then went away, never to be heard from again.

The pros and cons, cause and effect are to be argued by the men from Cal Tech and M.I.T. The observer, to repeat, saw a good screen picture, one that represents an improvement over what can be seen under current conditions at the drive-ins. (Gordon claims the system, which would cost an exhibitor $4,500, also has particular suitability for the big indoor presentation houses.)

Tarc is economically hard-pressed and hopes to come up with some wherewithal via a merger with another outfit. Meanwhile, claims Gordon, the Pentagon is showing interest, eyeing the possibilities of daylight projection of training films for the Armed Forces.

Gene.

Holdovers, Oldies Slow Down L.A.; 'Don't Cry' Quiet $68,000, 12 Spots; 'Days' Terrif $27,300, 'Wonders' 35G

Los Angeles, Sept. 17.

Seasonal dropoff caused by start of school plus lack of big openers will slow down first-runs here this round. "Pajama Game" in third session in three theatres is only film showing much strength among regular runs. It's down to $20,000 currently, still in the money.

Juve package of "Young Don't Cry" and "No Time to Be Young" is leading newcomers. It is mild $15,000 or near in three houses, with total increased to $68,000 or close, including one nabe and eight ozoners. Pair of reissue bills are disappointing. "Silken Affair," also new, shapes light $4,500 at Four Star.

Among holdovers, "Sun Also Rises" looms fair $13,000 or near in third Chinese stanza. "Affair to Remember" should do okay $12,000 in third, three spots. "Around World in 80 Days" still is capacity $27,300 in 39th lap at Carthay. "Seven Wonders of World" looks strong $35,000 and "10 Commandments" is okay $15,000.

Estimates for This Week

Four Star (UATC) (865; 80-$1.80) "Silken Affair" (DCA). Light $4,000. Last week, with State, "Beau James" (Par) and "Unconquered" (Par) (reissue), $11,400.

Hillstreet, Hawaii, Uptown (RKO-G&S-FWC) (2,752; 1,106; 1,715; 90-$1.50)—"Young Don't Cry" (Col) and "No Time to Be Young" (Col). Mild $15,000 or near. Last week, Hillstreet with Ritz, Hollywood, "3:10 to Yuma" (Col), "Calypso Heat Wave" (Col) (2d wk), $12,700. Hawaii with Downtown, El Rey, "Giant Claw" (Col) and "Night World Exploded" (Col), $17,200. Uptown with Orpheum, Iris, "Pride and Passion" (UA), with 2d-run pix (2d wk), $13,000.

Los Angeles, Hollywood, Ritz (FWC) (2,097; 756; 1,330; 90-$1.50)—"Destination Moon" (Favor) and "Forbidden Planet" (M-G) (reissues). Slow $13,400. Last week, Los Angeles, "House of Frankenstein" (Indie) and "Frankenstein Meets Wolf Man" (Indie) (reissues) (5 days), $7,000.

Pantages (RKO) (2,812; 80-$1.80)—"River of No Return" (20th) and "Gunfighter" (20th) (reissues). NSG $3,300. Last week, "Tip On Dead Jockey" (M-G) and "House

(Continued on page 18)

Broadway Grosses

Estimated Total Gross

This Week $505,500
(*Based on 23 theatres*)
Last Year $562,800
(*Based on 21 theatres*)

'Numbers' Hep 13G, Philly; 'Faces' 9G

Philadelphia, Sept. 17.

Noticeable upswing in Saturday b.o. trade compared with recent weeks is helping some in current session. Brisk third week at the Fox is enabling "Sun Also Rises" to get biggest coin total in city although "Man of Thousand Faces" is comparably bigger in fourth round at the smaller Arcadia. "Chicago Confidential" shapes to land bangup total opening week at Stanton. "House of Numbers" is rated good at Goldman. "Around World in 80 Days" looms bright in 38th week at Midtown.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Man of Thousand Faces" (U) (4th wk). Big $9,000. Last week, ditto.

Boyd (SW - Cinerama) (1,430; $1.20-$2.80)—"Seven Wonders of World" (Cinerama) (73d wk). Fine $9,000. Last week, $10,200.

Fox (20th) (2,250; 55-$1.80)—"Sun Also Rises" (20th) (3d wk). Brisk $15,000. Last week, $18,000.

Goldman (Goldman) (1,250; 65-$1.25) — "House of Numbers" (M-G). Good $13,000 or near. Last week, "3:10 to Yuma" (Col) (2d wk), $8,500.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays) — "Silken Affair" (DCA) (6th wk). Smooth $3,200. Last week, $3,500.

Mastbaum (SW) (4,370; 90-$1.49)—"Pajama Game" (WB) (3d wk). Holding at solid $12,000. Last week, same.

Midtown (Goldman) (1,000; $2-$2.75) — "Around World" (UA) (38th wk). Bright $13,000. Last week, ditto.

Randolph (Goldman) (2,250; 65-$1.25) — "Fuzzy Pink Nightgown" (UA). Threadbare $8,000. Last week, "Sea Wife" (20th) (2d wk), $7,500.

Stanley (SW) (2,900; 99-$1.49)—"Tip on Dead Jockey" (M-G) and "Action of Tiger" (M-G). Sad $7,500. Last week, "Unholy Wife" (U). $10,000.

Stanton (SW) (1,483; 99-$1.49)—"Chicago Confidential" (UA) and "War Drums" (UA). Bangup $12,000. Last week, "Armored Attack" (Indie) and "Battle Stripe" (Indie) (reissues), $14,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Silk Stockings" (M-G) (7th wk). Hot $4,300. Last week, $4,000.

Viking (Sley) (1,000; 75-$1.80)—"Pride and Passion" (UA) (7th wk). Quiet $7,000. Last week, $9,000.

'Game' Great $30,000 in Det.; 'Gun' Lively 20G, 'Sun' Strong 12G, 3d

Detroit, Sept. 17.

Biz generally among downtown houses stays at high level as couple of big newcomers more than make up for slight declines by a couple of long-termers. "Pajama Game" looks tops, being terrific at the Michigan. "Gun Is Quick" shapes big at Palms. "Seven Wonders" in 59th week at Music Hall, and "Around World" in 38th round at United Artists continue great.

"Action of Tiger" looms only fair at the Adams. "Monster That Challenged World" is rated average at Broadway-Capitol. "Happy Road" looks sluggish at the Krim.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.50)—"Sun Also Rises" (20th) and "Parson and Outlaw" (Col) (3d wk). Down to strong $12,000. Last week, $16,000.

Michigan (United Detroit) (4,000; 90-$1.50)—"Pajama Game" (WB) and "Johnny Trouble" (WB). Terrific $30,000. Last week, "Affair to Remember" (20th) and "Let's Be Happy" (Rep) (3d wk), $14,000.

Palms (UD) (2,961; 90-$1.25)—"My Gun Is Quick" (UA) and "Ride Back" (UA). Sock $20,000. Last week, "Run of Arrow" (U) and "Midnight Story" (U), $15,000.

Madison (UD) (1,900; $1.25-$2.75)—"10 Commandments" (Par) (42d wk). Swell $12.000. Last week, $14.000.

Broadway-Capitol (UD) (3,500; 90-$1.25) — "Monster Challenged World" (AA) and "Vampire" (AA). Average $12.000. Last week, "Trooper Hook" (UA) and "Delinquents" (UA), $12,500.

United Artists (UA) (1,667; $1.25-$3)—"Around World in 80 Days" (UA) (38th wk). Smash $19,000. Last week, same.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65)—"Seven Wonders" (Cinerama) (59th wk). Great $15,200. Last week, $14,200.

'FACES' FIRM $8,000, PROV.; 'GAME' 13G

Providence, Sept. 17.

"Pajama Game" is still the name pic here and easy leader in a smash second week at Majestic. Other stands are spotty. Loew's "House of Numbers" looks drab. Albee's "Man of a Thousand Faces" is rated good. "Brothers Rico" shapes slow at Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Man of Thousand Faces" (U) and "Love Lottery" (R). Good $8,000 or near. Last week, "Forbidden Interlude" (U) and "Joe Dakota" (U), $5,500.

Majestic (S-W) (2,200; 65-80)—"Pajama Game" (WB) and "Pawnee" (WB) (2d wk). Looks great $13,000. First sesh was $15,000.

State (Loew) (3,200; 65-80)—"House of Numbers" (M-G) and "Gun Duel In Durango" (UA). Drab $8,500. Last week, "Pride and Passion" (UA) (2d wk), $10,000.

Strand (Silverman) (2,200; 65-80)—"Brothers Rico" (Col) and "Spook Chasers" (AA). Slow $4,000. Last week, "Dino" (AA) and "Let's Be Happy" (AA), $5,500.

'Game' Stout 10G Tops Slow K.C.

Kansas City, Sept. 17.

Biz has generally slackened here this stanza and totals are lighter at most spots. "Pajama Game" at Paramount shapes standout, with stout session in prospect. Other newcomers are so-so, including "Pickup Alley" at the Midland, "Forbidden Interlude" at the Uptown, "Quantez" in three Fox Midwest houses, and "Portland Expose" in four Dickinson spots. "Baby and Battleship" is strong at the Kimo, a bright spot in the picture. "Sun Also Rises" looks good in second week at the Roxy, although running under hopes.

Estimates for This Week

Midland (Loew) (3,500; 60-80)—"Pickup Alley" (Col) and "Domino Kid" (Col). Sad $6,000. Last week, "House of Numbers" (M-G) and "Outlaw's Son" (UA), $6,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Seven Wonders of World" (Cinerama) (4th wk). Holds at fat pace, $14,000. Last week, same.

Paramount (UP) (1,900; 75-90)—"Pajama Game" (WB). Nice $10,000. Somewhat under sights, may hold. Last week, "James Dean Story" (WB) and "Deep Adventure" (WB), $3,500 in 6 days.

Roxy (Durwood) (879; 90-$1.25)—"Sun Also Rises" (20th) (2d wk). Good $6,000. Last week, $8,000, but far from expectations.

Tower (Fox Midwest) (1,145; $1.25-$2)—"Around World in 80 Days" (UA) (16th wk). Slackened off as fall patterns set in, lightest of run at $7,500, but still pleasing. Last week, $9,500.

Uptown (Fox Midwest) (2,043; 75-90) — "Forbidden Interlude" (U). Moderate $4,500, as house goes solo. Last week, Uptown, Fairway and Esquire, "Rock Hunter" (20th) and "Restless Breed" (20th), $10,000.

Esquire, Fairway, Granada (Fox Midwest) (820; 700; 1,217; 75-90)—"Quantez" (U) and "Land Unknown" (U). Fair $8,000. Granada last week played "Sun Also Rises" (20th) at $1.25 top for mild $5,000.

'Affair' Lusty $22,000, Ace Toronto Newcomer; 'Dean' 15G, 'Silk' 9G, 4th

Toronto, Sept. 17.

Of the major newcomers, "Affair to Remember" is big, playing a four-house combo while "Brothers in Law" looms smash at small Towne. "Fuzzy Pink Nightgown" and "James Dean Story" look only passable. City's top coin is still going to "Pajama Game," sockeroo in second stanza, and little changed from great opening week.

"Silk Stockings," in fourth frame, is also holding neatly. "Around World in 80 Days" still is doing turnaway biz in fifth stanza at the Tivoli. "10 Commandments" in 43d frame is about the same as last week, and not exciting.

Estimates for This Week

Christie, Danforth, Humber, Hyland (Rank) (877; 1,330; 1,203; 1,357; $1)—"Affair to Remember" (20th). Lusty $22,000. Last week, in Hyland only, "Admirable Crichton" (Col) (6th wk), $4,000.

Hollywood, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 60-$1)—"James Dean Story" (WB). Good $15,000. Last week, "Omar Khayyam" (Par), $14,000.

Imperial (FP) (3,344; 60-$1.10)—"Pajama Game" (WB) (2d wk). Holding at smash $20,000. Last week, $22,000.

Loew's (Loew) (2,098; 75-$1.25)—"Silk Stockings" (M-G) (4th wk). Neat $9,000 in final week. Last week, $10,000.

Tivoli (FP) (955; $1.75-$2.40)—"Around World" (UA) (5th wk). Capacity to turnaway biz for $15,000. Last week, same.

Towne (Taylor) 693; $1)—"Brothers in Law" (IFD). Smash $6,500. Last week, "Love In Afternoon" (AA) (7th wk), $3,500.

University (FP) (1,556; 75-$1.25)—"Oklahoma" (Magna) (69th wk). Swell $8,500. Last week, same.

Uptown (Loew) (2,096; 75-$1.25)—"That Night" (U). Thin $6,000. Last week, "Interlude" (U) (2d wk), $6,000.

York (FP) (877; $1.25-$2)—"10 Commandments" (Par) (43d wk). Drop to $3,500. Last week, same.

'Faces' Slick $16,000, Cleve.; 'James' Mild 9G, '80 Days' Mighty 18G, 14th

Key City Grosses

Estimated Total Gross

This Week $2,328,400
(*Based on 21 cities and 243 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,527,200
(*Based on 23 cities and 238 theatres.*)

'Butterfly' Brisk $10,000 in D. C.

Washington, Sept. 17.

Holdovers continue to dominate downtown fare with "Sun Also Rises" leading in third week at Palace. "Pride and Passion" is still nice in seventh stanza at Keith's. "Jeanne Eagels" is holding strong in seventh at Trans-Lux. "Pajama Game" looms neat in third week at Ambassador and Met. Only newcomer, "Joe Butterfly," looks bright at Columbia. Capitol goes vaude this week for Judy Garland show.

Estimates for This Week

Ambassador (SW) (1,490; 80-$1.10)—"Pajama Game" (WB) (3d wk). Neat $5,500. Last week, $7,500.

Capitol (Loew) (3,434; 70-90)—"House of Numbers" (M-G) (2d wk-3 days). Poor $5,000 after $10,300 in opener.

Columbia (Loew) (1,174; 70-90)—"Joe Butterfly" (U). Bright $10,000 or close. Last week, "Bright Road" (M-G), $6,500.

Keith's (RKO) (1,859; 90-$1.50)—"Pride and Passion" (UA) (7th wk). Nice $8,500 after $9,500 in previous round. Stays one more.

Metropolitan (SW) (1,100; 80-$1.10)—"Pajama Game" (WB) (3d wk). Hep $8,500. Last week, $12,000.

Palace (Loew) (2,350; 85-$1.25)—"Sun Also Rises" (20th) (3d wk). Good $13,000 after $19,000 last week. Stays.

Trans-Lux (T-L) (600; 90-$1.25)—"Jeanne Eagels" (Col) (7th wk). Strong $5,000. Last week, ditto. Stays on.

Uptown (SW) (1,100; $1.25-$3)—"Around World in 80 Days" (UA) (24th wk). Great $19,000. Last week, $20,000.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Seven Wonders of World" (Cinerama) (38th wk). Big $12,000. Last week, $11,500.

'Interlude' Modest 10G, Cincy; 'Game' Tall 9G 'Eagels' Bangup $8,000

Cincinnati, Sept. 17.

Cincy's pic trade is in the throes of a back-to-school carryover this week, with thinning matinee and midweek night grosses. "Forbidden Interlude," only new bill, shapes moderately in the big Albee. "Pajama Game" continues hotsy in third stanza and "Jeanne Eagels" looms bangup in second round. Among the arties, the tiny Guild is in terrific trend with "Garden of Eden." Long-runs "Seven Wonders of World" and "Around World in 80 Days" retain winning ways.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Forbidden Interlude" (U). Moderate $10,000. Last week, "Sun Also Rises" (20th) (2d wk), $9,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Seven Wonders" (Cinerama) (67th wk). Sticking close to $13,000 bracket, plenty okay. Last week, $13,500, a tumble after lush summer streak of Cincy's alltime record film run.

Grand (RKO) (1,400; 75-$1.10)—"Sailor Beware" (Par) and "Jumping Jacks" (Par) (reissues). All right $6,500. Last week, "Black Patch" (WB) and "Johnny Trouble" (WB), $5,500.

Keith's (Shor) (1,500; 75-$1.25)—"Jeanne Eagels" (Col) (2d wk). Smash $8,000 trailing $12,500 first round.

Palace (RKO) (2,600; 90-$1.10)—"Pajama Game" (WB) (3d wk). Big $9,000. Last week, $11,000.

Valley (Wiethe) (1,300; $1.50-$2.50) — "Around World" (UA) (14th wk). Close to last week's hotsy $14,500.

Cleveland, Sept. 17.

"Man of Thousand Faces" is topping newcomers here this round with a smooth session at the Hipp. It looks to hold. Other new entrants are on the mild side although "Beau James" is not too weak at Stillman.

"Around World in 80 Days" still is very lively in 14th session at the Ohio. "Pajama Game" is rated fast in final five days of second stanza at the Allen.

Estimates for This Week

Allen (S-W) (3,800; 70-$1)—"Pajama Game" (WB) (2d wk). Fast $11,500 in 5 days. Last week, $22,500.

Hipp (Telem't) (3,700; 70-$1)—"Man of Thousand Faces" (U). Smooth $16,000 or over. Last week, "20 Million Miles to Earth" (Col) and "27th Day" (Col), $15,000.

Ohio (Loew) (1,244; $1.25-$2.50)—"Around World" (UA) (14th wk). Lively $18,000 after $18,200 last week.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Cinerama Holiday" (Cinerama) (11th wk). Off to trim $13,200. Last week, $17,000.

State (Loew) (3,500; 70-90)—"Gun Glory" (M-G). Mild $9,000. Last week, "Fuzzy Pink Nightgown" (UA), $7,000.

Stillman (Loew) (2,700; 70-90)—"Beau James" (Par). Modest $9,000. Last week, "Pride and Passion" (UA) (7th wk), $7,000.

'Interlude' Okay $9,000, Frisco; 'Game' 9½G, 3d, 'Days' Great 26G, 38th

San Francisco, Sept. 17.

Back-to-school movement is hurting film biz here currently, with new entrants and many holdovers being hit hard this week. "Omar Khayyam" at Paramount and "Forbidden Interlude" at Golden Gate are just okay. "Fuzzy Pink Nightgown" shapes thin at United Artists. "Pajama Game" still is fairly big at St. Francis in third round.

"Around World in 80 Days" is biggest of upped-scale pix, being mighty in 38th stanza at Coronet while "Seven Wonders of World" looks sturdy in 43d session at Orpheum. Incidentally, "80 Days" should hit the $1,000,000 gross mark this week. The Mike Todd opus has played the Coronet, a nabe operation until coverted to Todd-AO nine months ago, with some 500,000 persons seeing the show.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Forbidden Interlude" (U) and "Footsteps In Night" (AA). Okay $9,000. Last week, "Land Unknown" (U) and "Joe Dakota" (U, $11,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Sun Also Rises" (20th) (3d wk). Good $13,000. Last week, $14,500.

Warfield (Loew) (2,656; 90-$1.25)—"House of Numbers" (M-G) (2d wk). Mild $7,000. Last week, $15,000.

Paramount (Par) (2,646; 90-$1.25) — "Omar Khayyam" (Par) and "Out of Clouds" (Rank). Okay $13,000. Last week, "3:10 To Yuma" (Col) and "Beyond Mombasa" (Col) (2d wk), $11,000.

St. Francis (Par) (1,400; 90-$1.25)—"Pajama Game" (WB) (3d wk). Big $9,000 in 8 days. Last week, $12,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders" (Cinerama) (43d wk). Sturdy $16,300. Last week, $23,000.

United Artists (No. Coast) (1,207; 90-$1.25). — "Fuzzy Pink Nightgown" (UA) and "Hidden Fear" (UA). Slim $6,200. Last week, "Pride and Passion" (UA) (8th wk), $6,000 in 6 days.

Stagedoor (A-R) (440; $1.25-$2.20)—"10 Commandments" (Par) (18th wk). Okay $5,500. Last week, $6,500.

Clay (Rosener) (400; $1.25)—"Last Bridge" (Indie) (2d wk). Big $3,900. Last week, $4,500.

Vogue (S.F. Threatres) (364; $1.25) — "Young and Passionate" (API) (2d wk). Fast $3,800. Last week, $4,000.

Bridge (Schwarz) (396; $1.25)—"It Happened In Park" (Indie). Fancy $4,000. Last week, "Devil's General" (DCA) (4th wk), $2,000.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World" (UA) (38th wk). Powerful $26,000. Last week, $31,000.

Rio (Schwarz) (397; $1.10)—"Flamenco" (Indie) and "Bullfight" (Indie) (reissues). Oke $1,500. Last week, "Grand Variety" (Indie), same.

H.O.'s Hobble Chi, 'Omar' Boff $18,500, '80 Days' Wow $24,800, 'Werewolf' 19G, 'Rock' Rousing 12½G, 'Sun' 17½G

Chicago, Sept. 17.

Holdovers dominate the scene during a normally slow Loop week with a generally moderate session in sight. "Omar Khayyam" at United Artists is fancy $18,500 while "Torero" bows in at the Ziegfeld with a bully $4,000.

Healthiest starter this frame is "Teen-age Werewolf" with "Invasion of Saucer-Men" at socko $19,000 at Roosevelt. "Crime of Passion" and "Big Boodle" rates a temperate $3,000 in first at Monroe.

Britishers are doing well in second frames, "Third Key" at Esquire and "Alligator Named Daisy" at Cinema, both being fancy. Lone exception to sharp dropoff of earlier entries is "Will Success Spoil Rock Hunter" heading for an unspoiled third frame at the Loop.

Roadshows pix are in fine shape despite the autumn drop. Advertising its last weeks, "10 Commandments" looks sharp in its 43d set, at the McVickers. "Seven Wonders" is smash in 39th session at Palace. "Around World" remains terrific for 24th frame at Todd's Cinestage.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.50)—"Pajama Game" (WB) (3d wk). Fair $17,000. Last week, $22,000.

Cinema (Indie) (495; 85)—"Alligator Named Daisy" (Rank) (2d wk). Fancy $2,400. Last week, $3,500.

Grand (Indie) (1,200; 50-87)—Subsequent-run. Last week, "Wiretapper" (WB) and "Counterfeit Plan" (WB), oke $5,000.

Loop (Telem't) (606; 90-$1.50)—"Rock Hunter" (20th) (3d wk). Rousing $12,500. Last week, $15,000.

McVickers (JL&S) (1,580; $1.25-$3.30)—"10 Commandments" (Par) (43d wk). Hotsy $19,000. Last week, $20,000.

Oriental (Indie) (3,400; 90-$1.50)

(Continued on page 18)

Heat Bops Hub Albeit 'Deerslayer' Okay 15G; '80 Days' Wham $24,000

Boston, Sept. 17.

Holdovers dominate the scene here with biz hitting its normal stride at b.o. for this season. Exceptionally hot weather with record 93.2 degrees Friday (13) and weekend warmth hurt some. Most disappointing looks like "House of Numbers" at State and Orpheum, where only fair "Deerslayer" at Paramount and Fenway combo shapes good. "Monster That Challenged World" at the Pilgrim looms okay.

Estimates for This Week

Astor (B&O) (1,372; 90-$1.50)—"Interlude" (U) (2d wk). Nice $10,000. Last week, $14,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Seven Wonders of World" (Cinerama) (56th wk). Hotsy $15,000. Last week, $14,000.

Fenway (NET) (1,373; 60-$1.10)—"Deerslayer" (20th) and "Hell on Devil's Island" (20th). Neat $5,000. Last week, "Dino" (AA) and "Let's Be Happy" (AA), $3,000.

Gary (Sack) (1,340; 90-$1.80)—"Pride and Passion" (UA) (6th wk). Fine $15,000. Last week, $18,000.

Kenmore (Indie (700; 85-$1.25)—"Doctor at Large" (U) (4th wk). Great $7,500. Last week, $8,500, over hopes.

Memorial (RKO) (3,000; 75-$1.25)—"Sun Also Rises" (20th) (3d wk). Nice $13,000. Last week, $15,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Pajama Game" (WB) and "Pawnee" (Rep) (3d wk). Fair $10,000. Last week, $18,000.

Paramount (NET) (1,700; 60-$1.10) — "Deerslayer" (20th) and "Hell on Devil's Island" (20th). Good $10,000. Last week, "Dino" (AA) and "Let's Be Happy" (AA), $8,000.

Saxon (Sack) (1,100; $1.50-$3.30)—"Around World in 80 Days" (UA) (24th wk). Big $24,000. Last week, same.

Trans-Lux (T-L) (500; 75-$1.10)—"His First Affair" (Indie) and "Three Forbidden Stories" (Indie). Oke $3,000. Last week, "Julietta" (Indie) and "Torment" (Indie), $2,000.

Orpheum (Loew) (2,900; 75-$1.25)—"House of Numbers" (M-G) and "Ride Back" (UA). Fair $11,000. Last week, "Rock Hunter" (20th), same.

State (Loew) (3,500; 75-$1.25)—"House of Numbers" (M-G) and "Ride Back" (UA). Oke $8,000. Last week, "Rock Hunter" (20th), ditto.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Faces' Whopping $11,000 in Pitt

Pittsburgh, Sept. 17.

Fulton has the big one this week in "Man of Thousand Faces," which should make a run of it. Latest h.o. of "Jeanne Eagels" continues big, running ahead of a couple of new entries. "House of Numbers" at Penn shapes very dull. Art houses holding fast, "Green Man" doing well enough in third at Squirrel Hill to rate another h.o. while "Colditz Story" is off to good start at Guild. Long-running road-shows, "10 Commandments" at Warner and "Around World in 80 Days" at Nixon, both are still in the big money.

Estimates for This Week

Fulton (Shea; 1,700; 80-$1.25—"Man of Thousand Faces" (U). Excellent notices and biz to match. Should have no trouble grabbing smash $11,000. Last week, "Forbidden Interlude" (U), $8,000.

Harris (Harris) (2,165; 80-$1.25)—"Jeanne Eagels" (Col) (3d wk). Showing surprising strength and will do just about as well this week as it did last, big $9,000, or near. Might even have held again if not for locked booking on "Sun Also Rises" (20th), which opens tomorrow (Wed.).

Nixon (Rubin) (1,400; $1.25-$3)—"Around World" (UA) (23d wk). Dipping a bit after a big August and a strong holiday but still big at $13,500. It'll stay on and on. Last week, $14,000.

Penn (UA (3,300; 80-$1.25)—"House of Numbers" (M-G). Sad $8,500 if that. Last week, "Fuzzy Pink Nightgown" (UA), yanked after 5 days at only $4,000.

Warner (SW) (1,500; $1.25-$2.40)—"10 Commandments" (Par) (28th wk). Winding up here in another 10 days to make room for new Cinerama production, "Search for Paradise," which opens Oct. 3. Last weeks producing usual big rush. Strong $16,000. Last week, $16,500.

L'ville Lags; Lewis Loud $7,000 'Arrow' Fair 8½G

Louisville, Sept. 17.

End of Kentucky State Fair, which had a strong effect on film shows, drew a terrific crowd for closing day Sunday (15) with Chicago Cardinal - Baltimore Colts football game. "Around World in 80 Days" is heading for hefty 16th week total at the Brown. "Run of Arrow" is fairish at Rialto. "Delicate Delinquent" at the Kentucky is brisk.

Estimates for This Week

Brown (Loew's - Fourth Ave.) (1,000; $1.25-$2)—"Around World" (UA) (16th wk). Hefty $6,500 after same last week. Engagement winds Sept. 30, making way for premiere of "Raintree County" (M-G).

Kentucky (Switow) (1,200; 50-85)—"Delicate Delinquent" (Par). Lusty $7,000 for Jerry Lewis pic. Last week, "Loving You" (Par) (3d wk), $6,500.

Loew's (Loew-UA) (3,000; 50-85)—"Fuzzy Pink Nightgown" (UA) and "Trooper Hook" (UA). Drab $4,500. Last week, "Action of Tiger" (M-G) and "Seventh Sin" (M-G), $5,500.

Mary Anderson (People's) (1,200; 85-$1.25) — "Pajama Game" (WB) (3d wk). Stout $6,000 after last week's $7,000.

Rialto (Fourth Avenue) ($3,000; 50-85)—"Run of Arrow" (U) and "Joe Dakota" (U). Fair $8,500. Last week, "Sea Wife" (20th) and "The Weapon" (Rep), same.

'End' Fast $11,000 In Denv.; 'Sun' Hot 11½G

Denver, Sept. 17.

"Sun Also Rises" still is big in current (3d) stanza at the Centre and holds a fourth. "Beginning of End" is top new entry, with a fine take at Paramount. "10 Commandments" stays at the Aladdin while "Around World in 80 Days" continues on at the Tabor. "Chicago Confidential" looms poor at Denham.

Estimates for This Week

Aladdin (Fox) (1,400; $1.25-$1.50)—"10 Commandments" (Par) (8th wk). After 13 weeks at Denham. Fast $7,000. Last week, $8,000.

Centre (Fox) (1,247; 70-$1.25)—"Sun Also Rises" (20th) (3d wk). Big $11,500. Stays. Last week, $13,500.

Denver (Fox) (2,525; 70-90)—"Sea Wife" (20th) and "Two Grooms for Bride" (20th). Okay $10,500. Last week, "Pajama Game" (WB) and "Spoilers of Forest" (Rep) (2d wk), $10,500.

Orpheum (RKO) (2,600; 70-90)—"House of Numbers" (M-G) and "Hired Gun" (M-G). Slow $8,000 or less. Last week, "Hatful of Rain" (20th) and "Hell on Devil's Island" (20th) (2d wk), $3,600 in 5 days.

Paramount (Wolfberg) (2,200; 70-90)—"Beginning of End" (AB-PT) and "Unearthly" (AB-PT). Fancy $11,000 or near. Last week, "Band of Angels" (WB) and "Shootout Medicine Bend" (WB) (2d wk), $10,500.

Tabor (Fox) (930; $1.25-$2.50)—"Around World in 80 Days" (UA) (18th wk). Fat $8,000. Last week, $7,500.

'End' Bright 15G, Buff.; 'Night' 10G

Buffalo, Sept. 17.

Average biz is being enjoyed by most deluxers here this stanza, with newcomers very spotty. Best of these is "Beginning of End," paired with "The Unearthly," which looms brisk at Paramount. "Night Passage" is rated solid at Lafayette but "3:10 To Yuma" shapes slow at Century. "Black Patch" is unexciting at the Center while "House of Numbers" is mildish at the Buffalo. "Seven Wonders" still is big in 55th round at Teck.

Estimates for This Week

Buffalo (Loew) (3,000; 70-90)—"House of Numbers" (M-G) and "Five Steps to Danger" (UA). Fair $10,000 or less. Last week, "Rock Hunter" (20th) and "Apache Warrior" (20th), $10,500.

Paramount (AB-PT) (3,000; 70-90)—"Beginning of End" (AB-PT) and "Unearthly" (AB-PT). Brisk $15,000. Last week, "Pajama Game" (WB) and "China Gate" (Indie) (2d wk), $11,000.

Center (AB-PT) (2,000; 70-90)—"Black Patch" (WB) and "Johnny Trouble" (WB). Modest $9,000. Last week, "Sun Also Rises" (20th) (2d wk), $13,200 in 10 days with $1.10 top.

Lafayette (Basil) (3,000; 70-90)—"Night Passage" (U). Solid $10,000. Last week, "Pickup Alley" (Col) and "Calypso Heat Wave" (Col) $8,000.

Century (Buhawk) (2,900; 70-90)—"3:10 to Yuma" (Col) and "Town on Trial" (Col). Slow $9,000. Last week, "Jeanne Eagels" (Col) and "Parson and Outlaw" (Col) (2d wk), $10,000.

Teck (SW - Cinerama) (1,200; $1.20-$2.40)—"Seven Wonders of World" (Cinerama) (55th wk). Big $7,500. Last week, ditto.

'EAGELS' FANCY 10G, OMAHA; 'BAND' BIG 5G

Omaha, Sept. 17.

Biz has perked a little this week, but opening of football season last weekend plus Ak-Sar-Ben's World Championship Rodeo featuring Arthur Godfrey this Friday (20) are taking their tolls. "Jeanne Eagels" is fine at Orpheum while "Band of Angels" looks trim at Brandeis.

Estimates for This Week

Admiral (Blank) (866; $2.50-$2.20)—"Around World" (UA) (3d wk). Shapes sock $12,000 or near. Last week, $13,500.

Brandeis (RKO (1,100; 75-90)—"Band of Angels" (WB) and "Last Stagecoach West" (Rep). Sturdy $5,000 or near. Last week, "Run of Arrow" (RKO) and "Danger Flight 931" (T-L), $3,500.

Orpheum (Tristates) (2,980; 75-90)—"Jeanne Eagels" (Col). Fine $10,000 or close. Last week, "Affair to Remember" (20th), (2d wk), $6,000.

State (Goldberg) (850; 75-90)—"Fuzzy Pink Nightgown" (UA). Okay $3,000. Last week, "Action of Tiger" (M-G) and "Vintage" (M-G), $2,500.

Heat Wilts B'way; 'House' Slight 12G, 'Gown' $9,500, 'Game' Still Sockeroo $140,000, 'Love' Sturdy 44G, 2 Spots

Return of torrid summer weather, plus some weak newcomers, and back-to-school trek all are contributing to the offish tone on Broadway this stanza. Some rainy afternoons and nights only spelled additional humidity, and did the first-runs no good.

Brightest newcomer is the Rank pic, "Spanish Gardener," which wound its initial week with a sturdy $11,600 at the arty Sutton. "Woman in Dressing Gown," another British-made, is not getting far with a mild $9,500 or less opening round at the Victoria. "House of Numbers" looks light $12,000 or a bit under at the State in first week.

Continuing its winning ways is "Pajama Game" with stageshow, which is heading for great $140,000 in current (3d) session at the Music Hall. Naturally, it's staying a fourth. "Love in Afternoon" is displaying marked stamina, playing day-date at Paramount and Plaza. It looks solid $30,000 in fourth stanza at Par flagship and smash $14,000 for same week at the Plaza.

"Man of Thousand Faces" continues bright, finishing fifth session at the Palace with $17,500. It's now in sixth week. "Sun Also Rises" with stageshow is holding with around $58,000, nice, in current (4th) week at the Roxy. Pic stays on.

Second session of "Four Bags Full" held with bangup $10,500 at the arty Trans-Lux 52d Street. Central, which got four splendid weeks out of "Battle Hell," brings in it's first Rank pic, "Checkpoint," today (Wed.).

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"3:10 To Yuma" (Col) (4th wk). Third stanza completed last night (Tues.) was sturdy $14,000. Third was $18,000. Stays on with "Helen Morgan Story" (WB) due in next.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Novel Affair" (Cont) (4th wk). Third round ended Monday (16) was fine $6,100 after $8,000 for second.

Baronet (Reade) (430; $1.25-$1.80)—"Man Escaped" (Cont) (4th wk). Third frame completed Sunday (15) was great $7,800. Second was $9,500.

Capitol (Loew) (4,820; $1-$2.50)—"Jeanne Eagels" (Col) (3d wk). Current session ending tomorrow (Thurs.) looks like fair $29,000. Second was $34,000. Continues on, with "Joker Is Wild" (Par) due to open Sept. 26.

Central (Maurer) (854; 95-$1.50)—"Checkpoint" (Rank). Opens today (Wed.). In ahead, "Battle Hell" (DCA) (4th wk), okay $8,500 after $10,000 in third.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (45th wk). This round finishing tomorrow (Thurs.) is heading for great $33,000 in 15 shows. The 44th was $36,700 for same number of performances. Stays on indef.

Fine Arts (Davis) (468; 90-$1.80)—"The Roots" (Harrison) (3d wk). Second week completed Sunday (15) was great $8,300. First was $10,600.

55th St. Playhouse (Moss) (300; $1.25-$1.80) — "Rising of Moon" (WB) (11th wk). The 10th session finished yesterday (Tues.) was okay $3,500. The ninth was $4,000.

Guild (Guild) (450; $1-$1.75)—"Brothers in Law" (Cont) (5th wk). Fourth round ended Sunday (15) was smooth $6,500. Third was $7,500.

Normandie (Trans-Lux) (592; 95-$1.80)—"Last Bridge" (Union) (5th wk). Fourth session ended Monday (16) was very good $5,800. Third was $6,100. "Perri" (BV) opens Oct. 1.

Palace (RKO) (1,700; 95-$2)—"Man of Thousand Faces" (U) (6th wk). Fifth stanza ended last night (Tues.) was smooth $17,500. Fourth was $19,500. "Jet Pilot" (U) is due in next but date not set.

Paramount (AB-PT) (3,665; $1-$2)—"Love in Afternoon" (AA) (4th wk). Present session ending tomorrow (Thurs.) is holding with solid $30,000 after unusually strong weekend. Stays on. "Black Scorpion" (WB) due in next but date not set.

Paris (Pathe Cinema) (568; 90-$1.80)—"Girl in Black" (Kings). Opened Monday (16). Last week, "Passionate Summer" (Kings) (8th wk-9 days), okay $6,200 after $6,400 in seventh, regular 7-day week.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Pajama Game" (WB) with stageshow (3d wk). Current stanza is heading for great $140,000. Holds on again. Second hit $156,500.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World" (UA) (49th wk). The 48th round ended yesterday (Tues.) was capacity $37,100 in 11 shows. The 47th week was same for like number of performances. Continues on, naturally, with no thought of closing or changing theatres.

Plaza (Brecher) (525; $1.50-$2)—"Love in Afternoon" (AA) (4th wk). Present stanza winding up tomorrow (Thurs.) looks to hit smash $14,000. Third was $15,500. Stays on indef.

Roxy (Nat'l Th.) (5,717; 65-$2.50)—"Sun Also Rises" (20th) with stageshow (4th wk). Current round ending tomorrow (Thurs.) looks to hold with fine $58,000. Third was $66,000, being helped by preview on Thursday (12). Stays again, with "My Man Godfrey" (U) opening Oct. 11. While not first Universal pic to play this house, it's the first one in many years.

State (Loew) (3,450; 78-$1.75)—"House of Numbers" (M-G). First week ending today (Wed.) is heading for light $12,000 or near. Holds. In ahead, "Tip on Dead Jockey" (M-G), $11,000 in six days, including preview of "Numbers."

Sutton (R&B) (561; 95-$1.75)—"Spanish Gardener" (Rank) (2d wk). Initial session finished Saturday (14) was snappy $11,600. In ahead, "Doctor at Large" (U) (6th wk), $6,400.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Four Bags Full" (T-L) (3d wk). First holdover round finished yesterday (Tues.) was fancy $10,500. Initial week was $13,000.

Victoria (City Inv.) (1,060; 50-$2)—"Woman in Dressing Gown" (WB). First stanza ending today (Wed.) looks like modest $9,500 or near. Holding. In ahead, "Chicago Confidential" (UA) (2d wk-6 days), $8,000. "Three Faces of Eve" (20th) opens on Sept. 26.

Warner (SW-Cinerama) (1,600; $1.20-$3.50) — "Seven Wonders" (Cinerama) (76th-final wk). The 75th session ended Saturday (14) was big $31,700 for 15 performance. The 74th week was $37,000 for 16 shows and taking in holiday weekend. "Search For Paradise" (Cinerama) opens Sept. 24.

World (Times) (400; 95-$1.50)—"It Happened in Park" (Ellis) (6th wk). Fifth week completed Sunday (15) was big $6,400. Stays on indefinitely. The fourth week was $7,500, over hopes.

'Yuma' Good $7,500 In Mpls.; 'Omar' Light 8G, 'Faces' Oke $6,500, 2d

Minneapolis, Sept. 17.

With newcomers conspicuous by their weakness, the impressive array of holdovers commands major attention currently. Fresh entries are limited to "Omar Khayyam," "3:10 to Yuma," the British "Decision Against Time" and a trio of "B" twin bills, none of them box-office barn-burners by any means. However, "Seven Wonders of World" and "Around World in 80 Days," in their 58th and 10th weeks, respectively, continue to ride high, wide and handsome. Second week of "Man of Thousand Faces" shapes forte. Cold nights favor the hardtop houses.

Estimates for This Week

Academy (Mann) (847; $1.50-$2.65)—"Around World" (UA) (10th wk). Back to the three-matinees-a-week schedule and going clean nearly always, as usual. Stout $17,000. Last week, $19,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (58th wk). The 14th month still finds plenty of ticket buyers. Amazing $12,000. Last week, $165,500, with extra matinee.

Lyric (Par) (1,000; 85-90)—"James Dean Story" (WB) and "Deep Adventure" (WB). Oke $5,000. Last week, "Affair to Remember" (20th wk), $4,500 at $1.25 top.

Radio City (Par) (4,100; 85-90)—"Omar Khayyam" (Par). Boff selling job may pull this one through to light $8,000. Last week, "Pajama Game" (WB) (2d wk), $8,000.

RKO Orpheum (RKO) (2,800; 85-90) — "Man of a Thousand Faces" (U) (2d wk). Has come through nicely. Satisfactory $6,500. Last week, $8,500.

World (Mann) (400; 85-$1.25)—"Sun Also Rises" (20th) (3d wk). Good $4,000. Last week, $5,000.

NOTHING LIKE IT EVER TO GRIP YOUR PATRONS!

The spectacular, startling, gripping drama of the war between machines and the men who made them!

ROBBY, THE ROBOT is in action again!

M-G-M's

The Invisible Boy

In a market where goose pimples spell money at the box-office, this picture will raise a bumper crop! Here is the world's imagination run riot with headline-hot guided missiles, the satellite space station, a stratosphere kite that carries human cargo and other amazing sights. Your screen will thunder as The Invisible Boy sets off the war between the world and incredible electronic inventions that defy human control!

★

M-G-M presents "THE INVISIBLE BOY" starring Richard Eyer • Philip Abbott • Diane Brewster • with Harold J. Stone • Robert H. Harris • And Robby, The Robot • Screen Play by Cyril Hume • Based On the Story by Edmund Cooper • A Pan Production Directed by Herman Hoffman • Produced by Nicholas Nayfack

Too Many Flop Films Threatening Finnish Industry; Cut Studio Staffs

Helsinki, Sept. 10.

The Finnish motion picture industry has been hit by a severe crisis as a result of recent film flops. The biggest producing company, SF, is going to discharge most of its studio and laboratory personnel while Fennada, second largest producer, has closed its studios for the winter season. These decisions will bring unemployment down about 70% of normal technical staffs. Finnish actors too, will be deprived of income since they have depended mainly on films for work since the war.

Finnish picture officials feel that drastic new decisions and new economic planning must be adopted to save the film biz from falling into oblivion. Film crix, who during the last two years have made furious attacks on Finnish pictures, are now being blamed for the crisis. The industry generally feels critics should not forget the limited economic and technical possibilities of home production in a country with only 4,000,000 inhabitants. Recent Finnish successes abroad have deepened the gulf between the best and the more modest productions, and apparently not helping the industry much.

The first Finnish-German coproduction has been announced here. Finnish participants are the independent producer Veikko Itkonen and Riol-Filmi, newly-founded company under the management of Olavi Linnus, former foreign sales topper of SF, with Pallas-Film-Verleih, Frankfort, as the West-German partner.

Pic will have top German and Finnish stars and it will be shot in both Finnish and German. Shooting has been started, and pic is scheduled for release next year. Story is an adaptation of famous Finnish comedy "Twice Adam, once Eve" by Yrjo Soini.

All-Industry Board To Boost Film Biz Urged By Head of Brit. KRS

London, Sept. 10.

A plan for a film industry board, which would tackle major trade problems and strive for improved public relations and better business, is being advocated by Sir David E. Griffiths, permanent prexy of the Kinematograph Renters Society. It will be submitted to all the major industry groups.

Sir David's proposal is for a board which would include the prexies of the KRS, the British Film Producers Assn., and the Cinematograph Exhibitors Assn. It would also have in membership, reps from the Federation of British Film Makers, the Motion Picture Assn., the Assn. of Specialized Film Producers and the Assn. of Independent Cinemas. He also hopes there would be nominees from the leading circuits and distributors of British films.

The KRS topper has outlined a project which will be financed by a levy on all boxoffice receipts to be deducted before payment of film hire, which would yield approximately $200,000 a year. It would be headed by a prominent public personality as chairman and staffed by top public relations officer, secretary, etc.

Berlin Philharmonic To Tour Japan in Fall

Tokyo, Sept. 3.

The 107-member Berlin Philharmonic Orchestra will give 13 concerts in Tokyo and seven other cities in Japan beginning Nov. 4. The orchestra with conductor Herbert von Karajan is skedded to arrive Oct. 31.

The occasion will mark the 75th anni of the orchestra's founding and will be the first time for the group in Japan. Outside Tokyo, performances will be at Nagoya, Fukuoka, Yawata, Hiroshima, Osaka, Kobe and Sendai. The tour is by invitation of the Japan Broadcasting Corp. (NHK).

Following the introductory concert, the orch will perform at Tokyo's Hibiya Hall with tickets scaled from 800 yen ($2.22) to 2,000 yen ($5.55).

E. Berliner Balks At Anti-U.S. Music, Flees

Frankfurt, Sept. 3.

On the other side of the cultural fence, West Germany reports that Gert Olaf Uhlig, East Berlin composer, has fled into West Berlin, and asked for sanctuary. He turned down the request of a Communist East Berlin Youth Organization to compose anti-American music, and refused to write the music for an anti-U.S. film, "Ami Go Home," that is to be made by DEFA, the Communist-controlled film-making organization in East Berlin.

Uhlig asked a West Berlin Refugee group to help him, fearing reprisals from the East for his refusal to help musically with the propaganda against America.

Hong Kong Pix Paying Own Way

Tokyo, Sept. 10.

Hong Kong film production, traditionally in the red, shows signs of paying its own way, for at least one company. V. I. Shaw, repping the Shaw organization interests at its Hong Kong headquarters, said that co-production with promise of more to be made points to brighter days ahead.

Here on a business trip, Shaw told VARIETY that although Hong Kong is one of the world leaders in volume of film production (almost 250 in 1956), the spending power of the potential markets for Chinese pictures is very weak. With the Mainland politically untouchable, what remains is 30,000,000 Chinese scattered throughout Southeast Asia. Adding to costs and slimmer returns is the dialect problem; different films have to be made in Mandarin, the Chinese national dialect, and in Cantonese, the southern dialect of China.

Starting two years ago, the Shaw company began to increase its potential audience by entering into co-productions. First one was with Japan's Daiei, called "Yang Kwei Fei," which was exported to the U. S. by Buena Vista. Last year, with Toho of Japan, Shaw made "Madame White Snake," starring Shirley Yamaguchi. Starting next month, another joint venture with Daiei will be started, this one to be filmed in India in color. It will be a documentary on elephants, and named "Long Nose." In October, the Rengo M. P. Co. of Japan will film "Angkor Vat" (a place in Cambodia), on location there in widescreen and color on a co-op deal. At the moment, a Korean indie is filming a co-production with Shaw in color.

Shaw's company is now concentrating hard on co-productions. He claims they are more profitable because of the bigger market (with dubbing) and sharing of costs. Of the 1956 production total of Hong Kong, 24 were made by Shaw.

The Shaw holdings, mainly real estate, also extend to production, distribution and exhibition. I. V. Shaw is the son of co-founder Runde Shaw. The company's film interests started 30 years ago, simultaneously with the beginnings of filmmaking in China, and is the only pioneer. survivor.

Shaw explained: "We have our own theatres. While we invariably lose money on production, we regain it through distribution and exhibition." Shaw interests own 110 theatres in southeast Asia, averaging 900 seats each. Their theatres exhibit U. S. pix, but do not distribute them. The big production in Hong Kong, Shaw explained, is to meet exhibition commitments. The company also finances many indies for the same reason.

Regarding the vast potential market on the China mainland, Shaw said: "While the film business is not political, you get pulled into it. Either we go to one side or to no side at all. We chose not to export to the Communists. We have never had any dealings with the Communists. We don't like the idea. We've got to be clear about our political standing."

BCFC Rep in Japan Quits

London, Sept. 10.

William Moffatt, who has been rep of the British Commonwealth Film Corp. in Japan since 1955, is resigning at the end of this month. He has notified the board that he wishes to return to London.

The BCFC, which represents all British producers in Japan, first invited Moffatt to visit Tokyo in January, 1955, to undertake urgent inquiries. On his return the following month he was offered and accepted a two-year contract, which was subsequently extended.

WB to Expand Its European Prod. Program

London, Sept. 17.

Warner Bros. is to expand its European production program and has lined up a series of pix to be filmed in Britain and the Continent for inclusion in next year's release schedule. The details were released last week by Jack L. Warner, the company's prexy, who is in town to continue negotiations with independent film makers, as well as with their British affiliate. Associated British Picture Corp. He will stay here for at least another week.

To tee off the new program, WB has signed a deal for a British production of Norman Krasna's "Kind Sir," which will star Cary Grant and Ingrid Bergman. It will be directed by Stanley Donen, and will be lensed at ABPC's Elstree studios.

WB, which at one time maintained its own British studios, always has taken a keen interest in British production. In the last few weeks the company acquired U.S. rights to two recent British productions, "Woman in a Dressing Gown" and "These Dangerous Years." "The Curse of Frankenstein," made locally by James Carreras, has been a b.o. smash in the U.S. under the WB banner and its British program has included two major productions in "Moby Dick" and "Prinfce and the Showgirl."

The company's offshore production program will include "Chase a Crooked Shadow," being filmed by Douglas Fairbanks Jr. in Spain and London, with Richard Todd and Anne Baxter; Joshua Logan's "Sayonara," starring Marlon Brando, being filmed in Japan in Technirama; "The Nun's Story," starring Audrey Hepburn, to be directed by Fred Zinneman in Brussels and the Belgian Congo; and a filmization of "Fanny," also to be directed by Joshua Logan, which will be made in Marseilles.

Also on the WB international roster are "The Sundowners," to be produced in Australia with Gary Cooper and Deborah Kerr in the leads, and "Auntie Mame," in which Rosalind Russell will repeat her Brodaway role.

Speaking at a formal trade luncheon the WB prexy said that the company had signed a deal with Cinerama to be sole distributors throughout the world outside the U.S. and Canada. That would mean that many additional theatres in England and in important foreign markets would be equipped for the process.

'Tristesse' Gets Tinter, Black-White Shooting

Paris, Sept. 17.

"Bonjour Tristesse" (Col), now rolling on the Riviera, is being made in black and white as well as color, Director Otto Preminger is saving the tinterworks for for Southern France and the b & w for the studios and Parisian exteriors. Gallic director Andre Cayatte is preparing a new pic which also will mix scenes in color and black-and-white. It is "La Nuit Et Le Jour" (Night and Day) which rolls later this year and starring Michele Morgan and Bourvil.

Mixing color with usual negative is not new in pix. After early hand-tinting of certain scenes in many silent films, came Erich Von Stroheim's gold tinting of all such objects in his classic, "Greed" (M-G). Albert Lewin used sudden color shots of paintings for shock values in "The Picture of Dorian Gray" (M-G), and "Bel Ami."

50 U.S. Pix Being Released in Spain In '57-'58 Despite MPEA Embargo

Madrid, Sept. 10.

A VARIETY survey of the film supply available to Spain for the '57-'58 season, reveals that some 50 U. S. pictures will be marqueed here despite stringent measures taken by the Motion Picture Export Assn. to make its two-year-old embargo on the local market more effective than ever. This represents a drop over last year but local distribs are counting on 12 prestige films among the 50 to foster the impression in Spain that the MPEA embargo is powerless to curtail the import of Hollywood product.

Big pix already booked are "80 Days Around World" (UA), "Guys and Dolls" (M-G), "Pride and Passion" (UA), "Love in Afternoon" (AA), "12 Angry Men" (UA), "A King for Four Queens" (UA) and "Fire Down Below" (Col.

In addition, six Disneys will help. They are "Lady and the Tramp" (first time around only in Madrid and Barcelona), "Davy Crockett," "Little Outlaw" and "Great Locomotive Chase," distributed here by Dipenfa-Filmayer, and "African Lion," together with "Secrets of Life," handled by Cifesa.

Negotiations are still in progress for "Oklahoma" (RKO), "Friendly Persuasion" (AA), "Moby Dick" (WB), "Carmen Jones" (20th) and "Island in Sun" (20th). "Sea Wall" (Col) and "Monte Carlo Story" (UA), foreign pix subsidized with U. S. coin, are also in the running this season for local distribs.

More Yank Quality Pix

Percentage of quality American imports will be higher this year than last. There will be fewer pre-1955 billings in the coming season. Big majority of U. S. pix seen last year were dated. Three months before the breakdown of film ties between Spain and MPEA in 1955, local U. S. managers made a series of outright sales to Spanish firms, unloading a "B" backlog of 198 Hollywood-trademarked films. MPEA boycott found distribs are well-stocked with MPEA product to span the embargo interim. Only 15 now remain but these add strategically to the short supply for the season.

More than 25% of all U. S. films to be shown in the coming 10 months bear the United Artists label. UA explains sales as action of American indie producers over whom United Artists has no control. Empty-handed Yank distrib execs in Barcelona, however, rancorously complain that UA is a member of MPEA, and should lend its best effort to plug distrib leaks, not create them. They feel United Artists could enjoin its indie producers, in or out of contract, from making Spain deals during the life of the MPEA embargo.

Austria Gets Pic Setup Like Johnston Office

Vienna, Sept. 10.

With its registration at the Chamber of Commerce, Uniaustria has been officially launched here. Setup is somewhat similar to the MPEA. Idea to have all producers repped by one outfit for representation abroad has been under discussion since 1945.

The stout individualists for a while obstructed the successful launching. A crisis in production last year brought these around, and despite the ending of this crisis with increased production today, the Uniaustria is now in operation.

At the first meeting, Anton Schuchmann was elected president, assisted by two veepees, Otto Duerer and Alfred Lehr.

French-U. S. Pix Union Pact Set

Paris, Sept. 10.

Reliable sources here have American films or U.S. coproductions being made here henceforth giving major consideration for hiring technical and thesp personnel to the Syndicate Force Ouvriere, the non-Communist dominated union, as opposed to the Committee General De Travail, reputedly Communist controlled. SFO claims that the other union was getting the most American play until now.

Yank reps denied this stating that the CGT was well run and had many non-Red members as a result. They opined that U.S. companies could not screen all union members used on their political standing.

Syndicate Force Ouvriere is to have closer ties with American counterparts, on which they base their claim of future precedence in Yank pix made here. Pat Somerset, a rep of the Screen Actors Guild, met with SFO members recently and assured them that American unions would see to it that Yank pix done abroad would use SFO members over CGT ones whenever possible. SFO claimed that Somerset would point out to Hollywood how SFO was slighted in Yank oversea's production this year and steps would be immediately taken to remedy the situation.

YANK FILMS SCORE IN FINLAND 1ST HALF '57

Helsinki, Sept. 10.

During the first half of this year American pictures have scored heavily in Finland. Among the top 10 b.o. hits are five U. S. productions—"Trapeze" (UA), "Guys and Dolls" (M-G), "Anastasia" (20th), "War and Peace" (Par) and "Giant" (WB). Three Finnish pix have reached the top, "The Parish Shoemakers" (S-Filmi), "The Rebel-Youth" (Fennada) and "Little Ilona and Her Sheep" (SF).

Two German entries are in the top 10 for boxoffice honors, "Kitty" and "Sissi, the Young Emperess." Generally business has been milder than in previous years.

The coming fall season is viewed with some fear, because the country's economic situation is not good, with extensive general unemployment threatening.

Mex City Policing Cinemas

Mexico City, Sept. 10.

Two plainclothes cops have been assigned to all 115 cinemas here, since 22 continue closed because of damages from the July earthquake, as a feature of the city government's drive to assure 100% moral behavior of audiences. The gendarmes are to pounce on the overamorous couples, exhibitionists and vicious types.

The government reportedly rejected as too harsh an appeal to order separate seating sections for males and females in the cinemas. Thus far, patrons caught behaving not exactly as in church are asked to cease and desist.

Jap Festival in 1958 To Be Patterned After Edinburgh Fest Lineup

Edinburgh, Sept. 10.

A new International Festival, skedded for Osaka, Japan, April 10-May 10, 1958, will be modelled along the lines of the Edinburgh Festival. David Jones, publicity chairman of the Osaka enterprise, said here it will be unique by virtue of presenting, side by side, Occidental and Oriental culture.

Program will include the N.Y. City Ballet, the Vienna Opera, the Amadeus String Quartet from England, Jan Peerce, star of the Met, N.Y.; Gaspar Cassada, Spanish 'cellist; the Salzburg Marionettes from Austria, Thailand Court Dancers and leading orchs of Japan. In addition, the Japanese Ballet Troupe, the Japanese Court musicians, and Kabuki Players will appear.

Outdoor spectacle, the equivalent of the Edinburgh Festival Tattoo, will be provided by Japanese dancing and music at the Shitennoji Temple, and by a procession in feudal style to Osaka Castle.

Edinburgh Festival officials will be invited to Osaka to see the opening junket. An Osaka Film Festival will show European and Asiatic films.

ON ITS WAY...

filmed on-the-spot by cast and crew that traveled 10,000 miles...half-way round the world...to make it!

In the wonder of STEREOPHONIC SOUND

CINEMASCOPE COLOR by DE LUXE

Starring

ROBERT WAGNER · JOAN COLLINS · EDMOND O'BRIEN

Produced by WALTER REISCH Directed by RICHARD L. BREEN

Screenplay by RICHARD L. BREEN and WALTER REISCH

pre-sold as a best-seller and in the pages of the SATURDAY EVENING POST!

Amusement Stock Quotations

For Week Ended Tuesday (17)

N. Y. Stock Exchange

1957 High	1957 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	24	14⅞	14⅝	14⅞	— ⅛
36⅛	27⅝	CBS "A"	131	29¼	28⅛	29	+ ⅛
35½	27¼	CBS "B"	46	28½	27⅝	28¼	+ ¼
20½	17	Col. Pix	9	18½	18⅛	18¼	+ ⅛
19⅝	13¾	Decca	82	18⅛	17¾	18	— ⅛
115	81¾	Eastman Kdk.	86	100¾	96½	99½	+2¼
4¾	3⅛	EMI	46	28½	27⅝	28¼	+ ¼
10⅜	7⅜	Lint Ind.	42	8⅜	8	8¼	+ ¼
22	14¾	Loew's	211	16⅜	14¾	16	+1⅛
9½	7¾	Nat. Thea.	519	9½	8½	9⅜	+ ⅞
36⅞	28¼	Paramount	52	37⅛	32¾	34	+ ⅞
18¾	14	Philco	127	14⅜	14	14¼	+ ⅛
40	31⅝	RCA	314	34	32⅞	33½	+ ¼
8¼	5¾	Republic	103	7⅜	6½	7¼	+ ½
13⅛	11	Rep., pfd.	8	11⅜	11½	11⅜	— ⅛
18½	14¼	Stanley War	63	17⅛	16¾	17	—
29¼	23½	Storer	21	23¾	23⅛	23¾	+ ½
30¾	22⅜	20th-Fox	82	25¾	24½	24¾	—1
25⅜	20½	United Artists	47	21⅛	20¼	20½	— ¼
30⅞	23⅝	Univ. Pix	1	26½	26½	26½	— ½
73	(●)	Univ., pfd.	*30	70	69½	70	+1
28⅞	21	Warner Bros.	12	21	20¼	20½	— ½
121¼	91¼	Zenith	164	122½	112¾	122¼	+8½

American Stock Exchange

4½	2⅞	Allied Artists	28	3¼	3	3⅛	—
10½	8	Ali'd Art, pfd.	3	8¼	8¼	8	—
11¾	9	Assn. Artists	93	9¼	8¾	9	— ⅛
1¼	⅝	C & C Tele.	63	⅞	13/16	13/16	+1/16
6⅛	4½	DuMont Lab.	76	4½	4⅜	4⅜	+ ⅛
4⅝	2½	Guild Films	111	3⅝	3	3	— ¾
9¾	7	Nat'l Telefilm	78	8	7½	7⅞	+ ⅛
9	3½	Skiatron	217	8	7⅜	7⅞	+ ⅜
8¾	5⅛	Technicolor	64	5¼	5⅛	5⅛	— ⅛
3⅞	3⅞	Trans-Lux	17	4⅝	4⅜	4⅝	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	50½	53⅞	— ¾
Chesapeake Industries	2⅛	2½	—
Cinerama Inc.	1⅝	1⅞	— ⅛
Cinerama Prod.	2½	2⅞	—
DuMont Broadcasting	8⅞	9½	— ⅛
Magna Theatre	2¼	2⅝	+ ⅛
Official Films	1½	1¾	—
Polaroid	189	199	+7
U. A. Theatres	4¼	4⅞	— ¼
Walt Disney	171½	183⅛	—3⅝

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Lotsa Fire in Allied's Peace Bid

Continued from page 5

hope that good business judgment on the part of all parties concerned will result in equitable decisions benefitting all sections of the film industry. While Allied leaders have been less vocal as a consequence of the new policy, representatives of the exhib org warn that this concession should not be accepted as a sign of weakness.

Allied would prefer that its present "friendly" yearnings be taken as being equivalent to the calm that precedes a storm. For if current negotiations do not produce concrete results that will help the hard-pressed indie theatreowner, Allied is prepared to erupt once again with its customary fury. At present, it has no intention of upsetting the apple cart that is filled with such subjects as arbitration, the Council of Motion Picture Organizations, toll-tv and a proposed business building campaign.

Post-Conference Role

Allied has already accepted the industry's proposed system of conciliation and is now awaiting the decisions that will be made on arbitration. The arbitration conferences, which were postponed during the summer, are scheduled to resume shortly. The result of these conferences, it's felt, will play a significant role in guiding Allied's future course.

If these talks fail and if Allied is convinced that the film companies are not sincere in the negotiations, a return to Allied's belligerent policy can be expected at its annual board meeting and convention, scheduled for the Concord Hotel in upstate New York Oct. 28-30. At this session, the Allied delegates will receive reports from its various committees and if these groups feel that no progress is being made by "cooperating," Allied apparently will once again "go it alone."

The months of September and October are therefore crucial ones as far as Allied is concerned. It's expected that the long drawn-out talks relating to Allied's return to COMPO will be concluded before the annual convention, at which the board and the membership will decide whether the terms of Allied's return to the all-industry organization are satisfactory. In addition, the arbitration talks are expected to reach a point at which Allied officials and members can appraise its progress.

TV, Prints, Etc.

Other topics that Allied will consider at the annual meet include home-toll tv which, it's felt, will have reached the stage by the end of October so that a realistic stand can be taken; the print shortage which is said to be getting worse rather than improving; the price of film which again is said to be getting out of line. Allied will also consider the possibility of retaining a public relations staffer, a move recently made by the rival Theatre Owners of America. A hot and perennial topic that is expected to come up once again at the convention is film companies' policy of withholding top pictures for release only during certain periods of the year.

Perhaps for the first time since Allied was founded 25 years ago, Col. H. A. Cole, one of the founding fathers and vocal leaders throughout the years, will be absent from the board meeting and convention. Cole, head of Texas Allied for many years, has been seriously ailing for the past year and has been unable to participate in Allied activities with his usual vigor. His silence, it's said, has been mainly due to his health.

Raoul Walsh

Continued from page 3

fulfills his asserted 1957 commitment to Walsh.

Following filing of suit, Hudson through manager Henry Willson issued this statement: "Walsh has evidently been misinformed and badly advised. Hudson, under exclusive contract to Universal since 1949, has signed no contracts anywhere that permit him outside pix at this time. Universal has the right to loan out his services to other studios and has on three separate occasions — "Giant," "Something of Value" and "Farewell to Arms."

Distribs Gander

Continued from page 4

rate title of the company consisting of Everett Chambers, who directed and produced, Charles Weiss, who served as associate producer and general factotum, and David Cogan, who looked after the financial matters. The report of the completion of the picture, which appeared in VARIETY several weeks ago, brought results that "astounded" the young producers.

In addition to a number of independent distributors, they received calls from several major distribs who expressed interest in taking on the picture for release. Trio has a date with Columbia and United Artists as soon as the finished print is completed. (What surprised the young producers most, according to Chambers, is the number of commercial picture makers who are anxious to get into theatrical production. Among the calls they received were some from commercial studios which offered the use of their facilities as below-the-line contributions for the completion of "Run Across the River" or for a future program of pictures Cameo desired to undertake. "They made these offers," said Chambers, "without seeing the result we achieved with our first picture."

Stanley Warner

Continued from page 5

crees restricting their theatre offshoots from making films. However, the consent decrees handed down at a later date against 20th-Fox and its theatre affiliate, now National Theatres; Warner Bros. and its theatre offshoot, Stanley Warner; and Loew's and Loew's Theatres contain specific clauses barring the formerly-affiliated theatres from producing or distributing pictures.

Arguments by SW and National, both of which are hopeful of entering into production, that the decrees are discriminatory, have failed to change the views of the Justice Dept. Latter, it's said, has admitted that it made an error in neglecting to insert the restrictive clauses in the Par and RKO decrees, but that it saw no reason for compounding its error by removing the bars in the subsequent divorcement decrees.

SW has weighed the possibility of a test case, but feels that the cost and the time involved plus the uncertainty of the eventual decision could conceivably negate the benefits that might be gained. In the meanwhile, the theatre chain is continuing to hold negotiations with the Dept. of Justice in the hope that some satisfactory solution may be evolved.

Vogel's 3-Minute Sunny Side Up

Although the Loew's Inc. special stockholders' meeting called by prexy Joseph R. Vogel on Thursday (12) had to be adjourned to Oct. 15 as ordered by the Delaware Court of Chancery, it had the effect of significantly demonstrating that Vogel can defeat the Joseph Tomlinson forces hands down in a proxy fight.

Vogel and his director-supporters were able to submit proxies for 2,746,000 shares, being 51% of the total stock outstanding. These proxies were submitted "solely to establish the presence of a quorum," It's understood that the Vogel forces have substantially more proxies available, but decided to submit only the quorum-making amount. In establishing the presence of a quorum, Irving Greenfield, secretary of the corporation, pointed out that holders of additional shares were also present at the meeting in person or by proxy.

About 35 shareholders showed up at the meeting at Loew's State Building in New York. In compliance with an order of Chancellor Collins J. Seitz, the only business taken up was a motion to adjourn the meeting to Oct. 15. Vogel returned from the Coast to preside at the meeting. Neither Tomlinson nor his associate, Stanley Meyer, were present. However, Milton Pollack, Tomlinson's N.Y. attorney, was present as an observer. All details of the meeting were completed in less than three minutes.

On Oct. 15, if there are no further legal obstacles, the matters for which last Thursday's meeting was called will be placed before the stockholders for voting. The agenda includes voting on the removal of two members of the board of directors—Tomlinson and Meyer; an amendment to the bylaws to increase the board from 13 to 19, and the filling of all vacancies on the board. According to Loew's Inc., proxies obtained prior to the Thursday meeting will be applicable to the session when it reconvenes Oct. 15.

Loew's Studying

Continued from page 3

proposes to send out a "hard look at the facts" type of letter to every stockholder next weekend, detailing the state of the company's welfare; the "nervous" product, old and new; and the "big money" box-office potentials of the Metro film product on the horizon.

Nizer's communique to the stockholders will depend on SEC okay. It's believed that in the letter Nizer will stress the $9,000,000 that's due the parent company

Chaplin's Good Press in Britain In Contrast to Raves in France

London, Sept. 17.

Most of the national press critics gave sympathetic reviews to "A King in New York," although quite a few were highly critical of the heavy-handed treatment of the political message in the story. The press coverage was on a lavish scale. The Daily Mirror, for example, devoted the best part of a page to its review and all the other dailies carried its notices immediately after the press screening, other than the two Beaverbrook papers, the Daily Express and the Evening Standard.

Donald Zec, the Mirror's reviewer, rated the film "superbly funny" and described it as Chaplin's "reprisal" on celluloid. "Using the camera as his artillery, he blasts them (the Americans) with ridicule, shatters them with derision, crushes them with caricature."

Harold Conway of the Daily Sketch took a more moderate view. He appraised the film as being overlong, burdened with undistinguished, sometimes trite, dialog. Towards the end, he noted, "laughter retreated before unwilling yawns. But half a dozen times, and more, it was illuminated with blazing shafts of brilliant wit which only Chaplin's genius could have conjured from the script." He considered the satire restrained, amiable, but never vicious and thought that Chaplin "had disciplined his revenge into mellow good humor."

Cecil Wilson in the Daily Mail rated the picture "a lumpish mixture of subtle slapstick and clumsy political satire," while Campbell Dixon in the Daily Telegraph considered it the work of a very bitter man—"tendentious, wordy and funny only in patches."

The Socialist Daily Herald, in a review under Margaret Hinxman's byline, described "A King in New York" as the work of a genius and added: "It is the master comedian, not the political commentator, who stands revealed in this film." The Times notice, carrying a double-column headline "Mr. Chaplin Satirizes McCarthyism," observed that the film "disappoints because the old Chaplin comic inspiration proves itself an affair of fits and starts, unstable and not to be relied upon. But the fits and starts exist and hilarious they are, the products of a technique sure of its own perfection."

Although conceding that the plot had little cohesion, Paul Dehn's review in the News Chronicle thought the film would outrage three sorts of bigot: "the purist, the prude and the die-hard politician."

Jympson Harman, veteran Evening News critic, after taking Chaplin to task for suggesting there was "no message" in the film, concluded his notice with the observation: "But what the deuce! We can afford to let Charlie indulge his old man's petulance in return for all the fun he has given us in the past—and still does in 'A King in New York'" Ivon Adams in the Star, while disagreeing with Chaplin's own definition of the film as the funniest he has ever made, insisted that Charles Chaplin will never be as funny as Charlie Chaplin, but, he commented, "there are moments of merriment and pathos that only the King of Clowns himself is capable of."

More Favorable In Paris

Paris, Sept. 17.

On the heels of the opening of Charles Chaplin's new film "A King in New York" in London, the French press has given plenty of space to it, plus early reviews over a month before its opening there. Reactions seem much more favorable than the Anglo ones. The wave of publicity, the renown of Chaplin here, and the controversial nature of the pic—it's being accused of anti-Americanism—should turn this into a grosser here.

Film is skedded to open at five local firstrun houses Oct. 25, with probably three showing the dubbed version and two the original with subtitles. Lead evening papers, Paris-Presse and France-Soir, gave a great deal of space to the opening as did Paris-Match, top weekly picture mag.

As opposed to most of the Anglo critics, who found the film somewhat heavy and unfunny, bitter and overstated, the French were much better disposed to it. Most of the Anglo scribes stated they missed the old Chaplin of the tramp days but the French, as a whole, believed that the tramp rightfully died with silent pix and had to give way to a new, talking counterpart.

Chaplin's 'Service'

Continued from page 1

York" will be largely confined to independent bookings.

At a reception after the unveiling of the film for the press, Chaplin insisted that his film was not political, but dramatic, in content. It was, so far as he personally was concerned, mainly a recognition of the individuality of man, personified in the film by the star himself as an exiled king and a young schoolboy (played by his own son), who is forced into a role of stool-pigeon to free his parents from a contempt rap after a hearing of the UnAmerican Activities Committee.

According to Chaplin, the scenes which spotlight the activities of the Committee are primarily dealing with spiritual values. Likewise, his harangue on the question of passports is another important platform subject in his yarn. "I can remember" Chaplin said, "When passports were not required by anybody—other than by Russians. Now the whole scene has changed completely."

Answering newsmen's queries with ease and frankness, Chaplin asserted that the story was not inspired by personal bitterness. He had outgrown such reactions, although he admitted that his last 10 years in the U.S. were unhappy." It had been his original intention to set the story amidst the snow-capped mountains of Switzerland, but after his first entrance he found he was without a plot. He then switched the locale to New York as the most effective way of treating the subject he had in mind.

'Spit Hatred at U. S.'

Art Buchwald, in the (Paris) N. Y. Herald Tribune, was one of the first Yank journalists to castigate the picture before Chaplin's interview with the U. S. press in London.

Buchwald felt that the film was completely unfunny and too cheaply made. He said that Chaplin "used his son to spit out his hatred at America" which was not quite the thing for a man of taste.

THE HOLLYWOOD REPORTER
Thursday, August 29, 1957.

• PLEASE, Jack Warner and Billy Goetz, don't construe from the following that we are jumping the review date on "Sayonara." This is NOT a review of this wonderful picture. It's a tip we are sending out to the exhibitor readers of this column in an effort to give them a bit of advance information on what will, more than likely, be their greatest money-maker during the coming year.

We have been looking at motion pictures since the days of the "split reels." We saw the first feature ever made in the U.S. and the other night we saw "Sayonara" and we have no hesitancy in reporting that we believe this picture is the BEST PICTURE we have ever seen. We believe it will, with some exploitation help, become one of the greatest ticket-sellers of all-time. We believe this picture will have more to do in bringing back the lost audiences to our theatres than anything that could be created for that purpose. We feel that a motion picture miracle has been wrought right at the moment when it will take nothing short of a miracle to fill theatres to absolute capacity, morning, noon and night.

"Sayonara" has EVERYTHING that a great movie entertainment should have; a wonderful story, filled with heart; a beautiful love story—two of them running side by side with one ending in tragedy. The picture has excitement and beauty beyond description, a wonderful musical background with a scenic investiture too rarely found in our better pictures. It has a great star, Marlon Brando, a great surrounding cast of players perfectly cast and, above all, the direction of Josh Logan, who off of this accomplishment goes to the top of our list of directors in this great medium of motion pictures.

If we were writing a review of "Sayonara," and we wouldn't because we don't consider we are capable of such a task, we'd have to give 90% of the credits to Mr. Logan because what he has done with this yarn and the direction of the performances of the players is not only sheer genius in direction but in the creation of motion picture entertainment that will arouse the enthusiasm of everyone in the production of pictures, the theatre men who ex-

(Continued on Page 2)

(Continued from Page 1)

hibit them and those millions of ticket buyers who have been waiting and hoping for something that "Sayonara" now brings them.

So, you theatre men, good and bad, beaten down by poor attendance over the years, shake yourself, phone, write or visit your nearest Warner exchange and make some deal, any deal, that will get you this picture, and clear your booking sheets for the longest run you have ever given a picture, because, if you run it long enough, you will eventually play to every man, woman and child within the reach of your theatre and many of them will see it over and over again because the picture is that good.

Sayonara means goodbye in Japanese. The title applied to this picture will mean goodbye to empty theatre seats. It's a wonderful, wonderful picture. Thank you, Mr. Goetz, Mr. Warner, and to Josh Logan, keep in good health so that we might have you making more pictures for a long time.

THE BEST ADVANCE REPORT
OF A MOTION PICTURE
WE HAVE EVER READ
WARNER BROS

Dark Horse in Cable Stakes

Continued from page 5

commercial community antenna systems operating in the U.S. and several score more in Canada.

With huge antennas, they pull in network and local television programs which the people in their area would not be able to receive at all—or, at least, not very well. From their antenna, they wire directly to the home television sets of their clients, using a light coaxial cable similar to that being used in Bartlesville. They charge a monthly fee, which averages about $3.50, and normally an installation fee for the cable and connections, which range from a low of about $37.50 up to as high as $150.

Today, more than 350,000 homes across the nation are wired for community antenna. Estimating about 3.2 viewers per set, they claim to reach at least 1,000,000 persons.

Thus, they say, they are wired and ready for cable theatre whenever it is ready for them. One question is why theatre people are going to the expense of wiring a new community when they might have made a deal with one of the existing community antenna systems.

Range of Clients

While some systems in small communities have fewer than 100 clients, others range above 3,000 paying customers. Several have 8,000 to 10,000 installations and at least one system boasts more than 12,000 connections.

As pointed out earlier, the community antenna operators heretofore have kept their heads down, and have remained out of the spotlight. This is for several reasons:

1. They are not regulated by the FCC since they do not use the airways and they are not anxious to have Congress vote them under control: (It is interesting that shortly before Congress adjourned, Senator Carl Curtis of Nebraska made a speech in which he demanded Congress should regulate all wired tv.)

2. Community antenna takes out of the air and delivers to its customers the programs originated by networks and individual stations. The broadcasters have not objected because it increases the audience for the sponsors of the programs. However, there has been some talk about testing the property rights of the broadcasters and whether community antenna may appropriate these programs for private profit.

3. Community antenna reaches only 350,000 homes in contrast to about 40,000,000 reached by free broadcasting. In any kind of knockdown fight, the community antenna service would be the probable loser.

Using the Unused

However, something new has been added recently. While a few of the smallest community antenna services supply the programming of only one television station, the average is about three and some go as high as five. Generally, the coaxial cable used can handle up to seven programs simultaneously.

A handful of the operators have been experimenting with their own closed-circuit programming. They have been selling local commercials to local merchants and offering local shows on the unused channels.

Thus, they have been looking around for ways to expand and make more money. Here is where cable theatre is made to order for them. They have the wired systems and the unused facilities.

If the matter of price can be worked out, both with their customers and the film suppliers, large community antenna companies may become the first open door to cable theatre.

They have a readymade audience of 350,000 families. They may go into partnership with local film exhibitors, or into competition with them. They are no longer remaining quietly in the shadows.

They see in cable theatre a new way for them to grow, by wiring more homes and establishing new systems.

Method has been used elsewhere. It consists of community antenna, via which theatre chain would pick up signals from nearby broadcasting stations and pipe them into homes of subscribers at so much per month.

Details of plan were revealed to Norman Shavin, tv-radio editor of Atlanta Journal, by C. L. Patrick, general manager of Martin chain, which has 60 or 70 theatres in Georgia.

"I cannot give the date when the system will start," Patrick said. "It depends upon engineering problems and our ability to pick up signals from stations in the area."

As to charges, Patrick said: "It would be nominal, in the neighborhood of $1.25 per week."

Grengs Ganders Franchises

Minneapolis, Sept. 17.

Sheldon Grengs, one of this territory's circuit owners, is launching what stacks up perhaps as a different system of smalltown "theatre" toll-tv sans showhouses.

He's trying to obtain as many franchises as possible to erect and operate local antennas from communities of lesser population.

Grengs figures that the same equipment can be utilized to televise first-run pictures directly into homes. His system would necessitate only a comparatively modest investment, he says.

As far, however, as the Twin Cities are concerned there's no known move being made now in the direction of theatre toll-tv. Estimated cost of a Minneapolis-St. Paul setup is more than $6,000,000—enough apparently to frighten everybody out and generally regarded as prohibitive.

Minnesota Amusement Co. (United Paramount) several years ago had some estimates prepared and then forgot the proposition entirely, regarding it as impractical for any of its situations, including the Twin Cities.

Georgia Circuit Joins Up

Atlanta, Sept. 17.

Martin Theatre chain, with headquarters in Columbus, Ga., operators of some 150 film houses in Georgia, Alabama, Florida and Tennessee, is entering the home pay-tv field. Scene of project is Fitzgerald, in south Georgia tobacco belt.

Par Unbends

Continued from page 3

product only to theatres. M-G hasn't gotten around to any decisions for or against the principle of releasing its productions to toll tv.

The Par situation served to throw the spotlight on the entire question of how much is to be paid for film by the toll-casters in the early stages of development of the medium. The complexities are not too much of a problem in Bartlesville for the reason that this town's three operating theatres, two conventional and one a drive-in, are owned by the Griffing company, Video Independent Theatres. These houses will play the same product that goes homeward bound on the wires.

Looming as vastly more difficult are those areas where the distribs are dependent upon the tres for their income and where these theatres are not owned by the toll-tele sponsors. It's a cinch that some exhibitors will balk at playing pictures which are pined into the home-tv sets. And in such cases, as a result, it figures that the toll-tv impresarios likely will have difficulty in obtaining film product until their networks are sufficiently large to assure revenue for the distributor that at least equals the income that normally would be gotten from standard exhibition.

Film Deals

Continued from page 3

with Czechoslovakia, Bulgaria, etc. However, there's said to be a tentative understanding that they won't go ahead on their own.

MPEA prexy Eric Johnston, at a press confab last week, also opened that it wouldn't be very profitable anyway. Communist nations pay very little. Deal is virtually concluded by MPEA with the Poles. One is under discussion with the East Germans, who are screening films, and another is in the talking stages with Hungary.

No licensing arrangements exists between MPEA and the companies for the Soviet Union since no deal has been under discussion with the Russians. MPEA member companies have a firm ban on the sale of films to Red China.

DISMISSAL OF E-L SUIT VS. LOEW, RKO UPHELD

U. S. Circuit Court of Appeals this week upheld the N. Y. Federal Court's dismissal of the Eagle-Lion antitrust suit against the Loew's and RKO circuits.

E-L complaint contended that the two chains conspired to exclude the plaintiff from the opportunity to license product on a competitive basis in the N. Y. metropolitan area's subsequent-run market. As a result of the alleged conspiracy E-L claimed to have lost $417,000 in rentals in the 1946-50 period.

There was no "error of law" in the lower court's decision that a conspiracy did not exist and that the plaintiff was not damaged, the Appeals Court ruled.

Rap Talent

Continued from page 7

top stars are scarce and the producers are having casting problems. These same execs doubt that much can be accomplished at the moment, though—almost to a man—they deplore the way so many ad factors now are beyond their control. Some even maintain that the agencies' say-so on ad design and billings (one star's head must never be shown below that of any of the rest of the cast) has spoiled ad campaigns or at least has impaired their effectiveness by selling a mediocre name rather than a good story-title.

Said Golden: "While all ad chiefs agree . . . that this creates costly non-productive advertising expenditures, it must be recognized that changing human nature is no overnight project."

20th's 'Retaliation'

Continued from page 7

tremely well. According to Lippert, "God Is My Partner" recouped its negative cost in the Atlanta area alone.

Actually, 20th is already having some trouble playing off its new volume of product with its normal customers, and it has to find new outlets for it. Theatres that in the past haven't booked 20th films are booking them now, and 20th isn't keeping quiet about the fact that it is emerging as the exhibitors' friend in the time of need.

"In providing for 37 CinemaScope and 25-30 showmanship productions next year, 20th is mindful of the importance of the neighborhood and smalltown theatres as well as the needs of the key-city first-run houses," said Alex Harrison, 20th general sales manager.

Studio's 'For All'

"This company, because of its great confidence and faith in the future of this industry, has been dedicated to the policy of supporting to the limit of its resources every motion picture theatreowner, regardless of run or type of operation or the size of the community in which the theatre is located."

This is in sharp contrast to the private attitude taken by quite a few distribution execs who feel that distribution actually is serving too many account which aren't strictly speaking, profitable on a per-picture basis. Thought was expressed concisely recently by David O. Selznick, who is producing for 20th. Selznick stated flatly that distribution costs could be trimmed significantly if the number of accounts served would be reduced.

Fox as Lone Wolf

By playing it the opposite way, 20th is actually reducing the risk. It has a distribution organization, which—with 60 or 65 pictures—can be kept going at full speed, using every man; it doesn't fall quite as hard if one of its biggies lays an egg, and it is providing the kind of low-budgeters that help keep open the theatres and can be sold at a reasonable price without showing a loss. By not sacrificing quality in many of the 37 top releases, it doesn't have to compromise with audience tastes.

In a sense, 20th is playing a lone-wolf game. Let the entire industry pendulum swing back to "volume," which is highly unlikely, and 20th's advantage would fade rapidly. As thing stands, however, 20th execs feel they can't lose and, despite some disappointments ("Will Success Spoil Rock Hunter?", "Desk Set," etc.), they predict a record year for the company.

Film Reviews

Continued from page 6

The Deerslayer

rest in peace. Oldfashioned aspects of plot are hurdled by fast action.

Barker plays his part convincingly and has okay support right down the line. Forrest Tucker is rugged as a tough frontier trader, Jay C. Flippen scores as the grizzled old hunter who hates Indians, and Rita Moreno and Cathy O'Donnell qualify as his daughters, former actually an Indian who was stolen by hunter and raised as his own. Carlos Rivas is colorful as Barker's Indian brother.

Technical credits come in for expert handling, including Jodie Copelan's fast editing, atmospheric music score by Paul Sawtell and Bert Shefter and art direction by Theobold Holsopple. *Whit.*

Copper Sky
(REGALSCOPE)

Dull western with small prospects.

Hollywood, Sept. 13.

20th-Fox release of Robert Stabler production. Stars Jeff Morrow, Coleen Gray; features Strother Martin, Paul Brinegar, John Pickard, Patrick (Pat) O'Moore, Jack Lomas, Bill Hamel, Dorothy Schuyler. Directed by Charles Marquis Warren. Screenplay, Eric Norden, from story by Stabler; camera, Brydon Baker; editor, Fred W. Berger; music, Raoul Kraushaar. Previewed Sept. 12, '57. Running time, 74 MINS.

Hack Williams	Jeff Morrow
Nora	Coleen Gray
Charlie Martin	Paul Brinegar
Trumble	William R. (Bill) Hamel
Lawson	Jack M. Lomas
Pokey	Strother Martin
Trooper Hadley	John Pickard
Col. Thurston	Patrick (Pat) O'Moore
Stunt Man	Rocky Shahan
Man No. 1	Bill McGraw
Juror	Jerry Odde
Corporal	Rush Williams
Indian	Rod Redwing

"Copper Sky" probably sets a record high for lack of action and overage of dialog in a western. Film is so dull it will have to fight for bookings.

The Robert Stabler production opens on an Apache massacre of a town's entire populace, with Jeff Morrow, overlooked by Redskins because he's in jail, the sole survivor. Into this settlement rides a prim young Boston school-mistress the following morning. Thereafter, camera focuses on pair as they try to reach safety, following them across the range and desert.

Morrow, ex-cavalryman, is drunk and recovering from a hangover most of the trek; Coleen Gray as the teacher spends her whole time moralizing. Hating each other through most of picture, the Eric Norden script would have audiences believe they fall in love. It's one of the least interesting oaters in years, and Charles Marquis Warren's direction does nothing to alleviate the dullness.

The two principals are wasted in their respective roles. Morrow sometimes goes more than a reel without uttering a word as he stares blankly into space, but Miss Gray yackety-yacks more than any blithering stage heroine. Balance of cast in brief roles mean nothing. Brydon Baker's expert camera work is only plus for picture. *Whit.*

Forty Guns
(CINESCOPE)

Fast western with names of Barbara Stanwyck and Barry Sullivan to draw strongly in outdoor market.

Hollywood, Sept. 13.

20th-Fox release of Samuel Fuller production. Stars Barbara Stanwyck, Barry Sullivan; costars Dean Jagger, John Ericson, Gene Barry; features Robert Dix, Eve Brent, Jack "Jidge" Carroll. Director-screenplay, Fuller; camera, Joseph Biroc; editor, Gene Fowler Jr.; music, Harry Sukman. Previewed Sept. 11, '57. Running time, 76 MINS.

Jessica	Barbara Stanwyck
Griff Bonnell	Barry Sullivan
Ned Logan	Dean Jagger
Brockie Drummond	John Ericson
Wes Bonnell	Gene Barry
Chica Bonnell	Robert Dix
Louvenia Spanger	Eve Brent
Barney Cashman	Jack "Jidge" Carroll

"Forty Guns" carries enough dramatic punch to see it strongly through the outdoor market. Star team of Barbara Stanwyck and Barry Sullivan, who have paired before, means wicket business, so payoff should be profitable.

Samuel Fuller in triple capacity of producer-scripter-director has devised a solid piece of entertainment which has femme star playing a ruthless Arizona ranch owner, the boss of Cochise County. Into her realm rides Sullivan and his two brothers, former an ex-gun slinger now working for the U. S. Attorney General, his fame with a gun preceding him. He's in Tombstone on official business, which means conflict with femme, who rules her domain, including the sheriff, with an iron hand. Further complications arise between the two, even as a romance develops, over Miss Stanwyck's brother, John Ericson, a brawling, would-be killer.

Miss Stanwyck socks over her role in experienced style and Sullivan is persuasive as the marshal who loses his 10-year record for non-killing by gunning down Ericson after latter has murdered his brother, Gene Barry. Barry, also a marshal who rides as Sullivan's right hand on his official duties, handles role effectively and is in for romance with Eve Brent, excellent in her part of a gorgeous gunsmith who is widowed by Ericson's shot as she's leaving church after the wedding. Ericson impresses in a part which might have been overplayed.

Good support also is offered by Dean Jagger, sheriff completely dominated by femme ranch owner, and Robert Dix, enacting Sullivan's second brother, who wants to be a gunfighter. Jack "Jidge" Carroll delivers strongly in his rendition of two songs, the catchy "High Rldin' Woman," by Harold Adamson and Harry Sukman, and the plaintive "God Has His Arms Around Me," by Victor Young and Adamson.

Joseph Biroc uses his cameras expertly and Gene Fowler Jr.'s sharp editing gives good pace to film. *Whit.*

Regal Plots

Continued from page 7

issue licenses for pictures made in Canada.

There is virtually no feature production in Canada now.

The Regal outfit, financed largely by 20th, has formed Regal Films of Canada Ltd. If the scheme works out, activity may be stepped up to eight features.

At the moment, these Regal productions aren't being sent into France. Being limited in its import licenses, 20th naturally prefers to send its big pix into that country. As Canadian films, the Regal releases would be entitled to different treatment. Furthermore, they might get quota film status in Britain.

The Canadian government is very eager to have feature production and has extended its cooperation. There are several tax and other advantages also.

Films made by Regal in Canada would have one or two American stars. Rest of the talent would be recruited locally.

'Little Rock'

Continued from page 3

late that the southerners are riled over the big play given the integration matter in northern papers, their feeling being that this is a "local" matter and headlined out of realistic proportion. Regardless of the validity of this, the professional southerners are out for revenge and one way of achieving this objective is the clampdown on pictures featuring Negroes.

Film industry has had its problems in the south before. The Hal Roach feature, "Curley," was barred from Shelby County (Memphis), Tenn., because the local censor, the late Lloyd Binford, didn't think it fit for local consumption. It showed a colored youngster at play with white children. The banning became the subject of a court dispute and Binford won out. United Artists, distributor of the picture, was not incorporated in Tennessee and therefore had no standing in the state's courts. That's what the state's courts said.

TOA's Plumlee

Continued from page 7

tressed." He said that perhaps the board of trustees of the Council of Motion Picture Organizations could handle such an arrangement.

Plumlee had words of praise for the Hollywood producers, declaring that it was his belief that "pictures are truly better." Hollywood, he noted, was facing a tough job because of the change in public mood, "but I am confident that we have enough capable and creative talent within the industry to keep a continuous flow of good product coming our way . . ."

STATISTICS CUT FANCY FIGURE AS GOLDWYN SUIT RESUMES IN FRISCO

By BILL STEIF

San Francisco, Sept. 17.

Sam Goldwyn's $1,755,000 antitrust suit against 20th-Fox, National Theatres and Fox West Coast spent most of last week enmeshed in a morass of statistics after Federal Judge Edward P. Murphy resumed hearings following a fortnight's recess.

Objective of Goldwyn's lawyer, Joseph Alioto, was to show, through introduction of piles of statistical material and through testimony, that the National-FWC sliding-scales of film rentals were unfair to film producers, and specifically to Goldwyn, because the scales loaded too many extraneous items into theatre expenses.

Against Alioto, the week's chief witness, FWC statistician-buyer Pete Lundgren, furnished an abundance of ammunition for the defense. At the end of Lundgren's testimony, in fact, Judge Murphy commented that Lundgren's explanations had been "very revealing"—both sides took this as a good omen.

Following Lundgren to the stand were Eddie Zabel, a Fox employee 28 years and now an independent producer; John McCollom, statistician-buyer for Michael Naify's United California circuit; and Robert A. Naify, his son and general manager of United California.

Lundgren's 6 Points

Lundgren's testimony, centered basically on how a sliding-scale is constructed. To cite an easy, theoretical example, here's the way it works:

1) You start with only one known factor, house (theatre) expenses, which you'll call, for ease, $1,000 a week—this is your base figure;

2) But your base figure doesn't represent all your operating expenses by a long shot—so you figure film rental at 25% of your operating expenses, administrative expenses at 5¼% and profit at 6¼%.

3) That leaves 63½% of the total operating expenses for house expenses;

4) You then divide your 63½% into your $1,000, giving you a total of $1,574 per week which you need to run your theatre, pay a 25% film rental, allocate 5¼% administrative costs and make a 6¼% profit on your week's gross—the gross presumably being $1,574;

5) You refine this still further by recalling that the week's time factor is 10 units—that is, Monday through Friday count as one unit apiece in a playdate, while Saturday counts as two units and Sunday counts as three units (meaning your Sunday boxoffice should be three times as great as any one of the week-days);

6) So you divide your anticipated week's gross, $1,574 in this case by 10, to find out what your per-unit figure should be—$157.40.

These are the basic elements of the sliding-scale, testified Lundgren, and they are laid on a scale this way:

Unit Figure (theoretical)	Film Rental %	Profit %
500	25	25
550	26	30
600	27	35
650	28	40
700	29	45
750	30	50

And so on—except that the third or profit column never exceeds the 50%.

The obvious point, much misunderstood and much-maligned, is that the profit column represents a percentage of the film rental, which in turn represents only a relatively minor percentage of the total cost of running a theatre.

Thus, taking your old house expense figure of $1,000 per week, you see that if the film rental is 30% on the sliding scale, your profit figure must be 15%—your administrative figure remains constant at 5¼%. This adds up to 50¼%, leaving 49¾% to be divided into $1,000.

The result is that your theatre has to gross $2,010 per week, or $201 per unit, which is a healthy cut above what would have to be done on the 25% film rental, 25% profit at the top of the sliding-scale.

Though Lundgren never put it into so many words, the implication was that for greater risk, there must be greater returns, and in buying films for exhibition it is necessary to try to figure out how well the pictures will do at the boxoffice. This is what Lundgren brought out with great clarity in blackboard demonstrations of how the sliding-scale works.

But what the Goldwyn-Alioto complaint centers on is the constant 5¼% figure for administrative expenses.

Letters From Zabel

To try to show that this figure is padded, Alioto introduced letters from Zabel and others referring to "actual expenses," but Lundgren clung to the concept that included in the 5¼% was a theoretical figure "in lieu of return on investment" which had been placed there because there was no other way to calculate this.

The reason for the "in lieu" figure, Lundgren said, was that National and FWC own many fee properties—that is, clear-title properties on which they pay no rent. Nevertheless, the exhibitors feel their operating expenses should reflect a rental figure, a return-on-investment figure, and therefore the properties' tax was used in formulating the sliding-scale. percentages.

At one point early in the week, Alioto needled Lundgren into declaring he had corrected Charles Skouras when Goldwyn and RKO representatives met with Skouras and his group to make the roadshow deal on "Best Years of Our Lives." Lundgren testified that Goldwyn's Arthur Sachson kept referring to theatre expenses during the discussions—that is, to these "in lieu" of expenses, as if they were actual costs. Skouras burst out with, "sure, it's expenses" finally, and Lundgren testified he quietly corrected his boss by saying, "I'm setting up this deal and it's not expenses."

Lundgren also testified that nontheatrical rentals derived from various of the National's properties were substracted from the total which went into the expenses by which the sliding-scales were set up.

Judge's Observations

After defense lawyer Arthur B. Dunne's cross-examination of Lundgren, during which Lundgren detailed the scales' makeup on the blackboard, Judge Murphy leaned down and remarked:

"As Mr. Dunne has suggested, this sort of evens itself out all the way around, doesn't it?"

Lundgren replied affirmatively and defense lawyers Dunne, Fred Pride and Ben Priest beamed.

Throughout, Lundgren denied that he had set up sliding-scales for either the Naify circuit or Elmer Rhoden's Commonwealth circuit and said, in fact, that "Rhoden was not familiar with the methods used to arrive at the scales' base figures." He freely admitted that at the suggestion of Metro's George Hickey, several Naify execs discussed their sliding-scale problems with him in 1947-48, but noted that the T & D Jr. and Golden State properties, "mostly owned in fee, with very little debt and with depreciation mostly expired," were not amenable to FWC scale methods.

Lundgren made no bones about the fact that National's and FWC's litigation, judgment and settlement fees were included in their expenses.

Negotiations

Alioto also brought out through Lundgren that Lundgren and Zabel sometimes negotiated for the whole National circuit, after the 1940 consent decree, and that the pair also negotiated for the 11 UA houses in the 60-theatre United West Coast circuit and, sometimes, even for pools and partnerships dissolved by the Paramount decree and no longer having a National ownership tie.

Lundgren said, too, that National never offered separate negotiations for closed towns and repeated others' earlier testimony that he didn't like competitive bidding because:

"It's based on the law of supply and demand, it doesn't supply any measure of value or lack of value of films."

Possibly the most punishing point Alioto dug up in his long examination of Lundgren was the fact that National had tacked a 1937 $15 million write-down back into its corporate expenses for the 1947-48 film season.

Lundgren testified that on advice of its accountants, National had written down its properties $15 million when it came out of bankruptcy.

Alioto brought out that National's 1942 "in lieu" figure, approximately its taxes, was $2,800,000, but in 1947 this figure jumped to $3,798,253, which eventually went into computation of the sliding scale.

Added to Investment

The $15 million, Alioto had discovered, was quietly added to "Net Investment on Property" in calculating corporate expense—the discovery came from Lundgren's own worksheets and was not reflected in other fiscal statistics of the company.

What the $15 million addition resulted in was to make the "Net Investment on Property" figure $26,700,563, so that the 14%-plus ($3,798,253) "in lieu" return looked like fairly modest. Without the $15 million, the "in lieu" return would have been a whopping 32½%.

Lundgren also agreed with Alioto that the exhibition end of the business had contributed most to the earnings of such integrated companies as Fox and Loew's, and indicated this was most likely true of other firms.

He testified that the sliding-scales had been changed in 1942, 1943, 1945, 1946, 1947 and 1950. But he seemed to strike a blow for his own side when he testified that if corporate expenses in the scales had been reduced $100,000 it would have made a maximum difference of only $59 for the three Goldwyn films in the three-year period with which this trial is supposed to concern itself (1947-50). Only three of the seven Goldwyn films involved in this case were affected by the scales, Lundgren said. They were the general release of "Best Years of Our Lives," "Song Is Born" and "Enchantment," which played an average of 84 National situations per picture.

Lundgren's Testimony

Under defense lawyer Fred Pride's examination, Lundgren testified:

1) "The Secret Life of Walter Mitty" was negotiated on a flat rental approximating the $300,000 National paid for "The Kid from Brooklyn" in late 1946—RKO general sales manager Robert Mochrie made the deal and the rental was slightly under that for "Kid" because National had divested itself of 30 to 40 theatres;

2) "The Bishop's Wife" was negotiated on slightly better terms for Goldwyn, because RKO western division manager Walter Branson thought it was a better picture than "Mitty"—Lundgren at this point said neither RKO nor Goldwyn complained about rentals from either "Mitty" or "Bishop's Wife";

3) Original negotiations on "Song Is Born" and general-release "BYOL" fell apart and, said Lundgren, RKO sold the films away to competition in many important situations—later, however, RKO reopened negotiations and sold the pictures to National at, variously, a 35% minimum or a flat rental, depending on the situation (the flats were based on RKO's "Fort Apache");

4) Same deal was set on "Enchantment" with this compromise—if RKO expectations that picture would do as well as "Song Is Born" became fact, same flats as "Song" would be paid, otherwise flats of general-release "BYOL" would be paid (Lundgren said "Enchantment" gave a "very disappointing performance");

5) Goldwyn wanted "Song" terms for "Roseanna McCoy," but Lundgren and Zabel demurred, saying they didn't think film was any better than "Enchantment" and offered lesser terms which Goldwyn, through RKO, refused. Picture was sold away and RKO later came to Lundgren and Zabel and asked what terms they'd make to play closed situations, to which the FWC execs replied with their earlier offer, not only for closed towns but many other FWC situations;

6) Goldwyn turned down the "McCoy" deal and negotiations for "My Foolish Heart" never got off the ground.

RKO 'Pushed' Goldwyn Pix

Lundgren also testified that RKO pushed Goldwyn films aggressively, "harder than those they produced themselves," and Pride asked:

"Did any RKO-produced picture get a higher film rental than Goldwyn's?"

"None," replied Lundgren.

Lundgren testified, too, that on RKO's distribution schedule of double-A, A and B films, Goldwyn's pictures had "no classification" because they got better terms than any RKO product.

Lundgren said he and Metro's Eddie Aaron calculated the 1947 scale, based on National's financial statements (it wasn't clear whether this was with or without the $15 million writeoff), and that other distributors accepted the scale after it had been explained to them. He denied Alioto's claim that the scale was forced on other distributors, said it was well-explained, especially to RKO president Ned Depinet and to RKO western district manager Herc MacIntyre.

Lundgren also denied that National kept three sets of books, one for the Government, one for the company and one for distributors.

Zabel's testimony followed much the same lines as Lundgren's, but without nearly so much detail. Right off the bat he corrected a misimpression of Depinet and of the late Charles Skouras.

Depinet's Letter

Alioto put into evidence an April, 1947, letter Depinet wrote Skouras complaining about the disappointing playoff on the roadshow "BYOL."

The letter pointed out that RKO and Skouras had agreed there'd be no audit "on the basis of your representation that the figures for expense were actual, bona fide expenses" and then asked for a review of those figures.

But Zabel swiftly set the record straight by saying:

"Evidently, Mr. Skouras and Mr. Depinet didn't know what they were talking about because that isn't the way the deal was set up."

Zabel explained the expense figures referred to in the letter were the "in lieu" figures which, as Lundgren earlier testified, were theoretical.

Alioto then taxed Zabel with his 1948 National contract, in which there was a representation that Zabel had no other theatrical interests "in view of the Paramount case decree." Alioto followed up with a question about Zabel's interest in the Park Theatre, Huntington Park, Cal. Zabel said he had a 20% interest, acquired in 1947, and Alioto asked:

"Is this warranty true or false?"

Defense lawyer Dunne objected, pointing out Zabel wasn't a party to this suit, and the Judge sustained the objection, saying Zabel was "here to shed light on the issues and no more of this other material and that's that."

Metro-Naify Deal

Alioto went into film-buying methods with Zabel. He brought out that Zabel had once "arbitrated" a Metro-Naify deal in 1941, had once flown to Seattle to settle a beef between exhibitor William Edris and Columbia but hadn't set up a split of product in the Pacific Northwest; knew nothing of the so-called Frisco "lottery" by which product was split, and left all of this, and particularly competitive bidding matters, in FWC buyer Bert Pirosh's hands. Zabel volunteered:

"You'll find any time a split of product was made, the distributors were very happy about it."

Zabel added, "I think there were situations subject to agreement of exhibitors and distributors," and Alioto hit some paydirt when Zabel continued, "downtown Los Angeles was one—Sherrill Corwin, RKO, Warner's, Fox, Paramount, all the distributors."

Alioto spaded away, but Zabel insisted he hadn't been in on the split, that "it was general knowledge all over Los Angeles" and that "Pirosh didn't have any more to do with it than any others."

This theme carried over to final day of testimony, when Zabel said regular biweekly meetings were held in Los Angeles to divide product and "that's going on right as of today, although I've heard they're bidding for 'Ten Commandments' today." He added "Ten Commandments" had been put up for bid all over Los Angeles.

Much of Alioto's questioning was devoted to trying to make the point that National had not ceased buying pictures on a circuit-wide basis as a result of the 1940 consent decree. Zabel, however, contended that National had "decentralized," had left most of the buying up to the divisions with only occasional deals made in Los Angeles and that he had acted simply as a "trouble-shooter" or "consultant" to the divisions.

Circuit-Wide Deals

Alioto countered with letters and interoffice memos designed to show a number of deals had been made on a circuit-wide basis. Among them:

1) National bought "Song to Remember" from Columbia for a flat $200,000 in 1945;

2) "Kiss and Tell" was purchased from Columbia for a flat $200,000;

3) Walt Disney's "Saludos Amigos" and "Pinocchio" were both circuit deals;

4) "Call of the Wild" and the British-made "The Way Ahead" were both purchased on a circuit-wide basis from 20th-Fox;

5) National made a key deal paying 7½% of the total domestic gross for Universal's "Tomorrow Is Forever"—this deal, made by Charles Skouras and Leo Spitz, had a provision that if the total domestic gross exceeded $3 million, an extra ½% would be added to the rental and the film, in fact, did better than $3 million.

Alioto introduced through Zabel a letter Elmer Balaban wrote Charles Skouras in May, 1948, complaining that the Fox in Detroit had made a successful bid over Balaban's Adams for Metro's "Homecoming." Balaban's letter said Fox had access to 20th-Fox and Universal product, never played Metro, "consequently it's difficult for me to comprehend this deliberate attempt to take pictures from us from the few available sources we have." The letter referred to National's "great purchasing power" and "privileged position" and added "we appeal to you not to desert the fine tradition of reasonable dealing which I know has always been part of your code."

The letter was referred to Zabel for answer and Zabel's reply took him and National completely off the hook. It said anyone could bid on Universal product, first, and second, "I should also like to point out that your letter is susceptible to the interpretation that there exists between you and us an agreement not to license the pictures of certain distributors . . . such has never been the case and, of course, would be a violation of law . . . I'm sure you did intend to convey that idea."

John McCollom, Naify circuit buyer-statistician, followed Zabel to the stand, told briefly about what went into the Naify sliding-scale. He was succeeded in testimony by Robert A. Naify, United California's general manager, who simply corroborated earlier testimony that there had been "lotteries" in Frisco for pictures at Richmond, Cal., and some other situations.

At conclusion of the week, Alioto said he had only one more adverse witness, National's general manager, Frank H. Ricketson Jr., and then would start with favorable witnesses, the first being Goldwyn's Joseph Walsh ex-Paramount exec.

Popcorn Breakage

San Francisco, Sept. 17.

Fascinating sidelight of Sam Goldwyn's antitrust suit vs. 20th-Fox, National Theatres, Fox-West Coast was developed last week when Goldwyn's lawyer, Joseph Alioto, plunged into candy counter operation with FWC's Pete Lundgren.

Alioto's charge was that substantial expenses of candy operation were included in house expenses which went into sliding-scales. Lundgren denied this, except for an "inadvertent" $44,000 in 1946. He said theatre managers and other employees got "popcorn breakage." Alioto wanted to know how this worked and Lundgren explained:

Popcorn bags come in bigger bags holding 16 little bags. But managers are charged with less than 16 bags per big bag and thus get to keep the difference.

Alioto asked:

"Did you ever hear Charles Skouras say the reason for this practice was 'to keep the managers honest'?"

"Yes," replied Lundgren, to the lawyer's surprise.

Confidentially... it's SENSATIONAL!

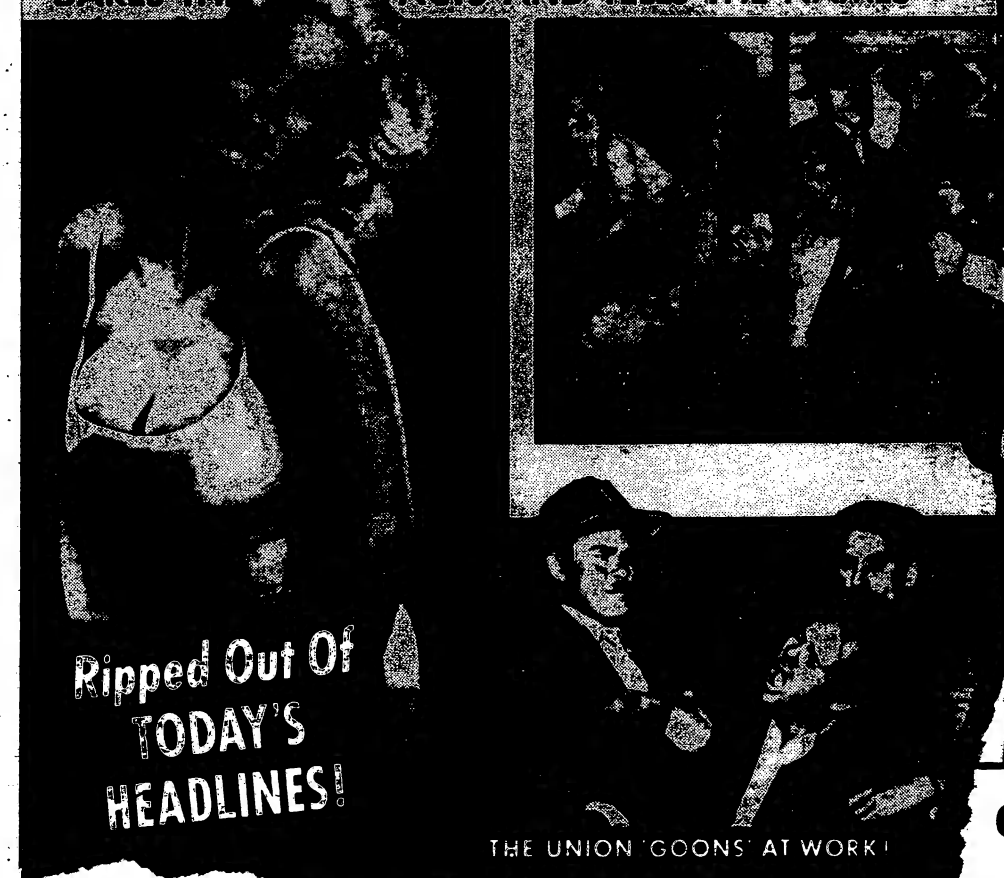
EXCLUSIVE!

Chicago Confidential

The shock story of the year...
BARES THE FACTS AND TELLS THE NAMES

"Should register heavily at the box offices across the country! Many excellent characterizations. Particularly fine performances! May be blessed with extra spurt of business since anything labled 'confidential' is in the public's eye, mind, and interest at the present time."
—FILM DAILY

"Should cash in handily on the current Senate probings into racket activities. Packs action ...suspense! Direction ... fast and believable." —VARIETY



CO-STARRING
BRIAN KEITH · BEVERLY GARLAND · DICK FORAN
with Douglas Kennedy · Paul Langton
Elisha Cook · Gavin Gordon · Beverly Tyler
Buddy Lewis · Anthony George

Written by RAYMOND T. MARCUS · Directed by SIDNEY SALKOW · Produced by ROBERT E. KENT
A Peerless Productions, Inc. Presentation · From the sensational best-seller by Jack Lait and Lee Mortimer

THRU UA

Confidentially...
IT'S PLAYING TO GREAT BUSINESS IN TOP SITUATIONS COAST-TO-COAST!

Picture Grosses

'Sea Wife' Brisk $8,000, Port.; '80 Days' Big 9½G

Portland, Ore., Sept. 17.

Terrific mid-summer heat is cutting deeply into first-run biz here this session, but some longruns are still big. "Around World" looms great in 22d round at the Broadway. And "Pajama Game" still is lusty in third stanza at Orpheum. "Sea Wife," one of few new entrants, is rated good at the Fox. However, other newcomers are not getting far.

Estimates for This Week

Broadway (Parker) (980; $2-$2.50) — "Around World in 80 Days" (UA) (22d wk). Big $9,500. Last week, $10,300.

Fox (Evergreen) (1,536; $1-$1.50) —"Sea Wife" (20th) and "Patterson vs. Rademacher" fight pix. Good $8,000. Last week, "Sun Also Rises" (20th) and "Black Beauty" (Indie) (2d wk), $8,700.

Guild (Indie) (400; $1.25)—"Happy Road" (M-G). Okay $2,500. Last week, "Green Man" (DCA) (3d wk), $1,900.

Liberty (Hamrick) (1,890; 90-$1.25)—"Quantez" (U) and "Checkpoint" (Rank). Modest $5,000. Last week, "Tip On Dead Jockey" (M-G) and "House of Numbers" (M-G), $4,300.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Pajama Game" (WB) and "Restless Breed" (20th) (3d wk). Loud $9,000 or close. Last week, $9,600.

Paramount (Port-Par) (3,400; 90-$1.50) — "Monster From Green Hell" (DCA) and "Half Human" (DCA). Fair $7,000. Last week, "Fuzzy Pink Nightgown" (UA) and "Trooper Jack" (UA), $5,000.

LOS ANGELES

(Continued from page 8)

of Numbers" (M-G) (2d wk), $4,100.

Downtown (SW) (1,757; 90-$1.50) —"Giant Claw" (Col) and "Night World Exploded" (Col) (2d wk). Poor $3,200.

State (UTAC) (2,404; 80-$1.80)—"Beau James" (Par) and "Unconquered" (Par) (reissue) (2d wk). Slim $4,200.

Chinese (FWC) (1,908; $1.25-$2.40)—"Sun Also Rises" (20th) (3d wk). Fair $13,000 or near. Last week, $17,400.

Downtown Paramount, Wiltern, Vogue (ABPT-SW-FWC) (3,300; 2,344; 825; 90-$1.50)—"Pajama Game" (WB) (3d wk). Down to $20,000. Last week, $27,900.

Fine Arts (FWC) (631; 90-$1.50) —"Perri" (BV) (3d wk). Tidy $6,600. Last week, $6,900.

Orpheum, Iris, Uptown (Metropolitan-FWC) — "Pride and Passion" (UA) (3d wk) and second-run pix. Lukewarm $8,600. Last week, $13,100.

New Fox, Fox Beverly, Loyola (FWC) (965; 1,334; 1,248; 90-$1.50) —"Affair to Remember" (20th) and "Stranger Intruder" (AA) (3d wk). Okay $12,000 or near. Last week, $16,600.

Hollywood Paramount (F&M) (1,468; 90-$1.80)—"Man of Thousand Faces" (U) (5th wk). Okay $7,100. Last week, $9,900.

Egyptian (UATC) (1,503; 80-$1.80)—"Jeanne Eagels" (Col) (6th wk). Holding at $9,600 or near. Last week, $11,000.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 15th week Sunday (15) after socko $35,000 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (39th wk). Capacity $27,300. Last week, same.

Seattle Slow; 'Alley' 8G, 'Wonders' Big 14G

Seattle, Sept. 17.

Plethora of holdovers and absence of many big newcomers is hurting first-run biz here this week. "Quantez" and "Checkpoint" is rated okay in first week at Orpheum. "Seven Wonders of World" looks great in fourth round at Paramount while "Around World in 80 Days" still is big in 22d week at the Blue Mouse. "Pickup Alley" shapes good at Coliseum.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"Around World in 80 Days" (UA) (22d wk). Solid $9,500. Last week, $10,200.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Pickup Alley" (Col) and "Brothers Rico" (Col). Good $8,000. Last week, "3:10 to Yuma" (Col) and "Beyond Monbass" (Col) (2d wk-5 days), $5,800.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"Sun Also Rises" (20th) and "Courage of Black Beauty" (20th) (3d wk). Swell $6,000. Last week, $9,300.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Pajama Game" (WB). (3d wk). Sturdy $6,500. Last week, $8,700.

Paramount (SW-Cinerama) (1,282; $1.20-$2.64)—"Seven Wonders" (Cinerama) (4th wk). Great $14,000 or near. Last week, $18,300.

CHICAGO

(Continued from page 9)

—"Sun Also Rises" (20th) (3d wk). Okay $17,500. Last week, $25,000.

Palace (SW-Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders" (Cinerama) (39th wk). Great $30,000. Last week, $33,400.

Roosevelt (B&K) (1,400;; 65-90)—"I Was Teen-Age Werewolf" (Capitol) and "Invasion of Saucer-Men" (Capitol). Nifty $19,000. Last week, "James Dean Story" (WB) and "Trooper Hook" (UA) (2d wk), $8,500.

State-Lake (B&K) (2,400; 90-$1.50)—"Jeanne Eagels" (Col) (5th wk). Trim $15,000. Last week, $16,200.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50) — "Around World" (UA) (24th wk). Terrific $24,800. Last week, $27,000.

Woods (Essaness) (1,200; 90-$1.50) — "Chicago Confidential" (UA) (3d wk). Fair $9,000 in 5 days. Last week, $14,000.

Ziegfeld (Davis) (435; $1.25-$1.50) — "Torero" (Davis). Sock $4,600. Last week, "Light Across Street" (Davis) (4th wk), $2,800.

Sol Hurok

Continued from page 2

Gilels and violinist Leonid Kogan. They're scheduled to arrive next January while due next fall are violinist David Oistrakh and composer Aram Khachaturian. Latter will appear as a guest conductor. Representing Poland next season will be the Mazowsze Dance Company from Warsaw. Due here this season for the first time is Polish pianist Andre Tchaikowsky.

Appearing now in North America under the Hurok banner are The Royal Ballet (formerly Sadler's Wells Ballet) from the Royal Opera House, Covent Garden, London and The Black Watch with its Massed Pipers, Highland Dancers and Regimental band. Royal Ballet opened a four-week stand at New York's Metropolitan Opera House Sept. 8 and will make a cross-country tour. Black Watch launches a similar swing tomorrow (Thurs.) in Washington, D.C.

George Melachrino's orch, whose music Hurok refers to as a "classical schmaltz," is a British import on next season's slate. In keeping with Hurok's international accent for 1958-59 will be the Old Vic Company from London, the Madeleine Rennaud & Jean Louis Barrault Company from Paris and the Roberto Ingleslas Spanish Ballet from Madrid.

Crash Victim

Continued from page 3

intake should be held in the Loew's Theatres exchequer, an item which, of course, (1) had much to do with the delayed stock dividend action and (2), in itself, represents not a little revenue because of the interest this amount of capital could earn.

The court agreed with Melhado that this sum be kept aside until a clearance on the overall split of the $30,000,000 loans, due the insurance companies, is resolved.

Another Northeast Airline victim was 70-year-old Russell D. Bell, head of Greenshields & Co., Montreal investment house, with a Wall St. branch office, who had fringe show business connections as head of the Ritz Hotel, Montreal. Bell was an old N.Y. Sun reporter. He was flying from his summer home at Martha's Vineyard for a directors' meeting in New York.

U.S. Ducking 'King'

Continued from page 2

at us and our way of life, but we'd never release a picture made out of bitterness against the U.S.," he said.

Chaplin is on record in London as saying he felt no bitterness against America. He has also denied the charge that he is a Communist.

"I think the picture must be judged on its merits and not on the basis of whether or not we agree with Chaplin's political views," commented one of the indie distributors.

While aware of the curiosity appeal of "King in New York," many in the industry feel the picture would have to overcome heavy opposition in order to be shown in the U.S. They feel that the Chaplin reputation, plus the controversial content of the film, would place serious obstacles in the way of a release of the film here.

Eddie Polo

Continued from page 2

decided to stop giving us the lowdown on show business."

This obituary from the May 2, 1956 issue would indicate there were two Eddie Polos, and paradoxically the older, film personality may have outlived (since there is no record) the European circus man, whose final "notice" reads:

"Eddie Polo, 41, Swedish circus performer, known privately as Edward Kristensson, died April 20 in Copenhagen of injuries sustained in a 'death jump' into a container of water. He fractured his skull when he struck the metal rim of the tank. In accomplishing the feat, Polo normally dropped head downward from a trapeze attached to the upper end of the ladder. Apparently something went wrong as he was readying his dive, and he fell before assuming position on the trapeze bar."

Show Bizzers

Continued from page 5

installation and thought the picture looked very good on the tv screen.

Film distributors from Oklahoma City for Warner Bros., Universal, United Artists and Columbia also inspected the system this week. Their comments about the quality of the picture were upbeat.

LeRoy Upton, St. Louis, 8th v.p. and special international representative for the IATSE, inspected the project Friday and Saturday and said:

"This new system could be the answer to the industry's problem. We are naturally interested in this project because we are as much a part of show business as anyone else in the industry. The installation here is a masterpiece of workmanship and the equipment is the best money can buy.

"From the sets I have seen and the folks I have talked to and visited with, I would say there is a lot of merit in the project. It will require close inspection and study of all aspects of the project but right now it looks favorable."

Peter Keane, New York City, a Screen Gems rep, called the new project "pretty terrific." However, he said the real question was how film companies would be paid for their product. The question apparently is not easily answered, either by Telemovie officials or by industry leaders.

With Paramount's recent action it is possible Telemovies and Telemeter may combine in some fashion. Phil Hays, manager of the local system, is non-committal about the possibility.

New subscribers to the system are still being added, but no figures on the exact number of installations have been released. It is believed the total number of hookups have exceeded 1,000. A total of 2,000 or 3,000 subscribers is sought on the 40-mile cable system.

The system's equipment was put to an acid test last week (11-12) when 2.08 inches of rain and heavy winds lashed the city in the first fall storm. Ten subscribers were contacted by this VARIETY correspondent and only two reported any interference from the storm. Their television reception from three Tulsa stations was interrupted, they claimed.

Count on Bout

Continued from page 7

the U.S. and Canada. In 120 of the 175 fight locations, TNT mobile units will be installed especially for the telecast and then dismantled immediately afterward.

Some 25,000 miles of tv and radio lines have been ordered from the American Telephone & Telegraph Co. Lines costs are estimated at about $150,000. About 3,000 TNT, RCA and Telephone company engineers and techicians will be involved.

The fight, which originates from the Yankee Stadium, N.Y., will be blacked out for a 50-mile radius of New York.

Mpls. Eyes $12,000

Minneapolis, Sept. 17.

United Paramount's 4,100-seat Radio City here is scaled to gross $12,000 for the Robinson-Basilio fight telecast. Choice lower floor, balcony "ringside seats" are $5.50. There are also $2.75 and $3.85 locations.

Telecast also will be presented at same scale at the circuit's St. Paul 2,300-seat St. Paul Paramount.

Best previous gross here for a theatre televised fight was the $9,000 Marciano-Moore sellout, carried exclusively in the Twin Cities by local Radio City.

Exhibitors Woo

Continued from page 5

is engaged in production) and RKO Theatres.

The meeting is set for Oct. 4 (see separate story) and both Theatre Owners of America and Allied States Assn., which are the two nationwide exhib bodies, will support the National bid.

Pointing back to an Allied decision made a year and a half ago, this outfit's general counsel, Abram F. Myers, said this week he assumes "our people" will go along with the idea of the big chains' production activities. The decision he referred to was one favoring picture-making by the previous affiliates but on condition that this wouldn't result in a "recurrence of the same abuses that led to the Government (monopoly) suit in the first place." Allied joined TOA in this decision, which also okayed the idea of a film-making circuit playing its own pictures first, non-competitively, but with the rest of the payoff to be on a competitive basis.

All major circuits will have representation at the D. of J. hearing and none will have objections re the door opening to any of them for production.

Distribs in Spain

Continued from page 2

than original sales to this territory.

Every U.S. film shown during the coming season represent a major distrib investment. Added to the very steep purchase price of pix like "Guys and Dolls," (M-G), "12 Angry Men" (UA), "Fire Down Below" (Col) and "A King for Four Queens" (UA), is a million peseta ($24,000) import fee for C'Sope tinters and a 700,000 peseta tab for black-and-whites. Whether for "A" or "B" pix, the outlay is tremendous for local companies.

Huge investment by locals to guarantee Spain the minimum 250 films required for hardtop exhibition was made possible by inversion of practically total distrib benefits garnered during MPEA absence in the past two years. Bank loans fortified new companies and small outfits on a grandeur kick to enter their colors in the upcoming gilt-edged steeplechase.

One Big Distrib Holds Back

At least one important distrib, Victory Films, gave negative consideration to market possibilities and made no purchases this year. Last year, the firm had "Picnic" (Col) on the screens in Spain for massive returns. Current cautious wait-and-see policy reflects the industry's uneasiness.

The development local distribs fear most at this time is settlement of film discord between Spain and MPEA. Re-entry of U.S. majors during the '57-'58 season, it is felt here, would drastically diminish local prospects of amortizing enormous sums invested. The Spanish government, caught between a foreign relations urge to restore normal U.S. film operations in Spain, and a possible collapse of native son distributors' in renewed competition with a formidable U.S. quality backlog, has no choice but to shelter home industry.

MPEA return to Spain this year, new depending largely on official talks in Venice between MPEA toppers and Spanish film authorities nevertheless would undoubtedly be premised on MPEA acceptance of a late season start and quality-diluted list of entries. Even if Spain continues to deny MPEA admittance, local distribs will still nervously await b.o. reaction to extensive Continental product. The exhib assertion, reported in VARIETY some months ago (April 10), that there is no profit substitute for U.S. pix, is shared by many film patrons and several outstanding pix scribes. The distribs and some government film figures do not concur.

The assertion will be substantiated or punctured in part by the end of the year, more completely by Easter Week and definitely when the season winds at the end of next June.

It's open film season again in Spain. Only this year, it's a test season which will establish or re-establish fundamental exhib-distrib patterns to stabilize industry operations and eliminate risk. In the meanwhile, local distribs, with beaucoup pesetas at stake, will be plotting graphs daily to learn whether there will or will not be missing faces among them at the same time next year.

Toll-TV Decision

Continued from page 1

fication of transmitting and reception equipment.

Commission met all day today in its first full-day meeting on the tollvision problem, and, carried over the session to tomorrow, when the final decision is expected. Frederick Ford, the new Commissioner, was present but said he would not vote unless in the event of a tie, since he had not yet an opportunity to study the full record on the toll-tv issue.

FOOTBALL FANS

Have you Heard about the ALL NEW

SPORTING DIGEST!

Athough this is our 9th Year of Sports Service to the nation—as usual we are first again with the latest innovation in FOOTBALL PREDICTIONS, ANALYSIS and INFORMATION.

THIS YEAR, . . . SPORTING DIGEST will have 2 ISSUES EVERY WEEK! An early edition mailed on Tuesday each week gives our expert analysis, facts and figures in addition to our final score predictions for each major intercollegiate game (30 to 40 each week)—plus coverage of all National Football League contests.

On Thursday, we mail our revised or confirmed edition—listing injuries, possible weather, late news on the games, and our top choice contests for the weekend play.. NO OTHER PUBLICATION CAN MAKE THAT STATEMENT.

REMEMBER, . . . SPORTING DIGEST not only gives you numbers for final scores—we give our reasons for each choice—there is no guesswork in our predictions.

FREE Facts. Write to us for free information about this Sensational Sportsman's Service—used by TV-Radio Sportscasters. BUT DON'T DELAY. Use Coupon below, or send us a postcard with your name and address. No obligation on your part.

CLIP AND MAIL COUPON TODAY

SPORTING DIGEST, P.O. Box 1319
Grand Central Station, New York 17, N. Y.
Without obligation on my part send me the FREE FACTS

NAME .....
ADDRESS .....
CITY ..... STATE .....

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"THE PAJAMA GAME"
Starring DORIS DAY
JOHN RAITT • CAROL HANEY
A Warner Bros. Picture in WARNERCOLOR
and SPECTACULAR STAGE PRESENTATION

PAINLESS EXTRACTION?

The acceptance of increased costs is like pulling teeth . . . like getting increased admission prices . . . and the Prize Baby is no exception.

Since 1940, the cost of dental services has gone up 78 per cent . . . just a bit below the average 86 per cent increase in the cost of all services for this period *

These substantial price rises are far above the negligible increases, if any, that some of you have given N.S.S. during this same time.

Just bear in mind that the Prize Baby is willing to give his eye teeth to deliver the kind of service that fills theatre seats at low cost!

FIGURES COMPILED FROM THE CONSUMER PRICE INDEX, BUREAU OF LABOR STATISTICS, U. S. DEPT. OF LABOR

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Teleglobe as Fourth Pay-TV System; You Pay for the Sound

Washington, Sept. 17.

Developers of a fourth system of pay-tv, known as Teleglobe, called on the Federal Communications Commission yesterday (16) to authorize subscription video and to consider its method, along with the others, for on-the-air toll service.

Subject of a pending U. S. patent application, the Teleglobe system requires no decoder attachment to unscramble the picture, yet permits payment for programs. This is accomplished by transmitting the picture over the air without sound. The sound, transmitted through closed circuit, can be obtained only by request of the subscriber to a central switchboard or boxoffice which records the charge.

As described to the FCC by the developers, Teleglobe Pay-tv System, Inc., New York, the system "involves nothing more than the separation of the video signal from the audio signal at the station. The video signals are broadcast over the tv transmitter but no aural signal is broadcast—the sound is brought to subscribers by means of inexpensive wire lines."

Allowing the viewer to see the "silent" picture free, the developers told FCC, would be an advantage in that it "would unquestionably be tantalizing enough to induce the public to subscribe for the audio part and thus obtain via the pay-tv service the complete video plus audio program." In addition, they asserted, the silent picture can serve as a "marquee" to indicate a forthcoming attraction via an announcement on the screen.

The only device required for the system, according to the developers, is a simple speaker connected to a telephone-type wire line. The subscriber requests the program through an automatic switch attached to the audio wire leading to the speaker.

Under Teleglobe, the developers told the Commission, "the function of the individual box offices in the home suggested by other systems would be taken over entirely by the central switchboard or central

(Continued on page 40)

Tully's FC&B Slot

Chicago, Sept. 17.

Richard W. Tully has been clected a vice prez and promoted to general manager of Foote, Cone & Belding Chicago office.

Tully had been an account supervisor of the ad shop for 11 years.

Bergmann Prexy Of Parkson Agcy. As Kletter Quits

Edward Kletter, who a few weeks ago formed the Parkson advertising agency in partnership with Franklin Bruck, is leaving the agency (with a potential $20,000,000 yearly billings figure) to become a vicepresident and the director of advertising of Pharmaceuticals Inc. Meanwhile, Ted Bergmann has quit McCann-Erickson as one of the chief media veeps to become the new president of Parkson.

Bruck has become chairman of the board. His former title was chairman of the plans committee, a duty which, he said, will remain his under the new title.

Recently, Bruck sold his agency, Franklin Bruck Advertising, to former employees, and he joined with Kletter to form Parkson, bringing with him a few small accounts. He is also firming up a deal with Williams (shaving goods), which, when added to $11,000,000 in Pharmaceuticals billings, will bring the billings to $20,000,000. It was said that Williams biz, if and when the deal is finally closed, will add virtually all of the remaining $9,000,000.

Bruck would not disclose the nature of the financial arrangement with Kletter, but later it was learned the latter retains an interest in the agency. He is also known to be up for a stock interest in Pharmaceuticals, run by his longtime friend Matthew Rosenhaus. When he ran Edward Kletter agency, his only major account was Pharmaceuticals Inc. He brought it with him to tie up with Bruck.

Bergmann, before joining McCann as one of its top tv execs, was managing director of the old DuMont network. At McCann, one of his chief accounts was Bulova.

SAMMY KAYE
And His Orchestra

Now swinging and swaying at Hotel Roosevelt Grill, New York City.

Columbia Records Exclusively.

Currently "Moonlight Swim" b/w "Mary Lou."

Released Sept. 16. "Album of Popular American Waltzes."

'Today-Tonight' 500G Sales Plum

NBC - TV's "Today - Tonight" participating sales unit is beginning to work up steam, with some $500,000 in orders for "Today" in the house in just the past month, and several big ones in the works for both "Today" and the new "Tonight" entry.

Signed in the past 30 days have been Evinrude, for 40 spots; California Prune Advisory Board, for 13; White Motors, for six; Bridgeport Brass, for 17 and Asco Electronics, for two. In the works are a couple of major beer deals, an insurance company sale and others.

Web is bullish on "Today" in light of the "Today"-"Tonight" new discount structure, plus its new rate reclassification as "D" time. Under the discount setup, sponsors can earn 10 free spots for every 30 purchased (a special shortterm introductory rate gives them 10 free for every 20 purchased), and with the new time classification and the discount structure, advertisers can get the same spot as a year ago for as much as $1,000 less than it cost them then. Jim Hergen, head of the participating sales unit, and Bill Sargent, director of participating programs, reported a reawakened interest among advertisers to the participating program setup. Hergen's unit and Sargent's programming operation moved into adjacent quarters this week, first time the "T-T" sales and program operations have been together physically.

Stratford's 'Peer Gynt'

Stratford, Ont., Sept. 17.

Stratford Players, formed from Shakespeare Festival Co., and Canadian Players, will do 90-minute Ibsens' "Peer Gynt" Sunday, Dec. 29, at 9:30 p.m. on Canadian Broadcasting Corp.'s network.

International Nickel Co. of Canada sponsors.

TV Network Premieres

(Sept. 18-28)

WEDNESDAY, SEPT. 18

Wagon Train (film). Western, NBC, 7:30 to 8:30 p.m., Drackett via Young & Rubicam, Lewis Howe via McCann-Erickson (3/8 sponsorship).

The Big Record (color). Music, CBS, 8 to 9 p.m., Pillsbury via Leo Burnett, Armour via Foote, Cone & Belding, Kellogg via Leo Burnett, Oldsmobile via D. P. Brother.

The Millionaire (film). Drama, CBS, 9 to 9:30 p.m., Colgate-Palmolive via Ted Bates.

THURS. SEPT. 19

Circus Boy (film). Adventure, ABC, 7:30 to 8 p.m., Mars via Knox-Reeves, Kellogg via Leo Burnett.

FRIDAY, SEPT. 20

Rin Tin Tin (film). Adventure, ABC, 7:30 to 8 p.m., National Biscuit via Kenyon & Eckhardt.

M Squad (film). Mystery, NBC, 9 to 9:30 p.m., Pall Mall via SSC&B, Hazel Bishop via Raymond Spector.

Mr. Adams & Eve (film). Situation comedy, CBS, 9 to 9:30 p.m., R. J. Reynolds via William Esty, Colgate-Palmolive via Lennen & Newell.

The Thin Man (film). Mystery-comedy, NBC, 9:30 to 10 p.m., Colgate-Palmolive via Ted Bates.

SATURDAY, SEPT. 21

Tales of the Texas Rangers (film). Mystery-western, ABC, 5 to 5:30 p.m., Sweets Co. via Harry Eisen, Flav-R-Straws via Ruthrauff & Ryan.

Polly Bergen Show and Club Oasis (alternating). Music, NBC, 9 to 9:30 p.m., Max Factor via Doyle Dane Bernbach, Leggett & Myers via McCann-Erickson.

Perry Mason (film). Mystery, CBS, 7:30 to 8:30 p.m., Purex via Edward H. Weiss, Libby-Owens-Ford via Fuller & Smith & Ross (¾ sponsorship).

SUNDAY, SEPT. 22

My Friend Flicka (film). Adventure, NBC, 6:30 to 7 p.m., sustaining.

Original Amateur Hour. Variety, NBC, 7 to 7:30 p.m., Hazel Bishop via Raymond Spector.

Jack Benny Show. Comedy, CBS, 7:30 to 8 p.m. (alt. wks.), American Tobacco via BBD&O.

Maverick (film). Western, ABC, 7:30 to 8:30 p.m., Kaiser Industries via Young & Rubicam.

Bowling Stars. Bowling, ABC, 8:30 to 9 p.m., American Machine & Foundry via Fletcher D. Richards.

MONDAY, SEPT. 23

The Price Is Right (color). Audience participation, NBC, 7:30 to 8 p.m., Speidel via Norman, Craig & Kummel, RCA via Kenyon & Eckhardt.

The Restless Gun (film). Western, NBC, 8 to 8:30 p.m., Warner-Lambert via SSC&B (alt. wks.).

TUESDAY, SEPT. 24

Cheyenne (film). Western, ABC, 7:30 to 8:30 p.m., General Electric via Young & Rubicam.

George Gobel Show (color). Comedy, NBC, 8 to 9 p.m. (alt. wks), RCA-Victor & RCA Whirlpool via Kenyon & Eckhardt.

Bob Cummings Show (film). Situation comedy, NBC, 9:30 to 10 p.m., R. J. Reynolds via Wm. Esty, Chesebrough-Ponds via McCann-Erickson.

The Californians (film). Western, NBC, 10 to 10:30 p.m., Singer via Young & Rubicam.

WEDNESDAY, SEPT. 25

Father Knows Best (film). Situation comedy, NBC, 8:30 to 9 p.m. Scott Paper via J. Walter Thompson.

This Is Your Life. Biography, NBC, 10 to 10:30 p.m., Procter & Gamble via Compton.

THURSDAY, SEPT. 26

Harbourmaster (film). Adventure, CBS, 8 to 8:30 p.m., R. J. Reynolds via Wm. Esty (alt. wks.).

You Bet Your Life (film). Comedy-quiz, NBC, 8 to 8:30 p.m., DeSota via BBD&O, Toni via North.

Dragnet (film). Mystery, NBC, 8:30 to 9 p.m., Liggett & Myers via McCann-Erickson, Schick via Warwick & Legler.

People's Choice (film). Situation comedy, NBC, 9 to 9:30 p.m., Borden, American Home Products, both via Young & Rubicam.

Tennessee Ernie Ford Show. Music-comedy, NBC, 9:30 to 10 p.m., Ford via J. Walter Thompson.

O.S.S. (film). Adventure, ABC, 9:30 to 10 p.m., Mennen via McCann-Erickson.

The Lux Show. (Rosemary Clooney) (color). Music, NBC, 10 to 10:30 p.m., Lever Bros. via J. Walter Thompson.

Jane Wyman Show (film). Drama, NBC, 10:30 to 11 p.m., Hazel Bishop via Raymond Spector, Quaker Oats via Needham, Louis & Brorby.

FRIDAY, SEPT. 27

The Lineup (film). Mystery, CBS, 10 to 10:30 p.m., Brown & Williamson via Ted Bates, Procter & Gamble via Young & Rubicam.

SATURDAY, SEPT. 28

Dick & the Duchess (film). Mystery-comedy, CBS, 8:30 to 9 p.m., Helene Curtis via Gordon Best, Mogen David via Edward H. Weiss.

Gisele MacKenzie Show. Music. NBC, 9:30 to 10 p.m., Scott Paper via J. Walter Thompson, Schick via Warwick & Legler.

SPECIALS

Texaco Command Appearance (Ed Wynn) (color). NBC, Thurs., Sept. 19, 10 to 11 p.m., Texaco via Cunningham & Walsh.

Eleven Against the Ice (film) (color). Documentary, NBC, Monday, Sept. 23, 9:30 to 10:30 p.m. Timken Roller Bearing Co. via BBD&O.

NBC The Winnah On Philly Renewal

Washington, Sept. 17.

Federal Communications Commission this week denied Philco Corp.'s protest against the renewal of NBC's licenses for WRCV and WRVC-TV in Philadelphia. Licenses had been renewed in July without a hearing, but the following month Philco lodged a protest and hearings were held and briefs submitted.

Decision by the FCC is a major victory for NBC, particularly in light of the fact that NBC's acquisition of the Philadelphia stations from Westinghouse is the basis for a Government antitrust action against the network. By its ruling, the FCC in effect said that the NBC has been operating the stations in the public service. It also denied Philco's position that NBC's ownership of the stations are injurious to Philco because of the RCA-Philco competition in the manufacturing field.

'Never Consulted,' Cantor Quits as Fisher Consultant

Hollywood, Sept. 17.

Differences with "too many others with assumed authority" has cued Eddie Cantor to bow out as consultant to Eddie Fisher on his new NBC-TV show. No conflict existed with Fisher personally, however, according to Cantor.

As a consultant, he points out, he was never consulted. He'll continue to be of personal service to Fisher, his protege, but "wants no part of a staff job."

GREG GARRISON GETS 'OASIS' NOD

Greg Garrison has been signed by McCann-Erickson to produce and direct "Club Oasis," the alternate-week Saturday at 9 entry on NBC-TV which is to be bankrolled by Liggett & Myers new Oasis brand. Series, which will utilize different stars in a musical framework (lineup includes Dean Martin, Frank Sinatra, Jimmy Durante, Kay Starr, et al.), kicks off Sept. 28, with Van Johnson starring.

Garrison will have to miss the second show in the series Oct. 12, since he's also been inked by McCann-Erickson to direct the Standard Oil of New Jersey 90-minute anniversary special on Oct. 13, which will originate in New York ("Oasis" will come from the Coast). SO spec will be produced by Paul Feigay, with Tyrone Power hosting an all-star cast.

Radio News Hotter 'n Ever: Murrow

Radio is doing a better job of covering the news than ever before—and that includes the local independents around the country. That's the "casual impression" of Edward R. Murrow, back in New York after a summer's auto tour through the western states, during which he did plenty of what the researchers call "out-of-home listening."

The upbeat, Murrow feels, is particularly noticeable on the local news level, where for one thing, local stations are getting reporters out on the street with tape recorders and going after their stories. He recalls a program he heard on a Seattle station at the time a couple of people were stranded on Mt. Ranier, with the station's reporters right at the scene of rescue operations with their minitapes. For another, the stations are "writing" their news—it shows a sense of work, rather than as if it's being read right off the teletype.

Murrow also reports there's a lot more news being broadcast, attributes it, for one thing, to the fact that it's now a more commercial commodity—most of what he heard was sponsored, he states. That may also be the reason for the additional care and work the stations are putting into their news efforts. Stations also seem to be carrying lots more of network news, and this means their coverage of national and foreign affairs is also better, he observes.

All in all, states Murrow, radio kept him as well-informed during his jaunt as could any newspaper.

WTIC-TV to Bow

Hartford, Sept. 17.

This city's first VHF operation, WTIC-TV, is skedded to hit the ether next Monday (23). Owned by the Traveler's Broadcasting Co., operators of WTIC here, the Channel 3 outlet will operate minus net affiliations.

The three nets are spoken for in this area. The two local UHF-rs, WNBC and WHCT are respectively owned and operated by NBC and CBS. ABC is affiliated with Connecticut's only other VHF'r, WNHC-TV of New Haven. Local programming and film will make up most of the programming for WTIC-TV.

REMINGTON, SINGER EXPAND TV BUYS

Remington Rand, which had originally signed for alternate-week sponsorship of CBS-TV's Friday night "Leave It to Beaver," has expanded this to full sponsorship, starting with the show's premiere. Meanwhile, at NBC-TV, Singer Sewing Machines did the same with "The Californians," its Tuesday entry.

In both cases, the sponsrs will yield to the alternate weeks if the networks can come up with additional sponsors. Until that occurs, however, they are taking on the every-week load.

TOMORROW SOMEBODY DIES

'Gotta Get Caesar Back' Club

Group calling itself the "Committee for Caesar's Longevity" is prepared to cross the Rubicon or in this case Times Square to bring Sid Caesar back on the air.

Serving as Mark Anthony is Harry J. Macklis of Jamaica, New York. Macklis along with a group of six makes up the committee which with a new twist "has come to praise Caesar not to bury him."

"Committee for Caesar's Longevity" is a non-robed non-profit organization dedicated to having Caesar on the air once again. Instead of the scroll the group has taken to penning articles and bits in the effort to bring attention to Caesar.

In addition to this, Macklis has spent his own coin to place ads in leading newspapers. Ad appearing in the New York Times last week was headed "DON'T BURY CAESAR" with the subhead reading, "DO WE GET SID CAESAR OR DO WE THROW AWAY OUR TV SETS?"

According to Macklis "its times like these that we need great art and satire. I feel that the raters are honorable people but the people are also honorable and they want Sid."

ABC-TV is currently pitching Caesar as its Sunday at 9 entry for the fall. Evidently Caesar, teamed with his old partner Imogene Coca once more, is holding off on a firm commitment to ABC, unless it sells the show, because dickers are reported still going on with NBC. Talks with CBS fell through.

British Com'l TV in 'Salute To Show Biz' As 2d Anni Hoopla

By DICK RICHARDS

London, Sept. 17.

British commercial tv celebrates its second birthday next week and Associated-Rediffusion, one of the two companies that pioneered the new service in 1955, will mark the occasion with two special events. On Thursday (19) they will throw a mammoth VIP junket, followed the next day by a star-studded parade of show biz. This will run for two hours, the longest individual program yet seen on the ITV channel, and will be transmitted from London and fully networked.

"Salute to Show Business" will spotlight the debt that commercial tv owes to the spheres of films, legit and vaudeville. The show devised by John McMillan, A-R's Program Controller, will fall into three phases. In the first two viewers will see the stories of two pop show biz personalities unfolded. These are Margaret Lockwood, top film and stage actress, and Dickie Valentine, ace vocalist of tv, disks and vaude. Scenes from their lives will be enacted and the two lengthy spots will reflect the triumphs, struggles, disappointments of the profession.

Third episode will pay tribute to the legit theatre by sparking some of the past history of the Haymarket, West End's second oldest theatre. Distinguished topliners will tell and act the story, including Sir John Gielgud, Dame Edith Evans, Fay Compton, Eileen Herlie and Athene Seyler. Viewers will also get a peek at the first

(Continued on page 42)

Chevalier's Got A 'P to P' Date

Maurice Chevalier will probably make a "Person to Person" appearance on CBS-TV later this year, possibly in another six weeks or so. Chevalier has agreed to appear on the show next time he's in New York for any length of time.

Chevalier is currently busy with the filming of Metro's "Gigi," and expects to be in New York six weeks from now, when shooting is completed. He's working on plans for another one-man show in Paris, and may have to cut short his Gotham stay for a quickie visit to the Continent. The "P to P" date will be either before or after his trip to Paris, depending on the timing of the trip.

Date was set this past summer by "P to P" coproducer Jesse Zousmer, while touring Europe with his family, and firmed up last week when Chevalier came to the U. S. for the "Gigi" filming here. Zousmer and coproducer John Aaron had tried to get Chevalier for the show a couple of years ago, but Chevalier's contract with NBC stood in the way at the time.

Miss America No. 1

CBS-TV landed in first place in the September Trendex Top 10 by virtue of having taken over the telecasting of this year's "Miss America Pageant" from ABC, which has done it in previous years. CBS took six other spots in the Top 10, with NBC grabbing two and ABC one. Ratings cover the one live telecast during the week of Sept. 1-7.

Miss America Pag'nt, CBS	34.7
Gunsmoke, CBS	25.2
Climax, CBS	23.2
What's My Line, CBS	22.4
Lawrence Welk, ABC	22.4
Arthur Murray, NBC	21.1
Playhouse 90, CBS	20.3
Undercurrent, CBS	19.9
Groucho Marx, NBC	19.6
$64,000 Question, CBS	19.5

Writers Alerted To Pay-TV Era, Blueprint Terms

Hollywood, Sept. 17.

Looking ahead, special combined membership meeting of Screen Writers and Tv-Radio Writers branches of Writers Guild of America West will scan demands to be made on major pic producers, in case toll-tv comes about. Members at Sept. 30 meeting will be asked to endorse set of pay-tv proposals, as well as to approve modification of the current live tv pact with the nets.

Latter agreement was reached recently in N. Y. negotiations, but must be okayed by membership.

(Continued on page 40)

CBS Radio's Banner Month; $8,800,000 New Biz, Renewals

Monthlong period ending Sept. 8 was a record sales month for CBS Radio, with the web claiming a total of $8,800,000 in gross new and renewed business during the 30 days. The period set the second consecutive record sales month in the current quarter, first having been worth $6,500,000 for the web.

Web's daytime lineup is now 80% sold out, according to sales v.p. John Karol, while the new nighttime weekend "impact" plan, involving five-minute segments, has grossed some $2,500,000 since its implementation last March.

Added to the totals this week (but not included in the overall figure) were orders for 16 "Impact" segments from Reader's Digest, two from Columbia LP Record Club and a 13-week "Impact" renewal from Clairol.

FIRST IMPORTANT TRENDEX RETURN

By GEORGE ROSEN

This is the night (Sept. 18) of restless tossing and little sleep for a sizable segment of the television population. By tomorrow afternoon the initial ratings will be splashed all over the tv pages (see your favorite column) on the new season's No. 1 "battle ground"—Wednesday night 7:30 to 9 on NBC, CBS and ABC.

What the initial Trendex returns will show won't, of course, be the fait accompli in determining who dies and who rejoices, but, tv being the hurry-up business it is, a lot of people will be placing a lot of stock in what the Trendex tallies reveal as the trend-pacer on Wednesday night tastes.

They'll be in action tonight in a four-way program competition, which, incidentally, is only one of perhaps five major "battle grounds" of the '57-'58 semester, and which involves some of the tallest coin expended on weekly tv shows. These include the $4,000,000 NBC-TV investment in "Wagon Train"; the $100,000-per-week "Big Record" on CBS-TV, the continuing high-budgeted "Disneyland" series on ABC-TV, along with the "I Love Lucy" reruns on CBS as the forepiece to "Big Record."

Thus tonight's Trendex will offer some indication of where "Wagon Train" will go, if anywhere, in upsetting the "Disneyland" appeal and whether either of these shows will suffer from the slotting of the "Lucy" reruns, the latter meeting both of the hour shows head-on at 7:30. Then, of course, there's the all-important question of whether "Big Record" at 8 can win over the "Disneyland" or "Wagon Train" audiences at the midway mark. And while the five-weeks-from-now Nielsens will carry more impact with the agencies and the networks, the fact remains that tomorrow's Trendex scorecard is fraught with ulcers.

"Maverick's" influence on either the Ed Sullivan or Steve Allen shows on Sunday represents another vital wait-and-see area. Big question here, aside from the complete reversal in format pattern, is how solidly a toehold "Maverick" can get by virtue of its half-hour earlier (7:30) starting time. Next Sunday's (22) the big three-way preem on this one.

Then, of course, there's the all-important Sunday night 9 to 10 "battle ground" which now finds the toprated brace of Columbia shows, "General Electric Theatre" and "Alfred Hitchcock Presents," pitted against the Dinah Shore hour on NBC.

Outcome of the Monday night 10 to 11 NBC vs. CBS slugfest may determine the continued Westinghouse sponsorship of "Studio One" beyond the end of the year, when the present contract expires. NBC is banking on its much higher-budgeted "Suspicion" series to turn the trick.

Saturday night 9 to 10:30 is loaded with Trendex-Nielsen implications involving all three networks. Somebody's got to get hurt bad and CBS feels that it's got the right combination in the back-to-back slotting of the "Gunsmoke"-"Have Gun, Will Travel" westerns. ABC is counting on the continued popularity of Lawrence Welk plus the moveover of Mike Wallce to Sat. at 10. NBC is equally confident about the star-rotating variety "Club Oasis" show, Gisele MacKenzie and the Barry-Enright quizzer.

All of Thursday and Friday are up for grabs.

Red Foley to NBC

"The Red Foley Show," which Dow Chemical has sponsored on ABC Radio since last January, switches over to NBC Radio on Nov. 2 under a new 52-week deal. Show will move into the Saturday afternoon 12:30 to 12:55 period, with Dow continuing as sponsor via McManus, John & Adams.

Morris Agency's Non-Participation On Ownership of Programs Veils Major Status in Television Arena

Hollywood, Sept. 17.

There has been an almost revolutionary, but unnoticed development in show biz as result of telefilms—a creation of the electronic age. Widespread and farflung in its operations, the vidpix biz has mushroomed largely because a potent substitute has been found for the functions paralleling those of the motion picture studio executive producers, who ingeniously put together and develop the jigsaw pieces that go into the final emergence of a finished screen product.

Leader in this field of bringing together the various elements for vidseries is the William Morris agency, which this new season will represent 19 network and three new syndication series, many of which the agency helped to create or put together. However, maintaining its 59-year-old credo of management of talent, the Morris office does not own or have any participation in any of the series it has helped to create. Abe Lastfogel, the agency's head, adheres frankly to the belief that the agency's clients—and only its clients—should have ownership of shows or participation in scripts.

As a result of the fact that the agency studiously avoids any ownership or participation, other than normal 10% commission, in any telefilm series, the Morris agency is always in a fair position to better terms for its clients. In other words, it isn't forced to hold the line on salaries or participations by nature of also being an employer. As Lastfogel puts it: "We established rerun fees long before the guilds made it a part of their basic agreements. We did it at the very inception of filmed tv. We also established the principle of telefilm ownership by our clients."

A recent spectacular example is

(Continued on page 42)

'Lucy' Reruns Hot

When the "I Love Lucy" reruns kicked off last Wednesday (11), the half-hour film show gave the high-powered "Disneyland," which was preeming a new series of hours for the season, a real Trendex run for the money. "Lucy" on CBS-TV and "Disneyland" on ABC-TV ran almost neck-and-neck for the half hour they competed, between 7:30 and 8. "Disneyland grabbed a Trendex of 15.2, with a share of 39.1, while "Lucy" repeats got 15.1 rating and a 39 share.

ABC 'Bandstand' In Sleeper Status Vs. NBC and CBS

NBC-TV and CBS-TV have been pitting their afternoon program strength against each other, with little regard for ABC-TV, and, as a matter of fact, ABC considered its programming, at least from 3 to 4:30 daily, a throwaway. But, after its second network rating, the show in that time period, "American Bandstand," has completely shaken up the pre-dark audience standings.

"Bandstand," teenage dancetime affair from WFIL-TV, ABC's Philly affiliate, pulled a real sleeper, and on its second Trendex (Sept. 2-6) clobbered all the competition during the time it was on the air. On the four-city tally, in N. Y., Philly, Cleveland and Atlanta, where it directly competed with the clock-time NBC and CBS shows, it drew a 6.6 rating and 40 share to CBS' 2.8 and 17 and NBC's 4.2 and 16.5.

Previously, NBC was clear master of the time, and NBC billings in the daytime reflected its rating lead. CBS daylight programming, under the direction of Oscar Katz, has lately been making sponsor and rating headway, leaving ABC almost completely out of the picture. So far—before the new Trendex reports—ABC has made no sales on the inexpensive "Bandstand."

On the full 11-city Trendex, com-

(Continued on page 42)

Vet B'casters Shifted In Exec Realignment At Triangle Stations

Philadelphia, Sept. 17.

In a series of high-level administrative appointments in the Triangle Stations Ben B. Baylor Jr. has been named station manager of WNHC-AM-FM-TV, Hartford-New Haven Conn.; Frank Palmer moves to WFBG-AM-TV, Altoona-Johnston, Pa., as general manager; Joe Zimmerman goes to WLBR-TV, Lancaster-Lebanon, Pa.; and Edward M. Scala becomes director of sales development for WFIL-AM-FM-TV.

All appointees are vet broadcasters. Baylor joined Triangle less than two weeks ago. He was formerly veepee and g.m. of WIN-TV, Fort Wayne.

Palmer has been serving as g.m. of Triangle's only UFH station, WLBR-TV, Lebanon-Lancaster.

Zimmerman, with Triangle since 1950 has been director of station promotion for WFIL stations and a director of operations for WFIL-TV.

Scala has been associated with the WFBG stations for over eighteen months, serving as g.m. for the past year.

Trendex 'Blackout' (& Here They Are)

CBS-TV this week pulled down the Trendex curtain, via an inter-office order stating that the overnight Trendex ratings were henceforth intended for programming and sales purposes only and are not to be used for publicity purposes. With NBC-TV continuing its policy against publicizing the Trendexes, ABC-TV is the only web giving Trendex ratings to the newspapers, and the number of ABC special ratings is considerably lower than those ordered by NBC and Columbia.

The CBS-TV decision not to circulate the Trendex ratings came as a pleasant surprise to NBC, which last year ordered a news blackout on Trendexes only to have CBS hand them out to the press. NBC is hopeful that the combined blackout will serve to deemphasize the over-importance

(Continued on page 42)

June Allyson In S.O. Spec Runout Despite 50G Fee

Hollywood, Sept. 17.

June Allyson is bowing off the Standard Oil spec, skedded for Oct. 12 on NBC-TV, because she doesn't like the material submitted to her, a close source revealed.

Actress is bypassing approximately $50,000 she would have drawn for the stint.

Miss Allyson felt the comedy sketch written for her "just didn't pan out in writing," and Terry Clyne of McCann-Erickson Agency agreed it didn't work out as they'd hoped.

NTA Now Wants No Part Of Barter As Bra Deal Blows Up; 'Detriment to Industry': Unger

The National Telefilm Associates barter project with Exquisite Form Bra has blown up completely, with NTA, via exec v.p. Oliver A Unger, issuing a blast against barter, maintaining that such deals "downgrade values of both film and station time and are detrimental to the entire television industry."

Unger's statement came after an Exquisite Form spokesman stated that NTA's exclusivity had expired, with the bra outfit going to other telefilm outlets, especially Guild Films for product to barter.

The statement by Unger did not mention the bra company at all, maintaining that NTA conducted "some experiments" with barter deals in light of what appeared to be an industry trend, forming a separate division for the "experiment."

"After taking soundings in various parts of the country, we have concluded that the interests of the stations, the advertisers and the film distributors would best be served by an immediate and complete halt to this experiment," Unger declared.

"The healthiest economy that our industry can attain is through proper purchase at regular rates and announced station packages by advertising agencies trained in the specifics of time buying. Inevitably such purchases by specialists will have the best sales results both for the station and advertiser.

"In the final analysis, the film producer and distributor benefits most by successful campaigns. 'Barter deals' in our opinion downgrade values both of film and station time at the very moment that the television industry is developing better cost per thousand figures than ever before. Stations, we discovered have used their least desirable periods on the air as a payoff to advertisers in these 'barter deals' with the result that the advertiser neither reaches the amount nor the kind of audience he most wants. In 'barter deals' he's buying a 'pig in the poke.'

"Proper values for time cannot be achieved by this method and we, for one, in the best interests of the industry are calling an immediate halt to any activity in the 'barter' field." Unger concluded.

In a separate statement to the bra trade, B. Robert Brown, v.p. of Exquisite Form, acknowledged the limitations of barter. Said he: "Large scale cash purchases of time direct from stations were found necessary for thorough national coverage. This was undertaken after seven months of work on so-called barter deals and after we made certain we had acquired all the desirable barter time available.

According to bra spokesmen, Exquisite has lined up 92 markets either via cash or barter, with most of the major markets bought on a cash spot basis. It was stated that NTA offered a number of barter deals which sponsor found unacceptable, switching its barter biz to Guild and two other unnamed syndicators.

'Baron Frankenstein' Britain's Contrib To Chillers on U.S. TV

London, Sept. 17.

"Baron Frankenstein" is to be filmed by Hammer Film Productions as a telefilm series. That's the indie British outfit which recently made "The Curse of Frankenstein" for Warner Bros. release and which has hit the b.o. jackpot in the U.S.

Series will comprize 39 half-hour features, and scripts for the first 16 have been completed. Production is due to start before the end of the year.

According to a statement last week by James Carreras, the Hammer Films topper, the skein is being geared for the U.S. market in view of the success of "The Curse of Frankenstein." They're anticipating a strong reaction in the U.S. where, says Carreras, tv stations are "rushing to cash in on the enormous demand for horror entertainment."

ZIV'S DAY-&-DATE LATIN AM. RELEASE

The almost day and date release of a syndicated show in the Latin American market concurrently with its U. S. debut appears to be paying off for Ziv on its Spanish dubbed "Harbor Command" and "New Adventures of Martin Kane."

"Harbor Command" was bought by Venezolana de Tabaco for telecasting in Caracas and Maracaibo, Venezuela; by WAPA-TV for San Juan and Mayaguez, Puerto Rico; by Company de Panama for Panama; and by Radio El Sol in Lima, Peru, the latter two companies also buying the "Kane" series. A third new addition to the Latin lineup for "Kane" is Mexico City, where the skein was bought by H. Steele. National Biscuit Co. had previously contracted for "Kane" in Puerto Rico.

Post-'52 Pix To Chi WNBQ Fans Sun. Film Brawl

Chicago, Sept. 17.

A latecomer to the feature films marketplace, WNBQ has snapped up the post-1952 United Artists package of 65 features outbidding two other stations and a couple of local sponsors. It's the local NBC-TV station's first package purchase —estimated at about $500,000—and for the first time gives the station a steady supply of formidable product for the Sunday night film brawl.

Once dominated by Jim Moran's WGN-TV "Courtesy Theatre," the latenight Sunday arena became a battlefield early this year when WBBM-TV turned loose its MGM big guns for Moran's fare. Now it'll be virtually a fullscale war with WNBQ dumping such blockbusters as "African Queen," "Moulin Rouge," "Little Kidnappers," and "Night of the Hunter" into the ratings scramble. Actually the NBC station has a jump on the others, beginning its film program at 9:30 p.m., half an hour ahead of WGN-TV and WBKB and a full hour ahead of WBBM-TV.

Sunday night show will get the first run of the new package, and subsequent runs will be slotted on the weekday afternoon "Movie 5" strip. WNBQ will show 25 of the films in color.

WRCA-TV Buys 24

WRCA-TV, the NBC-TV flagship in N. Y., also hopped aboard the United Artists feature bandwagon, purchasing 24 of UA's bundle of 52 post-'48 films. Of the 24, 13 are in color, with the station planning to colorcast these when they're scheduled on the Sunday night "Movie 4."

Balance of the UA package had previously been purchased by rival WCBS-TV for its "Early" and "Late" shows.

WABC-TV's Brace Of Clients for '26 Men'

Two sponsors fairly jumped into the Tuesday night 10:30 slot on WABC-TV, New York, which had been warmed by the shifting "Men of Annapolis." Brylcream and White Owl have placed ABC Film's new "Twenty Six Men" in the time as of Oct. 15.

"Annapolis" is being shifted by the ABC flag to Monday at 10:30 because in its Tuesday time it posed a back-to-back conflict with the network's "West Point Story," similar in material and by the same producer, Ziv. The Navy show was the highest rated telefilm syndication in the market.

JIMMY NELSON
DANNY O'DAY and FARFEL
Currently TV spokesman
for the NESTLE CO.
Management—Mercury Artists Corp.
730 Fifth Ave., New York: JU 6—6500

Vidpix Producers Fearful of Client Price Resistance

Hollywood, Sept. 17.

Steady increases in the cost of talent and labor in vidfilms will result in more and more resistance from sponsors as higher budgets are passed along to the bankrollers, its' predicted by Hollywood telepix producers expressing concern over the rising costs.

The current contracts for vidseries provide, in many instances, that the sponsor absorb any production cost boost due to labor hikes, but the sentiment was aired that sponsors already are beginning to complain telepix are becoming over-priced and too expentive in a tight money market.

Some talent giulds resume negotiations on new contracts this fall, and IATSE unions resume pact talks around the first of the year, and producers are fearful further upping of costs will eventually result in less production. It's not a new fear; it's been expressed before by producers, and the guilds and unions invariably have countered with "why aren't we entitled to a piece of the pie?"

Martin Leeds, exec v.p. of Desilu Productions, commented that the average increase per episode due to labor costs this year ranges from $650 to $1,250 in most instances. Sometimes it's more. He cited Desilu's "Sheriff of Cochise" series, budget of which was upped $1,750 a frame this year due to talent and labor hikes.

"We are in a tight money market, and the bills aren't being paid as fast as a few years ago. There is a price resistance from sponsors," commented Leeds.

Irving Asher, production chief for TCF-TV, 20th-Fox's tv subsid, remarked talent prices are soaring so rapidly because of the demand they definitely affect budgets, but didn't attribute the hikes to labor.

At Screen Gems, a spokesman said the vidfilmery—a subsid of Columbia—can now predict costs on existing contracts, but said there is uncertainty as to what happens in the upcoming negotiations with the guilds and unions.

There is a general feeling that both the guilds and labor unions are going to seek more of a cut in the tv coin. Some hope was expressed that the labor negotiators will concentrate on longrange "fringe" benefits rather than pay hikes.

Erskine May Revive 'TV Reader's Digest'

Hollywood, Sept. 17.

Revival of "TV Reader's Digest" telefilm series, based on articles from mag, is in air and producer Chester Erskine is slated to plane to N. Y. at end of this month for confabs on a net affiliation.

New format may include hour-long telefilms. Previously, half-hour series had a run on ABC-TV couple of years back and segments are currently in syndication.

How Can You Miss With 123 Men?

Ziv, which plans to increase its product output both on the syndication and national level, is engaged in a major sales expansion program, adding new account execs, creating new posts and promoting some execs. There is now a sales force of 123 men.

Outfit has promoted Walter Kingsley to the newly-created post of general sales manager of the syndication operations, reporting to M. J. Rifkin, v.p. in charge of sales. Kingsley for the past two years has been sales manager of Ziv's national sales department. Succeeding Kingsley as sales manager is James Shaw, formerly central division sales manager of the national sales department. Jerry Kirby, formerly an account exec, assumes Shaw's position as central division manager.

In addition to making possible an increase in product output which Ziv feels the industry can absorb, the sales expansion program is designed to render more direct service to and more frequent contact with advertisers, agencies and stations.

A number of additions have been made to the sales force.

Evolve Pattern to Absorb High Residual Fee Tab on Post-'48 Pix

BETTY HITS THE ROAD

78,000-Mile Promotional Tour to Plug Telepix Series

Hollywood, Sept. 17.

Betty White will trek to at least 35 cities during rest of this year to plug her ABC-TV-Don Fedderson telepix series, "Date With the Angels." Already completed are two trips to N. Y. and one to Detroit, and Miss White takes off on upcoming weekends to visit Memphis, Atlanta and Miami.

She'll rackup 78,000 miles in promotional travel by 1958, it's estimated, mostly over the weekends where it won't interfere with the shooting schedule.

However, during November, she'll take a shooting break to touch 15 cities in her exploitation swings on behalf of the series and sponsoring Plymouth division of Chrysler Corp.

'Wyatt Earp's' Big Merchandise Yield; Mebbe $7,000,000

"Wyatt Earp" merchandising tieups yielded between $6,000,000 and $7,000,000 gross in 1957. The various Earp licenses are handled through H. G. Saperstein, and the estimate given for 1958 is over $10,000,000. It's possible that film show owner, Lou Edelman, can outdistance his regular show earnings in this manner.

Show, running its second year on ABC-TV, has 10 licensees, who make Earp hats, guns, playsuits, plastic figures, hosiery, badges, coloring books, pajamas, T shirts, pants and jackets.

Edelman has Saperstein just getting started on another of his ABC shows, "Jim Bowie." Latter has three licensees, making comics, books and plastic horses, and Saperstein figures gross will be about $2,000,000 in 1958.

Puerto Rican Telefilmery Aims at U.S. Market

A Puerto Rican telefilm production company has been formed exclusively to produce for stateside use. Called Caribe Films, it was organized by Juan Viguie Jr., founder of a P.R. newsreel-telebiurb production house, and Paul Fanning of New York.

Viguie Films, the original Viguie company, will continue producing for the P.R. market, and the new company is shooting for English-language producers, networks and ad agencies.

Viguie cites P.R. tax exemptions and the cooperation of the government Economic Development Administration as ways to reduce production costs down there.

'Hill 24' Into TV

"Hill 24 Doesn't Answer," first major English language film produced in Israel and released theatrically in 1955, has been acquired for tv distribution by Trans-Lux Television Corp.

Acquisition, via Rex Films, marks first feature for tv put into Trans-Lux portfolio.

It appears likely that as fresh post-'48's pix are made available to tv, via agreement with the Hollywood guilds, they will be added to pre-'48 packages, the pre-'48's absorbing, wherever possible, a good deal of the residual payment costs.

That pattern is being pursued by Associated Artists Productions, which owns and distributes the Warner Bros. library, and which recently made a deal with the talent guilds for 12 post-'48 pix. Anticipating the deal, AAP had allocated the 12 in a variety of packages, pricing each package to take care of the residual contingency, although it didn't anticipate the high total of $32,000 per pix for clearing of the theatricals with the actors, writers and directors guild.

But by allocating the $32,000 over a group of pix, all others being pre-'48's, it's a bite which can be absorbed.

It's known that other feature distribs plan similar mixed packages, as they obtain a number of post-'48's, the period after which the guilds share in tv revenues.

United Artists TV, which distributes post-'48's exclusively, the present management only taking over in comparative recent years, can't follow that pattern for lack of product, although it's eyeing low-budget product from other than UA sources to divvy the residual contingency.

Agreement on an all-industry formula, rather than on a pix to pix basis, would upset the evolving pattern, but such agreement is considered unlikely at this point.

Gross-Krasne Shifts Schlank, Sales Hdqs. To East, Holds Powwow

Like MCA-TV before it, Gross-Krasne has shifted its sales headquarters from Hollywood to New York. The syndicator moved vice-president and general manager Mel Schlank permanently back to New York.

About the time G-K officially launches sales on its two new half-hour vidpic series, "Jungle Boy" and "African Patrol," organization will hold its national sales meeting in New York. Series go up for sale on Friday (20).

Meantime, partner Jack Gross has returned to his Hollywood desk, after three months in Europe and Africa, where he oversaw shooting on the two new series.

Other partner Phil Krasne will be in New York for the sales meetings. The three regional sales veeps will be in attendance: Robert Brahm, in charge of the eastern division; John Rohrs, boss in the midwest, and Bob Hall, Coast chief.

George Carlson, formerly with MCA, was hired as a salesman under Rohrs in the midwest.

Both G-K and MCA found that it was impractical to maintain sales headquarters in Hollywood when the greatest majority of activity was in New York.

Kling Ups Hilly Rose

Chicago, Sept. 17.

Kling Film Studios here has upped Hilly Rose to v.p. and sales manager, retaining his regular duties as creative director. Rose had joined Kling in 1954 and became creative director last year.

Jack Trindl was simultaneously elevated to creative coordinator of the company.

VIDPIX VIPS' GLOBAL CONQUEST

Nestle's Unique Vidpix Exposure

In the telefilm rerun field, MCA TV's deal with Nestle (DeCaf), recently renewed for another 13 weeks, the fourth such renewals, represents one of the neatest deals in syndication.

Unlike barter which upsets rate structures, station rep and agency relationships, the Nestle deal doesn't disturb existing relationships. Nestle simply guarantees the purchase of a one-minute spot at card rate in three to five shows, depending on the size of the market, sold by MCA TV. The size of the roster of Nestle markets has now grown to 55, covering most of the U.S. with the exception of New York and Los Angeles, where replacement programming is bought, and not well populated western area, where DeCaf is not pushed.

MCA TV currently is dickering with two other advertisers for similar deals.

Under the Nestle deal, MCA TV, which has a large number of rerun properties, asks stations to select the three to five shows in the rerun array. Usually, the promised guarantee by Nestle is enough to pay for the programming. From the sponsor's point of view, his guaranteed participation in most instances is enough to clear the early evening and the late evening up to 11 p.m. time, required under the deal. Sponsor also feels it's getting proven programming, shows such as "City Detective," "Lone Wolf," "Waterfront," "Federal Men" and "Man Behind the Badge" and from three to five exposures on different nights, getting a chance for a wider audience, even though shows are second and third run.

TV Distribs Don't Share O'Neil's Views Re Run-of-Mill Features

Unless RKO Teleradio prez Thomas F. O'Neil has a card up his sleeve, his plan of depending on television for realizing the greatest profit potential for new run-of-the-mill features, was met with skepticism by vet distributors of features to tv.

His plan, as outlined in VARIETY last week, envisioned RKO financing indie motion picture producers with the goal of building up a huge reservoir of product for ultimate video release.— probably three years after their theatrical distribution. RKO, he said, felt that the greatest potential of the average film lies in its television revenue, with pictures in the $500,000 to $750,000 class returning the biggest part of their profits from television.

Skeptical vet feature distributors point out that it's difficult to gross nationally $80,000 on a good picture, the run-of-the-mill variety coming closer to $60,000 among the post-'48's. It's very unusual for a top quality pix to gross nationally from tv $100,000.

With these figures in mind, they find it hard to see how RKO could look toward tv rather than theatrical distribution for its greatest profit potential.

An RKO spokesman, though, saw it in a somewhat different light, explaining O'Neil's position in this fashion: Accepting the motion picture industry's rule of thumb that in order to break even on a picture, it should gross roughly its negative costs, that is, a picture budgeted at $750,000 should gross $1,500,000 for the break even point, the O'Neil approach with tv in mind supplies an added cushion. And of course, there's the possibility that among the smaller budgeted pictures, there may be a few winners going way beyond the break-even point.

CBS & Spain TV In Telefilm Pact

Madrid, Sept. 17.

CBS is the first American company to enter the Spanish television market and has an exclusive pact with government tv authorities to furnish all U. S. telefilms, according to Henri Grundman, CBS rep for Spain and Latin America.

Two Spanish-dubbed CBS vidfilm series, "You Are There" and "The Whistler," backed by a daily CBS newsreel are already on the air as Spain's lone tv station resumed programming (Sept. 15) from Madrid after asummer layoff.

By the end of the month, Grundman said, CBS will augment its telefare with "I Love Lucy," "Foreign Legion" and "San Francisco Beat."

He predicted U. S. vidpix will

(Continued on page 38)

'Brenda Starr' Strip

Hollywood, Sept. 17.

N. C. Perry, formerly Columbia Pictures v.p. in Paris and Continental supervisor, is planning entry into telepix field with a dramatization of "Brenda Starr" comic strip.

Actress Tracy Roberts has been set to star in 26 stanzas, to roll here shortly.

M-G Station Deals Total $43,000,000 As 4 More Sign

Hollywood, Sept. 17.

Four more stations have been licensed by Metro to show entire backlog of 723 old pix, for total price tag of $3,950,000, Loew's prexy Joseph R. Vogel disclosed last week on eve of departure to N. Y. Latest deal brings total contracts signed for MGM licesing to over $43,000,000.

Deal was with Crosley stations in midwest, in Indianapolis, Dayton, Cincinnati and Columbus.

Vogel, here on three-day studio visit, held an exec committee meeting attended by chairman George L. Killion. Vogel heard reports on rejuvenation projects from various department heads, he disclosed.

BORDEN, GOLD SEAL BUY WPIX TELEPIX

Borden Co. and Gold Seal have joined the WPIX, N. Y. roster of spot buyers on the heavy telefilm programmed station. Their saturation campaigns will amount to well over $250,000. St. Joseph Aspirin also has bought a spot campaign, while Maltex Cereal has bought participations in the "Popeye" series.

Monet Jewelry has signed for full sponsorship of the "Ethel Thorsen Fashion Show," Sundays at 2:30 to 3 p.m., starting Oct. 27, one of the few live shows on the indie's fall schedule which does not fall under the sports and news category.

On the station operations level, Frank Tuoti, present acting manager of advertising, promotion and research, has been named director of that department.

More 'Roy Bean' Markets

Screencraft Pictures has inked 12 additional markets for "Judge Roy Bean," two of which will telecast the series in color.

It also signed an Australian deal for "Mickey Rooney Show," as well as placing the latter skein in four more U. S. markets.

SEEK 10% HIKE IN O'SEAS GROSS

Syndicators are in the midst of a major push in the foreign market which finds the top men of a number of telefilm outfits slated to alight on their respective "magic carpets" for world girdling tours for the twin purposes of making deals and establishing liaisons or offices in remaining areas.

The roster of toppers includes Milton Gordon, Television Programs of America prez; Leslie Harris, head of CBS Film Sales, and Ralph Cohn, veep and general manager of Screen Gems. All three will take in the Far East area, a section of the globe where tv comparatively is in its infancy.

Hope, according to a number of syndicators, is to raise next year's level of revenues from the foreign market from 5% to 10% as compared to the current year. At this stage, foreign grosses from syndication run about 20% of the domestic gross, the foreign gross including revenues from the lucrative Canadian market.

The prexy tour comes at a time when there's a growing development on almost day and date release of syndication product in the U. S. with non-English speaking foreign markets, especially Latin America. Ziv has made Latin American sales on "Harbor Command" and "New Adventures of Martin," both Spanish dubbed. Ditto for ABC Film Syndication's "26 men." CBS' "Assignment Foreign Legion" also has been dubbed. TPA is Spanish dubbing "New Adventures of Charlie Chan" and is conducting a test dubbing job in Puerto Rico on "Hawkeye and the Last of the Mohicans." Virtually all dubbing has been done in Mexico City, where it was found that the Spanish spoken is acceptable in all Latino markets.

Features, meanwhile, are continuing to get a further foothold in the foreign tv market. Associated Artists Productions, on the heels of its feature deal in England for 37 Warner Bros. pix, has concluded feature and short subjects deals in West Germany, Belgium, Sweden and Holland. Deals are for a relatively small group of pix from the WB library of over 700 pix, feeling being that packages will be worth more in years hence when the set count expands and the telecasting hours are increased. Right now, monies are small and the number of pix that can be absorbed in Continental Europe are limited.

There also should be a production upswing abroad where, incidentally, there isn't residual payments to guilds at this stage, but which is foreseen in England. Screen Gems, currently producing the "Ivahoe" series in Britain, plans a minimum of four more there. TPA is producing "Tugboat Annie" in Canada, via its tie-up with Lever Bros.

(Continued on page 38)

Steiner to Europe For Hildegarde TV'er

Joseph Steiner, vet motion picture producer, leaves for Paris, London and Rome Sept. 21 to set up production facilities for shooting on "The International Show," the new half-hour series starring Hildegarde. Steiner, who's associated with the singer and Michael Laurence in the series, will act as producer.

He's been in the film business for the past 30 years, having worked in production capacities with Paramount, United Artists and several independents. He's also a former pic exhibitor, associated with Century Theatres, RKO Theatres and the Walter Reade chain.

Other TV-Film News On Page 38

Late Buying, 'Group Paralysis,' Alternate Client Problems Also Besetting Telefilm Syndicators

Autos Nix Oaters

The big car makers have turned thumbs down on sponsoring westerns in syndication. Word from one telefilm outfit pitching an oater is that agency informed it that its car manufacturing client thinks a horse opera is too old fashioned a format to advertise its new car.

Dealers though, selecting their own programs at the local level, have been known to ride with an oater.

Problems which vexed the networks in lining up sponsors for the fall season, late buying, group decisions amounting to "group paralysis," and finding alternate sponsors, currently are irritants in the syndication field, now enjoying tip-top biz.

Some large regional or spot buyers coming in late include a number of breweries, such as Budweiser, Westinghouse, Wilson Packing, whose ride on "Dr. Hudson's Secret Journal" expires in some of its 30-odd markets although continuing for quite awhile in other markets; General Cigar; General Baking; Esso, Procter & Gamble and a few others.

Some syndicators see nothing unusual in the late buys of the foregoing, saying its peculiar to each company, individual companies having some internal reason to go slow. Others, however, blame it on what they call the "paralysis" engendered by group decisions. One syndicator said he screened a new first-run show for 12 execs of an individual company, on different occasions, the brand manager, the division manager, and right up the line through to the account exec from the agency who passed the buck to the agency prez —still without a decision.

Another reason for the late buying cited is that many regional and local advertisers wanted to see how the networks firmed up their schedules as well as local stations, before making a buy in particular markets. Incidentally, many station reps and stations report spot biz, participations and local sponsorship of shows, off for the summer, but biz now is coming in at a good pace to compensate for the decrease during the third-quarter. Then, of course, some of the holdouts haven't seen a syndicated show yet for which they'll "flip," throwing auction aside and signing up.

Lining up alternate sponsors is presenting problems for some syndicators in a variety of markets, problems which are not new but all the same troublesome, holding up sales up and down the line for many syndicators.

Another problem, which some syndicators claim is more prevalent today than in the past, is that some stations, especially in the one and two-station markets, are up to their neck in telefilms having made bulk library deals. And unless a syndicator comes along with a sponsor, or some special bargain, they are not too prone to buy. Of course this problem has been mitigated by some new stations going on the air, in markets such as Boston, Miami, St. Louis and Pittsburgh.

$6,000,000 Budget On New Programs Earmarked by TPA

A production budget of at least $6,000,000 for the 1957-'58 season has been allocated by Television Programs of America which expects to do a minimum of five new shows for the period.

Filming plans was one of the highlights of the recently concluded exec powwow, the first to be held since Milton A. Gordon, prez, acquired the interest formerly held by Edward Small, ex-board chairman and Hollywood producer. Other highlights were the election of three new board members, and the election of Kurt Blumberg and Walt Plant to v.p. status. Plant has been manager of the central division, while Blumberg, who had been an assistant v.p., gets his full veepee stripes and the title of v.p. for sales coordination. Both report to Michael Sillerman, exec v.p. in charge of sales.

New directors are Sillerman, Leon Fromkess, v.p. for production, and Bruce Eells, v.p., western division.

Regarding production, one of the projects will be "Turning Point," to be produced in equal partnership with Entertainment Productions, Inc., dramatizing the lives of quiz game winners. "New York Confidential" may also be reactivated. The management committee also selected four other new programs on which pilot films are to be made later this year. In addition, TPA has taken options on 14 other new programs out of which it will select several more for possible production next year.

FLOCK OF NEW SALES ON 'SHOCK' PACKAGE

Screen Gems has rolled up a total of 13 new sales on its 52-pic "Shock" package of Universal thrillers, bringing the market total on the feature film package to 24. Sales are all in advance of air date, which is Oct. 3 in most markets.

New markets include WRGB-TV, Schenectady; KBTV, Denver, WSB-TV, Atlanta; KFJZ-TV Ft. Worth; WTJV, Miami; KENS, San Antonio; KOOL-TV, Pheonix; WDAU-TV, Scranton; KXLY, Spokane; KGMB-TV, Honolulu; KAKE-TV, Wichita; KVII, Amarillo; KTNT, Seattle-Tacoma; WSUN-TV, St Petersburg; and KFBC-TV, Cheyenne.

SG Signs Kozlenko

Hollywood, Sept. 17.

Bill Kozlenko, formerly story consultant at Revue Productions, has been signed as a producer by Screen Gems, Columbia's tv subsid.

While at Revue, Kozlenko was associated with the GE Theatre, Schlitz Playhouse, Studio 57 and the hour-long "Suspicion" vidseries.

New Series Based On U. S. Consuls

A telefilm series based on the experiences of U.S. consuls abroad, based on the files and writings of members of DACOR, Diplomatic and Consular Officers, Ret., is planned by Dervel Producing Associates.

To be titled "Mr. Consul," series is expected to be produced by Bernard Luber, who did DPA's package "Exclusive." Ed Sutherland is slated to direct, with Jerry Feldman as exec producer. To date DPA has received over one hundred stories from former consuls. DACOR has also made available to DPA the writings of George F. Kennan, U.S. former Ambassador to Moscow, as well as published works of many other DACOR members.

DISNEYLAND
With Walt Disney, host; The Mouseketeers, Fess Parker, Jerome Courtland, Guy Williams, Sterling Holloway, others
Exec Producer: Disney
Producer: Bill Walsh
Directors: Sidney Miller, Hamilton S. Luske
Writer: Albert Duffy
60 Mins.; Wed., 7:30 p.m.
DERBY FOODS, GENERAL FOODS, GENERAL MILLS, REYNOLDS METALS
ABC-TV (film)
(McCann-Erickson, Y&R, Dancer-Fitzgerald-Sample and Tatham-Laird, Buchanan & Co. and Clinton E. Frank)

Walt Disney starts his fourth "Disneyland" season with perhaps his toughest competition to date. NBC-TV has dropped its 7:30-8 music & news setup and is posing a substantial threat with the hour-long "Wagen Train" western series at 7:30. CBS, which dropped its music & news a couple of years back but has programmed ineffectually against "Disneyland" since, now has the "I Love Lucy" reruns in at 7:30 and "Big Record" at 8. The western and "Lucy" both have strong kiddie appeal, a considerable factor in reckoning the competitive shape of things to come.

That's not to say, of course, that the CBS and NBC competition stand any chance of knocking Disney off—he's too astute a showman and has far too much material and facilities at his command for anything like that to happen. But in these day of cost-per-thousand-conscious advertisers, he may be faced with some uncomfortable audience cutbacks for the first time since he's taken to the air.

This prospect, of course, calls for some topflight showmanship, and Disney's got it. But his propensity for the big plug may hurt his chances. Opening show was a prime example, what with only the first segment devoted to straight entertainment and the rest of the show consisting of one giant trailer —for the Mouseketeers, for upcoming "Disneyland" shows, for the new "Zorro" series, for Disneyland Park and for a "Rainbow Road to Oz" pic. It was pretty dreary stuff, except for the opening reprise of "Peter and the Wolf."

There's no gainsaying Disney's shrewdness over the past three years in using television to promote his film business instead of fighting it as have other top producers in the past. He's learned how to integrate ballyhoo within the context of an entertainment format, and the payoff has been great for his theatrical and merchandising efforts without straining the entertainment content of his programs. But in the opening show, he went way overboard and lost all restraint.

Perhaps it's a temptation, having done so well with his plugs over the past three seasons, to relax and exercise less care in the integration. If that's the case, Disney had better perk up and take care. Even the tiniest moppet can spot the extraneous stuff, and can get bored by it, as Disney well knows. Unless he gets back into a calculated and restrained formula that integrates the plugs and makes the show itself entertaining, Disney may be hurt more than he anticipates in the competitive sweepstakes.

One thing more. The Mouseketeers have been good within the context of the five-a-week Disney "Mickey Mouse Club," but in a nighttime once-a-week format, they tend to be cloying and out of place. It's to be hoped that Disney keeps them strictly a daytime commodity and leaves "Disneyland" to the cartoons, adventure and science formulas. *Chan.*

GREAT JEWISH STORIES
With Joseph Boland, Paul Andor, others; Zvee Scooler, host
Producer-directors Sholem Rubenstein
15 Mins.; Wed., 3:30 p.m.
MY-T-FINE
WATV, Newark
(Joseph Jacobs)

"Bontsche Shweig," at least as depicted on the quarter-hour "Great Jewish Stories," is a weak fantasy. Scribe Felix Leon took it from an original by I. L. Peretz and converted it to tv for the metropolitan Jewish audience sought by bankroller My-T-Fine. (It won high praise as an off-Broadway legiter a few seasons back.)

In English, it was thin. It was the tale of Bontsche, an old man, who was being withheld from the gates of Paradise by an alternately idiotic and sympathetic prosecutor, because he never complained when he was alive. Acting on the show was hardly commendable. *Art.*

WISDOM
(Pablo Picasso)
With Daniel Catton Rich, narrator
Producer: Robert Graff
Director: Luciano Emmer
Writer: Rich
30 Mins.; Sun., 2:30 p.m.
NBC-TV (film, color)

NBC-TV's "Conversations with the Elder Wise Men," which has been sporadically produced by the network over the past few years, has finally made the grade as a weekly series, under the new title of "Wisdom." First of the 26 half-hour films in the series is a color entry, produced by Rizzoli Films of Italy with a commentary by Daniel Catton Rich, director of Chicago's Art Institute, superimposed over the original production.

Fact that NBC picked up the film, rather than producing it on its own, accounts for the departure in format from the rest of the series. Film shows Pablo Picasso at work at his studio in the south of France, with Rich commenting on his work. Picasso doesn't talk—in fact there's no soundtrack other than Rich's commentary, background music and some occasional sounds of Picasso at work.

Thus, the opener of the series was hardly typical of the shows to come, which will be interview and conversational in format. In spite of this, however, the Picasso entry was a rewarding one, particularly for those who saw it in color. Though twice-removed from the original (filmed and then telecast), the video reproduction of Picasso's works was for the most part good, and Rich's commentary tracing Picasso's development with a host of on-screen illustrations was an excellent basic guide to Picasso's art.

The photography of the paintings and sculpture, in fact, was better than the live-action views of Picasso at work, at least as far as the color was concerned. The instability of color film is one of the things the network is going to have to do a lot more work on. But the shots of Picasso molding a bird out of still-wet pottery, scraping a picture on a ceramic, piecing together a figure out of odds-and-ends of pipe and brick, and beginning a huge wall mural, were a fascinating composite of genius-at-work. *Chan.*

LOOK HERE!
With Martin Agronsky, guests
Producer: Robert Graff
30 Mins.; Sun., 3:30 p.m.
NBC, from N. Y.

"Look Here!" Martin Agronsky's new interview series which may be considered as NBC's answer to both Ed Murrow's "Person to Person" on CBS and Mike Wallace's interviews on ABC, may have started off too auspiciously last Sunday (15). As the initial guest, Secretary of State John Foster Dulles apparently overawed Agronsky whose timidity in the presence of one of the world's most powerful figures, was the most striking characteristic of the preem.

Agronsky attempted to draw out Dulles both personally and philosophically, but he succeeded in neither direction. The questions touching on Dulles' job were phrased so generally and so circumspectly, for the most part, that they could only be answered on the most platitudinous level. Agronsky did attempt to probe Dulles on the relationship between Christian morality and the conduct of international affairs, but he did not pursue the question with either sharpness or boldness. Agronsky was apparently too intent on being philosophical, an approach that easily tends to generate an intellectual fog.

On the personal level, Agronsky was no more comfortable in asking about Dulles' working habits and his family life. This was superficial and cliched chit-chat which added very little to the understanding of Dulles. The technique of drawing a private portrait of a public figure requires a more intimate touch than Agronsky revealed with Dulles.

Unfortunately, just when Agronsky seemed to be loosening up Dulles with a query about the current ditty, "I Made a Fool of Myself Over John Foster Dulles," NBC broke in with a house plug for network television as Dulles began his reply. Coming when it did, the plug probably didn't create much goodwill for the web. *Herm.*

Tele Follow-Up Comment

Mike Wallace Interview

In his shift to Saturdays-at-10 p.m. this past weekend, Mike Wallace, under Philip Morris sponsorship, had some initial difficulty keeping guest George Jessel on the beam but as the author-comedian relaxed it proved a more absorbing stint. Wallace has a faculty of focusing sharp interest when guests start to wander, and when Jessel was studiously evasive by using "Bronxite" as an euphemism, Wallace was incisive in stating that "if you mean Jewish comedians or singers of Jewish extraction, I believe they have long enjoyed acceptance and great popularity on the broad American scene." Thereafter, both he and Jessel let it drop.

The canvas for Jessel's excursions into personal philosophy and attitudes was broad but somehow it never came off. Wallace utilized "girls, entertainment, unions, loneliness, and criticisms of George Jessel" as five basic premises but the veteran comedian, after some facetious plugging for his new Cabot album, "George Jessel's Show Business," denied any interest in doing publicity for James Hoffa and/or the Teamsters Union, other than possibly making some telepix plugging unionism. To this, Wallace observed (1) the best public relations the Hoffa brand of unionism could want would be to rid itself of racketeers, and (2), that unionism has already done that sort of affirmative p.r. job.

In characteristic manner, Wallace cited from Jessel's past autobiographical writings and delved into egoism versus vanity; the "young girls" legend, which the comedian deflated, citing that his first two wives were actually a year older than he; recognized that, for reasons of faith alone, he could never be Ambassador to Israel, and that this has been a longtime facetious columnar reference; endorsed the barrage of publicity as giving him "a sense of security, a recognition from headwaiters, railroad conductors, cabdrivers, airline stewardesses."

Jessel, looking telegenic and believing his 59 years, with almost a half-century of show business behind him, may have given the misimpression of being too much the sad man and not the bon vivant which he is in actuality most of the time. His lonely peregrinations, as he flits LA-NY or overseas with perhaps the greatest frequency of any individual in modern show business, are part and parcel of his continual hedgehopping and crisscrossing this land on charity and Israel Bond drives, and for other fraternal and civic speechmaking and fund pitches. He voiced the innate honesty of anybody and everybody, in or out of show business, that "a hit is what I need." He was honest that "success does make all the difference in the world . . . that the crime is to lose, whether at dice, a ballgame, politics, or in show business." Quite honestly if perhaps debatably he places a great pricetag on success, the brand of success that he, as a trouper, always seeks, wants, hungers for, doesn't always achieve.

Jessel's vexation with tv ratings was touched upon; and his frank appreciation of an alcoholic stimulus ("the false courage from a drink," he called it) to relax "the semi-tired arteries," was discussed.

Wallace took many things out of context for conversational springboards and, on the average, Jessel came out all right, such as the interviewer's challenge that "most people in show business don't practice any formal religion." Jessel concurred but added that "there's no doubt that some Great Power up there stage-manages everything" (in this universe).

Jessel is one of the great wits of our time. In show business he's the comedian's comedian. The famed round table at Hillcrest (BevHills) is never the same sans Jessel. There is a special plaque, unique and extraordinary in itself, in his honor there. Jessel is also at his peak on the Celery Circuit, no matter the cross-section of the banqueteers; he is the modern-day Chauncey Depew as the No. 1 after-dinner speaker. But, once again, given widespread public exposure on such a vast outlet at the ABC-TV network he didn't do himself full justice. Nonetheless, his was among Wallace's most widely appealing guest appearances.

Incidentally, with the stiffer Saturdays-at-10 opposition, the "flintex" rating on this show, which Jessel is so won't to decry and deride, will be trade-worthy

(Continued on page 34)

SABER OF LONDON
(The Captain and the Killers)
With Donald Gray, Nell McCallum, Len Sharp, Susan Grant, others
Producerss Harry Lee Danziger, Edward J. Danziger
30 Mins.; Fri., 7:30 p.m.
STERLING DRUGS
NBC-TV (film)
(Dancer-Fitzgerald-Sample)

In the private eye tv parade, "Saber of London," which preemed Friday (13), adds no new dimensions to that particular field, although the initialer had some old fashioned, old world charm which the producers might be wise to pursue instead of following the Mike Hammer herd.

The initialer was highlighted by a crotchety, retired sea captain, portrayed by Len Sharp, who witnessed a killing. Donald Gray, handsome, and one-armed in this series, played the private-eye effectively. It might be added that the one-arm appeared to be no handicap for the sharp private investigator, who even masterminded Scotland Yard in the apprehension of the killers. The old fashioned motif had its play with catching a bit of the English countryside, the bobby patrolling his beat on a bicycle, the pub and other scenes. Mark Saber, obviously an English gentleman, took on the case for one reason, it offered a chance to get out in the country, for which he says he'll need a change of togs.

The story line is quite apparent, an American tourist is inadvertantly killed by two young hoodlums, neither of them very bright, and surely no match for Saber. Series, on the basis of the initialer, is nothing to brighten the tv spectrum this new season.

Acting and production are up to par. *Horo.*

TELEPHONE TIME
With Dr. Frank Baxter, host; Greer Garson, Grant Richard, Florenz Ames, others
Exec Producer: Hal Roach Jr.
Producer: Jerry Stagg
Director: Lewis Allen
Writer: Laslo Vadnay
30 Mins., Wed. 9:30 p.m.
BELL TELEPHONE CO.
ABC-TV (film)
(N. W. Ayer)

"Telephone Time," recipient of a pre-season ultimatum of sorts from ABC to upgrade, began its second semester last Tuesday (10) with a new host, a splendid half-hour script, and a topnotch cast headed by Greer Garson. It was real upgrading all right and would have been an auspicious kickoff for the current season had ABC-TV not lost eight minutes of the picture in technical difficulties.

Attributed by network engineers to a "failing of a power circuit breaker," mishap occurred approximately midway in the show, blacking out the main commercial and part of the film. Fortunately, viewers who stuck with the audio during the blackout didn't miss any of the crucial scenes, but an announcer made it ludicrous by butting in twice after the picture was restored to apologize for a lack of video.

Vidplay, titled "Revenge," focussed on that theme for only the first half and then softened to a yarn about the innovation of women jurors in old Wyoming. Both halves tied together nicely with several good doses of dramatic action and purportedly was based on an actual incident.

Eliza Stewart, a Massachusetts schoolteacher, comes to a small Wyoming town to marry, only to learn her intended had been killed in a gunfight. She sees the killer freed on what she's convinced is a phony self-defense plea and later finds him drinking with the boys of the jury. She haunts the killer, jabbing at his conscience, when suddenly he's killed in another gunfight. Realizing then that what she wanted was not revenge but justice, she organizes the town's women and talks the judge into allowing them to serve on the jury. Women, because they're unbiased and against murder, then bring justice to the Wyoming town.

Miss Garson's performance as Eliza was smooth and eloquent. Grant Richard as Dawson, the killer, was convincing as a bad man with a conscience, and Florenz Ames portrayed the judge comfortably. Rest of the cast was evenly capable, and Laslo Vadnay's fluent script skirted most of the vidpix cliches.

Replacing John Nesbitt, who hosted and narrated the anthology series last term on CBS is Dr. Frank Baxter, an amiable but rather unrelaxed personality. His manner is professorial, and his intro to the story sounded at first like it was going to be a commercial pitch. Role is minor, a few lines fore and aft, but should contribute to the mood of the play, and it doesn't. *Les.*

ART FORD'S GREENWICH VILLAGE PARTY
With Cy Coleman Trio, Pat Foster; Betty Comden, Adolph Green, Eddie Heywood, Susan Reed, others, guests
Producer: Ford
Director: Wes Kenney
30 Mins.; Fri., 10 p.m.
WABD, New York

Art Ford, a successful radio jock who sometime ago made a relatively brief and unsuccessful stand on another tv station, this time, as host and producer, has developed a model local video program for WABD, New York. There's very little more that a full network could do in offering a musical variety program.

First of all, Ford, who still does a daily radio stint on WNEW, sister station to WABD, got an inspirational hold on the atmosphere that is Greenwich Village, a feat not successfully accomplished by far more costly video adventures (his half-hour time and talent costs run $3,000). Just getting a grip on the Village might not be enough to make good tv were it not for the fact that this downtown locale has many built-in showmanship values, in the offbeat of music, theatre and art.

On the first program Friday (13), Ford, backed admirably by the mobile cameras and direction of Wes Kenney, some fine lighting by Carl Gaiti and scenic designs took the audience on a one-room tour of what makes the Village tick. He frontlined songwriters Adolph Green and Betty Comden, who also are performers and of a topdrawer variety; Susan Reed, and pianist Eddie Heywood. In and around them he mixed non-talking guests such as model Nancy Berg and teenage art dealer Nancy Miller and his own regulars Cy Coleman on the 88, Aaron Bell on bass and Ray Mosca on drums, and he introduced a newcomer Pat Foster doing a mumbled styling of a good folk song, "John Henry." That's a lot in a half-hour, but it came off with tempo and timing.

Of Ford himself, he manifested feeling for his subject and everything from paintings to mosaics and everyone from Comden and Green to Foster got intelligent, warm handling. Block Drug, which is buying the live half-hour as of October, will be getting its money's worth for sure. *Art.*

YOU ASKED FOR IT
With Art Baker, others
Producer: Cran Chamberlin
Director: Fred Gadette
Writers: Gomer Cool, Rick Mittleman
30 Mins., Sun., 7 p.m.
BEST FOODS
ABC-TV, from Hollywood (live and film)

By now, the only really commendable thing about the aging "You Asked For It" is the presentable cost-per-1,000 it delivers, but both the format and the "firsts" it boasts are approaching staleness. Host Art Baker still works up enthusiasm that seems genuine, but the narrative that he has to read about performing Russian bears, the largest power shovel in the world and Mexican horseriders, written for him by those masters of the mawkish, Gomer Cool, Rick Mittleman, is no more genuine in enthusiasm and hardly more genuine in fact than the Baron of Arizona's claim to several thousand square miles of arid America.

Baker last summer took a trip to other parts of the world, where he lined up fresh subjects for "You Asked For It." First of the alien items to be shown on the seasonal premiere was a trip to Moscow to watch Russian bears perform. Bears were filmed on a soundstage, a point Baker made note of before promptly referring to the paid-extra audience as though they were the real thing in pewsters. Again, it was the fault of his writers unless he rewrote them, because the references to politicians and peasants, made as the cameras panned the extras, seemed there in the interests of rhetoric and not honesty. How writers can excite tv audience by implied falsehoods, when they've just told them the truth, is imponderable. More important, certainly, is the sophomoric delight the show takes in offering "firsts," which are not always firsts. Looks like "Asked for It" is running out of interesting new things to show.

If the show would take the stand that it was going to show things of interest, without usually pressing for firsts, it might still have some natural life left in it. Only respectable portion of the preem this season was the footage on Hiroshima; it was legitimate news feature coverage. *Art.*

SALLY
With Joan Caulfield, Marion Lorne, others
Producer: Frank Ross
Directors William Asher
Writer: Phil Shulken
30 Mins.; Sun., 7:30 p.m.
CHEMSTRAND CORP., ROYAL TYPEWRITERS
NBC-TV (film)
(Doyle Dane Bernbach, Y&R)

"Sally" as a starter-offer showed itself as a slickly handled and well mounted though innocuous situationer with dual assets. These are the lovely-to-look-at Joan Caulfield whose previous series was "My Favorite Husband," and Marion Lorne, the double-take eccentric fun-ladler brought out for the livingroom set as the dizzy schoolmarm in Wally Cox's "Mister Peepers." The preemer was inclined to reach a bit for its laughs, with some of the setups designedly telegraphic. But since tv is a slot-for-slot thing, "Sally" figures to lord it over the CBS "Bachelor Father" which intra-office sentinels describe as something less than remarkable.

Miss Caulfield is discovered as a department store salesgirl who through somewhat farcical and often clever incidents becomes involved as the traveling companion of wealthy Miss Lorne (the character names are Sally Truesdale for the Caulfield doll and Mrs. Myrtle Banford for the slightly daffy moneybags). At the finale, the duo find themselves in Paree, which may or may not indicate a lot of crazy capers from here in. The laugh track was an irritant at times.

Snappy direction by William Asher, with Frank Ross, Miss Caulfield's Hollywood-noted husband, serving his baptism as a tv producer. Show is filmed on the Paramount lot. *Trau.*

PERSON TO PERSON
With Edward R. Murrow, Julie London, Robert F. Kennedy
Producers: Jesse Zousmer, John Aaron
Directors: Robert Sammon, Charles Hill, Bob Dailey
Editorial Associates: John Horn, David Moore
30 Mins., Fri., 10:30 p.m.
LIFE MAGAZINE, AMOCO
CBS-TV, from N.Y.
(Young & Rubicam, Joseph Katz)

Edward R. Murrow by now is a staple on the Friday night spectrum. Starting his fifth season on Friday (13), Murrow ran into a bit of the kind of luck that's traditional on this date. His interview with Julie London from Hollywood was dogged by pictures which wouldn't hold still, while the Robert F. Kennedy brood just behaved exactly like children which resulted in Mrs. Kennedy getting more time than should have been allotted her while her distinguished husband disposed of the youngsters.

Kennedy, of the Boston Kennedys, now the chief counsel for the Senate's Select Committee on Labor and Management and who is Sen. McClellan's major amanuensis in the uncovering of corruption in the labor field, in the comparatively few moments allotted him provided an inright on the potency of video on the American scene. From the counsellor's words it can almost be construed that government by television is approaching. Kennedy pointed out that after teamster boss Dave Beck's appearances, many leads came in from viewers that were helpful to the committee. The same was true in the case of Jimmy Hoffa. Such vigilance as can be obtained by complete exposure on video can be a boon and a bane, and at all times a sobering responsibility.

Despite the brief time with Kennedy, Murrow was able to extract from the 31-year old counsel his sense of enthusiasm for the work he's engaged in, his feeling for public service and the thoroughness of preparation for his tasks. In his interview Kennedy pointed out that for every hour of testimony, there's about 15 hours of work on this witness by the committee. The committee has apparently gotten its man when it hauls him in front of the video cameras.

Miss London is a personable dish who sings very softly because cafe customers will have to put down their steak knives and salad forks if they want to listen. She pointed out that on one of her albums, more time was spent on the cheesecake on her jacket than on recording. Miss London has come into a lot of prominence of late via pix and disks. She gave a pleasant account of herself despite the interruptions caused by a misbehaving cable. It was a bit of lightness that prepared the way for the heavier gabfest with Kennedy. She tried her best to overcome what seemed to be an essentially nervous quality. *Jose.*

BACHELOR FATHER
With John Forsythe, Noreen Corcoran, Samee Tong, Alice Backes, others
Producer: Harry Ackerman
Director; Jerry Hooper
Writers: Arthur Alsberg, Nate Monaster
30 Mins., Sun., 7:30 p.m.
AMERICAN TOBACCO CO.
CBS-TV (film)
(BBD&O)

"Bachelor Father" is a new (Bachelor Prods. Revue) half-hour situation comedy entry filling the gap left by the Ann Sothern "Private Secretary" (TPA) series. Slotted 7:30-8 Sunday night it will alternate with Jack Benny during the coming season.

A new tv comedy format is pretty hard to come by these days and "Bachelor Father" is no exception. Show is stock situation comedy revolving around John Forsythe in the role of Bentley Gregg, Beverly Hills attorney, who suddenly becomes the guardian of his 13-year-old niece, Kelly. The youngster naturally upsets the normal household routine of her unmarried uncle and the usual domestic situations follow. Forsythe spent the opening stanza in the unlikely spot of trying to soft talk an Italian actress into a studio contract while holding off the biddies at the local PTA meeting. Niece Kelly comes to the rescue though and convinces the actress that her uncle isn't such a bad guy after all and this, apparently, does the trick with the actress signing up with Forsythe's studio client.

Writers Alsberg and Monaster have provided the show with better than average dialog that is definitely an asset. The laugh track was generally used with moderation although it did become annoying toward the end of the show.

Forsythe handles the title role with ease and confidence, turning in a competent job with the limited plot value of the material. Noreen Corcoran as niece, Kelly, does an OK job which should improve with experience. Samee Tong as the houseboy provided many of the shows brighter comedy moments and bolstering of this role could be a plus factor for the series.

Commercials (film) for Hit Parade ciggies were slickly done with the volume held to a reasonable level. *Syd.*

GUNSMOKE
With James Arness, Dennis Weaver, Milburn Stone, Amanda Blake, others
Producer: Norman Macdonnell
Directors: Ted Post, Richard Whorf
Writer: John Meston
30 Mins., Sat., 10 p.m.
L & M Cigarets, Remington Rand
CBS-TV (film)
(Y&R; D-F-S)

"Gunsmoke" preemed for its third season via CBS-TV Sat. (14) and lived up to its reputation as adult western fare with the strong possibility that it will again corral one of the top 10 Nielsen spots. Show was fast paced and well executed and had an interesting twist as a psychological oater.

Film opened with one gunslinger consoling his pard and telling him that he is "going to be allright" which immediately raises the question of what is wrong with the toter. The outlaws lay plans to meet after the "Dodge City Affair" is over.

Next scenes of the yarn are in Dodge City where Marshal Dillon shows that he is human; he is in barber shop needling the barber about the price of a haircut and a bath and other bits of small talk.

From there on the drama picks up speed with the entrance of the badman into Dodge City. The gunman walks into the barbershop and orders the Marshal out of the chair. Dillon being the true western hero he is, refuses but backs out of a showdown because he is interested in finding out who put the guy up to killing him.

Next 10 scenes are spent in showing the neurotic tendencies of the torpedo; he kills a dog who jumps up behind him, brandishes a gun at dance hall girl and succeeds in breaking up a card game.

Chester, ably handled by Dennis Weaver, tells boss Marshal that Nate Springer, the badman, is a well known hired killer.

Pic finales with a showdown gun fight between the Marshal and the slinger and the badman utters on his deathbed that he had to kill someone like the Marshal to get his nerve back which he lost in Yuma prison.

Arness does his usually fine job of acting with a fine supporting cast. There's no reason to believe why "Gunsmoke" won't be up there with the best of 'em again. *Gilb.*

HAVE GUN, WILL TRAVEL
With Richard Boone, Janice Rule, Jack Lord, Judson Pratt, Harry Shannon, others
Producer: Julian Claman
Director: Andrew V. McLaglen
Writers: Herb Meadow, Sam Rolfe
30 Mins., Sat., 9:30 p.m.
WHITEHALL PHARMACAL, LEVER BROS.
CBS-TV (film)
(Ted Bates, JWT)

In contrast to tv westerns of the past couple of seasons and many to come this fall, "Have Gun, Will Travel" makes no pretence at being an "adult western," which is to say it's strictly an actioner. There's no overlying psychological motif—it's strictly business, as is its lead character, who when he's not living it up in San Francisco, puts his gun out for hire.

But a well-done action series can prove just as rewarding as a well-done "adult" oater, and if the first episode is any indication, CBS should have a winner on its hands. Under the production aegis of Julian Claman and the direction of Andrew McLaglen, "Have Gun" was a taut and vigorous exercise in the hardboiled category of western. If it stays that way, it ought to give Lawrence Welk and Gisele MacKenzie a good run for their money.

Richard Boone, in a real casting switch from his "Medic" days, is the principal character, a S. F. dandy between jobs and a tough mercenary when he's at work. First "job" had him going into a Mexican town, a sort of sanctuary for killers and outlaws, to bring back a rancher's daughter and the badman she ran away with. Boone is authoritative and commanding in his role. Janice Rule and Jack Lord were good as the daughter and the heavy.

"Have Gun" is no "Gunsmoke," but it's different enough from "Gunsmoke" to make their back-to-back Saturday night combination a palatable one. *Chan.*

WIDE WIDE WORLD
With Dave Garroway, host; Charles Van Doren, Dr. Werner von Braun, others
Writer: Joe Liss
Exec Producer: Barry Wood
Producer: Herbert Sussan
Director: Van Fox
90 Mins.; Sun., 4 p.m.
GENERAL MOTORS
NBC-TV, from various points
(MacManus, John & Adams)

Now in its third season, "Wide Wide World" resumed its pictorial probings Sunday (15) via NBC-TV with a roundup on "The Challenge of Space." By its very nature this is a challenging subject. But unfortunately this General Motors sponsored stanza missed the boat as far as dramatic impact was concerned.

True, the NBC-TV cameras roamed Wright Air Development Centre, Dayton, O.; the Air Force Flight Test Centre at Edwards, Cal., a rocket test site at Santa Susana, Cal., and the Army Ballistics Missile Agency centre at Huntsville, Ala., among other places. However, while the missiles as well as the men who make 'em were vibrant with interest this color and excitement weren't heightened by WWW host Dave Garroway's commentary.

In fact, the writing approach on "The Challenge of Space" appeared to be much the same as that used to describe peach festivals and other innocuous events that WWW has visited in the past. On the "space" topic something more zingy, more dramatic was required to complement this extraordinary subject.

When missile expert Dr. Werner von Braun pointedly observed that "today's missiles are stepping stones to future space ships" it was easy to visualize how the old March of Time technique would not be amiss here. Nor would the voice of Westbrook Van Voorhees.

Particularly noteworthy in respect to the camera coverage were rocket engine tests at Santa Susana —an awesome spectacle of smoke and flames, a test fire of a Jupiter engine at Huntsville and scenes of experimental supersonic planes in flight. Amiable but unexciting was quiz expert Charles Van Doren's hosting in Washington, where the Navy's man-made "moon" was previewed.

Technically, this semi-documentary was well done despite the many remotes involved. Infrequent plugs for General Motors and its products were primarily of an institutional nature. Withal, this 90-minute outing did have some values —if nothing more than to show the taxpayer where his money is going. *Gilb.*

PERRY COMO SHOW
With Ginger Rogers, George Sanders, Lou Carter, guests; Frank Gallop, Mitch Ayres orch, Ray Charles Singers, Louis Da Pron Dancers
Producer: Robert S. Finkel
Director: Gray Lockwood
Writers: Goodman Ace, Jay Burton, Mort Green, George Foster
60 Mins.; Sat., 8 p.m.
AMERICAN DAIRY ASSN., KLEENEX, NOXZEMA, ESQUIRE POLISH, RCA, SUNBEAM
NBC-TV, from N. Y. (Color)
(Campbell-Mithum, FC&B, Emil Mogul, SSC&B, Kenyon & Eckhardt, Perrin-Paus)

They're laying odds that this is the season when Perry Como will top the whole Nielsen parade in tv—a wager predicated on the fact that (1) The Como, now thoroughly vintaged, can do no wrong; (2) his competition ("Perry Mason") is as yet an untested item, and (3) in the intramural sweepstakes and drastic overhaul of programming there are no longer any "soft spots" save perhaps for Saturday 8 to 9.

Be that as it may, Como's return to NBC-TV last Saturday (14) night testified anew to the potency of "Mr. Nice Guy" and his hour showcase as surefire entertainment. Como himself premiered the new season in top form and the presentation itself was geared for maximum values. With "Goody" Ace again masterminding the scripting and with all the other top-bracketed components on deck, it was a lively, engaging eye-and-ear-appealing romp that just about adds up to par for these Como entries.

There is invariably an aura of high professionalism about these Como hours, stamped by a distinctive taste and style, with the humor on an adult level and an overall respect for showmanship. Now and then there could be occasional lapses and a straining for effect (as for example in the overdoing of the station-break bit with Frank Gallop bringing on a looker as his assistant and which might have been clever had it consumed half the time), but there's no gainsaying that over the hour span Como & Co. have an awareness of what constitutes enjoyment.

Como himself is not one for stinting, and the fact that he dominates the greater portion of the hour with nearly a dozen songs and his inevitable banter may or may not be a reflection of the present-day tight squeeze on guest talent, but whatever the causes, the effects are very good indeed for the show.

Ginger Rogers, George Sanders and Lou Carter held down the guest spots on the season's initialer and as guest rosters go these days they acquitted themselves in okay style. Miss Rogers still looks like a million and her mambo bit with Como had some engaging moments. (She'll be back next Saturday.)

Sanders came off best of all, particularly in the three-way byplay with Como and Lou Carter and in his "Comocabana" nitery turn as vocalist (to his own piano accomp) in "If You Were the Only Girl," plus a line of girls. Carter also worked with a line with his "Selfish" ballad but with somewhat less satisfactory results.

Perhaps as it should be, it's when Como personally and all his production lieutenants take over command of the show that it hits its peak level. The opening "Hallelujah" production number with chorus and dancers (including a moppet line of precision dancers and the grownup ponies) enhanced by some striking choreography and scenic effect, Como's renditions of "Around the World," "In the Still of the Night," his "Whither Thou Goest" and a foursome of requests, and finally his madcap dialing bit and telephonic finale with "Mrs. Nice Guy" were the standout ingredients of what shapes up as Mr. Nielsen's No. 1 "baby" for the new semester. *Rose.*

OH! SUSANNA
With Gale Storm, ZaSu Pitts, Roy Roberts, others
Producer: Alex Gottlieb
Exec Producer: Hal Roach Jr.
Directors: Charles Barton, William Seiter
30 Mins., Sat.; 9 p.m.
NESTLE, HELENE CURTIS
CBS-TV, from Hollywood (film)
(Bryan Houston, Weiss & Geller)

"Oh! Susanna" apparently found an audience during its run last year so it's back on the same net, same time and same silly plot line. In the key spot, once again, is Gale Storm as a ship's entertainment director. On hand, too, are Zasu Pitts (ship's beautician) and Roy Roberts (ship's captain).

The big catch on the kickoff stanza for the 1957-58 season was guest star Pat Boone. He was the

(Continued on page 34)

PLAYHOUSE 90
(The Death of Manolete)
With Jack Palance, Suzy Parker, Robert Middleton, Ray Danton, Nehemiah Persoff, Esther Minciotti, others
Producer: Martin Manulis
Director: John Frankenheimer
Writers: Barnaby Conrad, Paul Monash
90 Mins., Thurs., 9:30 p.m.
AMERICAN GAS ASSN., BRISTOL-MYERS, MARLBORO, ALL-STATE, KIMBERLY-CLARK
CBS-TV, from Hollywood
(Lennen & Newell, BBD&O, Leo Burnett FC&B)

However admirable the intentions of CBS-TV's "Playhouse 90" in dramatizing "The Death of Manolete" as the initial offering of the new season, the accomplishment was considerably less than rewarding. The unfolding of the story of Spain's greatest bullfighter, based on a still forthcoming novel by Barnaby Conrad and fashioned for tv by Conrad and Paul Monash, with Jack Palance playing the titular role, was unfortunately marred by too many moments of awkwardness and downright dullness. It might conceivably have registered more strongly as an hour drama, but basically the fault lay less in the length than in the scripting of the play itself and the shortcomings of Palance's portrayal.

Palance's performance was a johnny-one-note of gloom, sadness, humility and despair. From the standpoint of the viewer, it was, in truth, 90-minutes of unrewarding dramatic fare (save, perhaps, for what seemed like 30 minutes of interruptions for national sponsors, local station-break sponsors, repeated reidentification of the showcase and other "non-playing" irritants). This, of course, only succeeded in heightening the jerky quality of the drama proper and, along with the episodic treatment of the play, mitigated against a sustained mood.

(Coincidentally, the commercial pattern of "Playhouse 90," with its quarter-hour segmentation and a resultant "six-curtain play," which is a hangover from last season, seems one of the basic weaknesses of an otherwise ambitious programming venture. Whatever the solution to a currently existing evil, it's a matter that warrants some kind of priority in attention around the network, for in the final analysis "Playhouse 90," however qualitative the entry, must inevitably suffer.)

To relate psychologically the story of the rise and inevitable doom of Manolete without a vital and moving script perhaps required a great deal more versatility and acting prowess than Palance was able to bring to the performance. His portrayal was that of a matador gripped with a sickening fear so powerful that it wiped out his courage and pride. It revealed only the weakness of the man without permitting him dignity. The integrated film clips only succeeded partially in capturing the excitement and tense passion of the bullring and even that somewhat awkwardly, for it took some straining to identify the live with the film segments. There were moments, good ones, but as a whole it was not the story it should have been—that of a courageous man giving his life for the bloodthirsty lovers of the bullfight who asked more and more and always more.

Suzy Parker in the role of an actress played the "love" interest in a bit of inept casting. Robert Middleton, Ray Danton; Nehemiah Persoff and Esther Minciotti were among the others in the cast, all responding correctly but unable to rise above the script's inadequacies and all, in turn, suffering from the note set by Palance.

Perhaps "Playhouse 90" can duplicate its feat of last season when, after a similarly inauspicious opener, it scored with a one-two punch on its second time up with Rod Serling's original "Requiem For A Heavyweight" (which catapulted Palance into tv prominence). Again Serling is in the No. 2 position with this week's offering. *Rose.*

TV Prayers—In Color

Houston, Sept. 17.

Another first for a local tv station was announced here when KTRK-TV released word that it will present a series of 365 prayers in color. The releasing group of the prayers in New York were hunting for a typical city in which to release the one minute prayers and decided on Houston.

Two hundred of the prayers have already been made and will be presented at various times during the day. The remaining 165 color prayers will be "shot" in Houston with local backgrounds and scenes.

This season's premiere broadcasts of "Studio One" and "Playhouse 90" commanded larger audiences than on their "opening nights" last Fall.

Each of these programs was watched by at least 50 per cent more viewers than the competing programs on any other network.

These early returns are an exciting indication of the continuing vitality of television, which each year wins a larger, more enthusiastic audience.

They also suggest that the new television season has exploded with the greatest impact in its history

...on THE CBS TELEVISION NETWORK

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

NEW YORK

Approx. Set Count—4,525,000 *Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	AUGUST RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. All Star Theatre (Dr)	WRCA	Screen Gems	Tues. 10:30-11:00	9.7	23.7	40.8	Spike Jones	WCBS	14.2
2. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	9.1	36.7	24.7	7 O'Clock Report	WCBS	10.0
							CBS News—D. Edwards	WCBS	9.2
3. Death Valley Days (W)	WRCA	McC-E	Wed. 7:00-7:30	8.3	35.3	23.5	7 O'Clock Report	WCBS	7.8
							CBS News—D. Edwards	WCBS	7.5
4. Men of Annapolis (Adv)	WABC	Ziv	Tues. 10:30-11:00	7.5	18.4	40.8	Spike Jones	WCBS	14.2
5. Public Defender (Dr)	WPIX	Interstate	Mon. 10:00-10:30	6.6	12.0	55.1	Studio One Summer Theatre	WCBS	23.1
6. My Little Margie (Co)	WCBS	Official	Mon. 9:30-10:00 Fri. a.m.	6.4	63.4	10.1	Sandy Becker	WABD	2.2
7. Code 3 (Adv)	WRCA	ABC	Mon. 10:30-11:00	6.1	13.8	44.0	Studio One Summer Theatre	WCBS	22.4
8. Whirlybirds (Adv)	WPIX	CBS	Thurs. 7:30-8:00	5.7	21.3	26.7	Sgt. Preston of the Yukon	WCBS	6.0
9. Federal Men (Myst)	WPIX	MCA	Wed. 10:00-10:30	5.6	9.7	57.7	20th Century Fox	WCBS	17.1
9. Gangbusters (Adv)	WABD	RKO Teleradio	Sun. 5:00-5:30	5.6	24.9	22.5	Baseball	WPIX	9.9
9. Last of the Mohicans (W)	WABC	TPA	Fri. 10:30-11:00	5.6	16.3	34.2	Pantomime Quiz	WCBS	12.2
10. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	5.5	21.9	25.1	7 O'Clock Report	WCBS	9.7
							CBS News—D. Edwards	WCBS	10.0

CHICAGO

Approx. Set Count—2,900,000 *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

1. State Trooper (Adv)	WNBQ	MCA	Wed. 9:30-10:00	16.0	31.5	50.8	20th Century Fox	WBBM	17.3
2. Man Called X (Myst)	WGN	Ziv	Mon. 9:00-9:30	14.5	26.5	54.6	Studio One Summer Theatre	WBBM	24.8
3. Death Valley Days (W)	WNBQ	McC-E	Mon. 9:30-10:00	14.2	25.7	55.4	Studio One Summer Theatre	WBBM	23.6
4. Sheriff of Cochise (W)	WBBM	NTA	Sat. 7:30-8:00	13.3	40.4	33.0	Julius La Rosa	WNBQ	11.2
5. City Detective (Myst)	WGN	MCA	Fri. 9:30-10:00	12.5	29.7	42.1	Cavalcade of Sports	WNBQ	11.6
5. Highway Patrol (Adv)	WGN	Ziv	Fri. 8:00-8:30	12.5	41.6	30.1	Mr. Adams & Eve	WBBM	10.6
6. Silent Service (Adv)	WNBQ	NBC	Tues. 9:30-10:00	12.2	25.0	48.7	Spike Jones	WBBM	19.4
7. Racket Squad (Myst)	WGN	ABC	Tues. 8:30-9:00	10.9	29.6	36.9	Telephone Time	WBKB	10.7
8. Code 3 (Adv)	WBKB	ABC	Fri. 9:30-10:00	10.7	25.4	42.1	City Detective	WGN	12.5
8. Men of Annapolis (Adv)	WGN	Ziv	Mon. 9:30-10:00	10.7	19.3	55.4	Studio One Summer Theatre	WBBM	23.6
8. Secret Journal (Dr)	WNBQ	MCA	Sat. 10:00-10:30	10.7	20.1	53.3	Best of MGM	WBBM	30.4
9. San Francisco Beat (Dr)	WGN	CBS	Tues. 9:00-9:30	10.4	18.4	56.7	$64,000 Question	WBBM	20.6
9. Susie (Co)	WBKB	TPA	Sat. 9:30-10:00	10.4	25.4	41.0	Jimmy Dean Show	WBBM	14.0

LOS ANGELES

Approx. Set Count—2,313,000 *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

1. San Francisco Beat (Dr)	KTTV	CBS	Sat. 9:30-10:00	13.2	33.3	39.7	Jimmy Dean	KNXT	9.5
2. O. Henry Playhouse (Dr)	KHJ	Gross-Krasne	Mon. 8:30-9:00	13.1	26.7	49.0	Richard Diamond	KNXT	10.8
3. Search For Adventure (Adv)	KCOP	Bagnall	Thurs. 7:00-7:30	12.8	38.3	33.4	Amos & Andy	KNXT	6.9
							Men of Annapolis	KNXT	10.4
4. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	12.3	19.3	63.7	Twenty-One	KRCA	17.6
5. State Trooper (Adv)	KHJ	MCA	Mon. 8:00-8:30	10.8	23.1	46.8	Those Whiting Girls	KNXT	10.8
6. Confidential File (Doc)	KTTV	Guild	Mon. 9:30-10:00	10.5	18.9	55.6	Studio One Summer Theatre	KNXT	11.2
7. Men of Annapolis (Adv)	KNXT	Ziv	Thurs. 7:30-8:00	10.4	31.1	33.4	Search For Adventure	KCOP	10.0
8. Sheriff of Cochise (W)	KTTV	NTA	Tues. 9:30-10:00	9.6	18.3	52.3	Spike Jones	KNXT	17.4
9. Sheriff of Cochise (W)	KTTV	NTA	Sat. 7:30-8:00	9.2	26.8	34.4	People Are Funny	KRCA	10.4
10. Dick Powell (Dr)	KNXT	Official	Fri. 10:00-10:30	9.0	22.9	39.3	Juke Box Jury	KRCA	11.2

CLEVELAND

Approx. Set Count—1,900,000 *Stations*—KYW (3), WEWS (5), WJW (8)

1. Silent Service (Adv)	WJW	NBC	Sat. 10:30-11:00	25.0	58.4	42.9	Adventure Theatre	KYW	9.8
2. Sheriff of Cochise (W)	KYW	NTA	Sun. 10:30-11:00	24.4	44.6	54.8	What's My Line	WJW	25.2
3. Mr. District Attorney (Myst)	KYW	Ziv	Tues. 10:00-10:30	22.8	46.4	49.1	$64,000 Question	WJW	20.9
4. Highway Patrol (Adv)	WJW	Ziv	Tues. 10:30-11:00	18.1	43.4	41.7	Soldiers of Fortune	KYW	12.5
5. Heart of the City (Dr)	WJW	MCA	Fri. 10:30-11:00	17.5	36.5	48.0	Baseball; Scoreboard	WEWS	26.6
6. State Trooper (Adv)	KYW	MCA	Mon. 10:30-11:00	17.3	34.6	50.0	Studio One Summer Theatre	WJW	25.3
7. Men of Annapolis (Adv)	KYW	Ziv	Wed. 10:30-11:00	13.6	27.9	48.8	20th Century Fox	WJW	26.5
8. Soldiers of Fortune (Adv)	KYW	MCA	Tues. 10:30-11:00	12.5	30.0	41.7	Highway Patrol	WJW	18.1
9. City Detective (Myst)	KYW	MCA	Sat. 7:00-7:30	12.4	57.4	21.6	Liberace	WEWS	4.6
							Heart of the City	WJW	4.6
10. Frontier Doctor (W)	KYW	H-TV	Mon. 7:00-7:30	10.5	53.9	19.5	Waterfront	WEWS	6.5

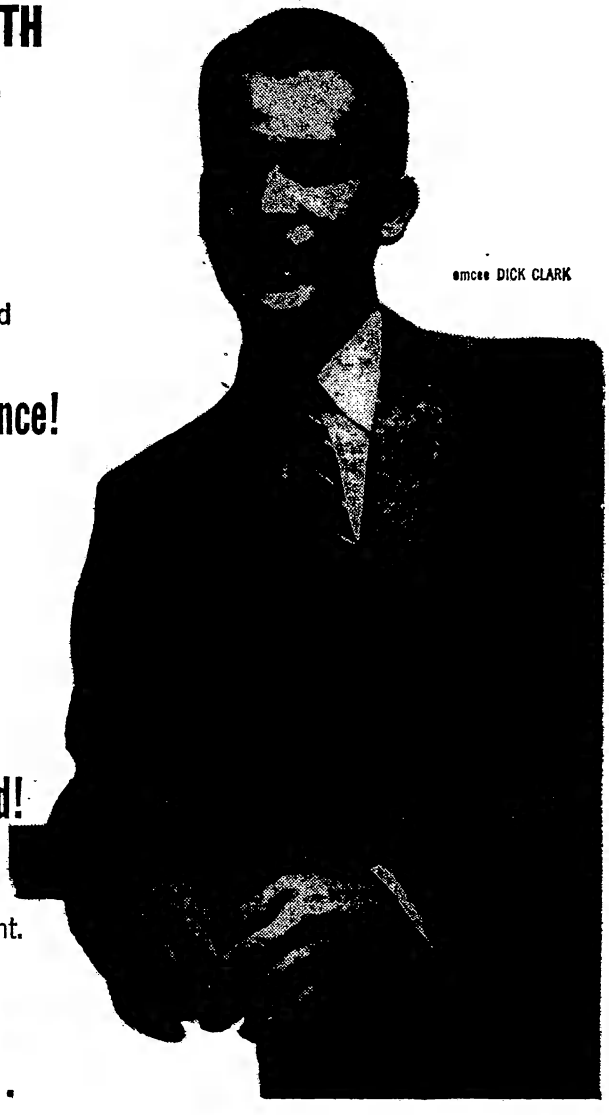
ATLANTA

Approx. Set Count—575,000 *Stations*—WSB (2), WAGA (5), WLW-A (11)

1. Badge 714 (Myst)	WSB	NBC	Tues. 10:00-10:30	17.4	58.6	29.7	Code 3	WAGA	8.8
2. Mystery Is My Business (Myst)	WAGA	TPA	Sat. 9:30-10:00	17.0	56.1	30.3	Adventure Theatre	WSB	7.6
3. Highway Patrol (Adv)	WAGA	Ziv	Fri. 10:00-10:30	16.1	51.1	31.5	Secret Journal	WSB	11.0
4. State Trooper (Adv)	WAGA	MCA	Wed. 10:00-10:30	15.8	44.8	35.3	Sheriff of Cochise	WSB	14.5
5. Science Fiction Theatre (Adv)	WAGA	Ziv	Tues. 9:30-10:00	15.7	45.8	34.3	O. Henry Playhouse	WSB	12.0
6. Sheriff of Cochise (W)	WSB	NTA	Wed. 10:00-10:30	14.5	41.1	35.3	State Trooper	WAGA	15.8
7. Soldiers of Fortune (Adv)	WAGA	MCA	Mon. 10:00-10:30	12.2	42.7	28.6	Susie	WSB	11.7
8. O. Henry Playhouse (Dr)	WSB	Gross-Krasne	Tues. 9:30-10:00	12.0	35.0	34.3	Science Fiction Theatre	WAGA	15.7
9. Susie (Co)	WSB	TPA	Mon. 10:00-10:30	11.7	40.9	28.6	Soldiers of Fortune	WAGA	12.2
10. My Little Margie (Co)	WSB	Official	Sun. 10:30-11:00	11.3	59.9	18.9	Rogers-Autry Theatre	WAGA	4.9

TV's No. 1 Afternoon Program

COMPARE AMERICAN BANDSTAND WITH YOUR AFTERNOON TELEVISION BUY— ANY BUY FROM NOON TO 5 PM



emcee DICK CLARK

—a show with the highest rating!

September Trendex places American Bandstand ahead of all other afternoon programs.

—a show with the largest share of audience!

September Trendex gives American Bandstand the largest share of audience in its time period— against any and all competition.

—a show in the No. 1 daytime slot!

The present availability of American Bandstand— 4-4:30 PM—delivers the highest number of sets in use in all daytime TV.

—a show with the lowest cost per thousand!

The cost-per-thousand of American Bandstand is the lowest of all shows in the same time period. Less than $8,000 buys a quarter hour of this show...time and talent.

ACT NOW TO GET THE BEST AVAILABILITIES ON TV's No. 1 AFTERNOON PROGRAM—No. 1 BUY...

American Bandstand

abc television network

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

LOS ANGELES

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	AUGUST, 1957 TOP COMPETING SHOWS		ARB RATING
1. **JANE EYRE**— Joan Fontaine, Orson Welles; 1944; 20th Century Fox; NTA	Fabulous 52 Sat. Aug. 3 10:00-12:00 a.m. KNXT	16.0	16.4	15.2	51.3	Boxing Town Hall Party	KHJ KTTV	6.0 4.2
2. **ROAD HOUSE**— Cornel Wilde, Ida Lupino, Richard Widmark; 1948; 20th Century Fox; NTA	Premiere Performance Sun. Aug. 4 9:00-10:45 p.m. KTTV	13.2	13.7	12.5	26.7	G.E. Theatre Alfred Hitchcock $64,000 Challenge What's My Line	KNXT KNXT KNXT KNXT	21.8 22.3 19.8 19.6
3. **THIS MAN'S NAVY**— Wallace Beery, Tom Drake; 1945; MGM; MGM-TV	Wallace Beery Theatre Sun. Aug. 4 6:30-8:30 p.m. KTTV	12.7	14.0	11.8	29.4	You Are Theatre Lassie All This and Heaven Too, First Run Movie Ed Sullivan	KNXT KNXT KTLA KNXT	8.9 11.5 9.1 19.4
4. **TWO SISTERS FROM BOSTON**— Kathryn Grayson, June Allyson, Jimmy Durante, Peter Lawford; 1946; MGM; MGM-TV	Big Friday Movie Fri. Aug. 2 8:30-10:15 p.m. KTTV	11.5	12.3	10:3	26.5	Playhouse of Stars Undercurrent Date With the Angels	KNXT KNXT KABC	11.0 12.5 8.6
5. **ALL THIS AND HEAVEN TOO**— Bette Davis, Charles Boyer; 1940; Warner Brothers; Associated Artists Productions	First Run Movie Sun. Aug. 4 7:30-9:30 p.m. KTLA	9.5	9.8	8.8	17.6	This Man's Navy Wallace Beery Theatre Ed Sullivan G. E. Theatre	KTTV KNXT KNXT	14.0 20.2 21.8
6. **RED DUST**— Clark Gable, Jean Harlow, Mary Astor; 1932; MGM; MGM-TV	First Show Mon. Aug. 5 10:15-11:55 p.m. KTTV	6.2	7.6	5.1	29.8	Back to Bataan, Channel 9 Movie Theatre Big News Roller Derby Tom Duggan	KHJ KNXT KTLA KCOP	10.7 8.3 4.5 2.4
7. **SHADOW OF THE THIN MAN**— William Powell, Myrna Loy, Donna Reed; 1943; MGM; MGM-TV	First Show Fri. Aug. 2 10:35-12:25 a.m. KTTV	6.1	7.8	3.7	30.6	Juke Box Jury News, Jack Latham Tom Duggan	KRCA KRCA KCOP	10.0 4.7 3.3
8. **BULLETS OR BALLOTS**— Edward G. Robinson, Joan Blondell; 1936; Warner Brothers; Associated Artists Productions	First Run Movie Mon. Aug. 5 7:30-9:00 p.m. KTLA	6.0	6.4	5.6	15.1	Wanderlust Those Whiting Girls Badge 714	KCOP KNXT KTTV	9.8 10.8 13.1
9. **PILOT NO. 5**— Gene Kelly, Franchot Tone, Marsha Hunt; 1943; MGM; MGM-TV	First Show Wed. Aug. 7 10:15-11:45 p.m. KTTV	5.2	5.9	4.4	24.5	Ida Lupino Big News News—Baxter Ward Tom Duggan	KNXT KNXT KCOP KCOP	7.6 6.6 2.9 2.7
10. **CONQUEST**— Charles Boyer, Greta Garbo; 1937; MGM; MGM-TV	First Show Thurs. Aug. 1 10:15-12:25 a.m. KTTV	5.0	6.1	4.2	22.0	Playhouse 90 Big News Tom Duggan	KNXT KNXT KCOP	19.1 7.7 3.3

ATLANTA

1. **KING KONG**— Robert Armstrong, Fay Wray, Bruce Cabot; 1932; RKO; C&C	H'ywood Film Theatre Sun. Aug. 4 6:30-8:00 p.m. WLW-A	18.8	19.2	18.6	48.1	Circus Boy My Favorite Husband Ed Sullivan	WSB WAGA WAGA	5.2 5.2 14.0
2. **A GUY NAMED JOE**— Spencer Tracy, Irene Dunne, Van Johnson; 1943; MGM; MGM-TV	MGM Playhouse Sun. Aug. 4 12:45-3:00 p.m. WSB	18.7	20.2	15.8	82.4	Wild Bill Hickok Foreign Legionnaire AAU Swimming & Diving	WAGA WAGA WAGA	6.3 2.8 3.2
3. **YOUNG TOM EDISON**— Mickey Rooney, Fay Bainter; 1940; MGM; MGM-TV	Armchair Playhouse Sun. Aug. 4 3:00-4.30 p.m. WSB	17.4	18.0	15.8	73.9	AAU Swimming & Diving Face the Nation	WAGA WAGA	4.1 5.9
4. **COMMANDOS STRIKE AT DAWN**— Paul Muni, Sir Cedric Hardwicke; 1943; Columbia; Screen Gems	Century Playhouse Sun. Aug. 4 10:00-12:00 a.m. WSB	15.5	17.0	13.6	72.4	West Point Movietime, U.S.A.	WAGA WLW-A	10.7 2.3
5. **WATERLOO BRIDGE**— Vivien Leigh, Robert Taylor; 1940; MGM; MGM-TV	Late Show Sat. Aug. 3 10:00-12:00 a.m. WSB	14.3	14.8	13.3	60.6	Devil's Canyon, Gold Cup Movie	WLW-A	7.6
6. **ANGEL AND THE BADMAN**— John Wayne, Gail Russell; 1947; Republic; Hollywood Television Service	Armchair Playhouse Mon. Aug. 5 12:15-2:00 p.m. WSB	13.9	14.8	12.0	72.9	Movie at 11 As the World Turns Our Miss Brooks Art Linkletter	WLW-A WAGA WAGA WAGA	2.8 4.1 3.2 3.7
7. **HOMECOMING**— Lana Turner, Clark Gable, Anne Baxter; 1948; MGM; MGM-TV	Request Performance Fri. Aug. 2 10:50-12:45 a.m. WSB	13.8	16.1	8.5	72.3	Studio 57 World News; Premiere Performance	WAGA WAGA	9.5 3.3
8. **A WING AND A PRAYER**— Don Ameche, Dana Andrews; 1944; 20th Century Fox; NTA	Late Show Mon. Aug. 5 10:50-12:30 a.m. WSB	12.3	13.3	10.1	80.4	Mr. District Attorney World News; Playhouse	WAGA WAGA	7.9 2.9
9. **THE BLACK SWAN**— Tyrone Power, Maureen O'Hara; 1942; 20th Century Fox; NTA	Late Show Tues. Aug. 6 10:50-12:15 a.m. WSB	11.9	13.6	9.5	84.5	Spike Jones World News; Mystery	WAGA WAGA	4.4 2.5
10. **KISS AND TELL**— Shirley Temple; 1945; Columbia; Screen Gems	Armchair Playhouse Tues. Aug. 6 12:15-2:00 p.m. WSB	11.8	13.3	9.1	65.2	Valiant Lady As the World Turns Our Miss Brooks Art Linkletter	WAGA WAGA WAGA WAGA	3.2 4.1 4.6 3.7

MULTI-STRIPPED SALES

DETROIT, AUGUST 1957

TITLE AND OTHER DATA	STATION	SHOW	TOTAL RATINGS OF ALL SHOWINGS	TOTAL SHOWINGS	AVERAGE RATING PER SHOWING	HIGHEST RATING PER SHOWING
August 1, 2, 4—NIGHT SONG— Merle Oberon, Dana Andrews; 1947; RKO; RKO Teleradio	KHJ	Channel 9 Movie Theatre	28.2	6	4.7	10.7 Mon. Aug. 5 9:00-10:45 p.m.
August 5, 6, 7—BACK TO BATANN— John Wayne, Anthony Quinn; 1944; RKO; RKO Teleradio						

DIAL-SHOPPING A BIG TV FAD

The Invisible Sell

It's not subconscious. It is Subliminal and it may be sublime.

Subliminal Projection Co,, has been formed by motivation researcher James Vicary and motion pic producers Rene Bras and Francis Thayer, to show—or maybe not to show—invisible commercials on theatre and tv screens. General idea is to project a brief blurb, such as "buy popcorn" on the screen at below the light intensity of the picture. "The eye sees it but you're not aware of it."

Vicary reported that Subliminal a year ago was scientifically tested in a motion picture theatre. Exactly 45,699 persons attended during the tests, running six weeks, and two ad messages were projected subliminally at alternate times during the show. One message urged eating popcorn, the other suggested pewsters drink Coca Cola. Sales figures for the period of the test, said Vicary were compared to previous sales records, and the invisible sell increased popcorn sales 57.5% and Coke went up 18.1%.

Vicary said experiments had been conducted on a non-commercial basis in England by BBC. No tv tests of the theory have taken place here. He said that if it were used on tv here as a practical selling method, he would want some prior disclosure by advertisers that it was being done, perhaps even have the method regulated by the government.

It was pointed out that many persons leave the set during the commercial, but with the invisible sell a brief message could be subliminally projected at the climax of the tv show, thereby reaching maximum audience.

NBC Already Looking to '58-'59 Sked; TV Program Unit Set Up

NBC-TV henceforth will do its program planning well in advance, so much so that the web has called a meeting of all its staff and outside creative personnel for next month to begin to map out the '58-'59 schedule, prexy Bob Sarnoff told the NBC Television Affiliates meeting in New York last week.

At the same time, the network will create a program development unit which will parallel the work of the recently created special projects unit in pubaffairs under Henry (Pete) Salomon, which is already planning programming for next year and beyond. New unit will be headed by a v.p., it's understood, but a choice hasn't been made yet. Sarnoff said that "we have already laid out the program types we want developed as new NBC properties to meet our long-range needs, and we intend to keep working well ahead of requirements so that our schedules can be refreshed and our leadership assured.

Sarnoff also expressed the hope that through next month's meeting and planning sessions, a solution to the "summer program problem" could be developed. "Perhaps the summer will become our training camp for program tryouts and new star development. Perhaps, eventually, the summer will become an opener for the succeeding season, instead of the tail end of the old one."

Urgency of longrange planning was pointed up by the unprecedented revamp of the NBC schedule, described in detail by Sarnoff and exec v.p. Bob Kintner in their

(Continued on page 42)

McLendon's KTBS Buy

Dallas, Sept. 17.

Gordon McLendon has received approval of the FCC to purchase KTBS, Shreveport, for a reported $200,000.

Other stations operated by the McLendon Corp., with headquarters here are KLIF, Dallas; KTSA, San Antonio, and KILT, Houston.

P&G Returns To Network Radio In Major NBC Buy

NBC Radio unveiled a surprise package for its affiliates last week in the form of Procter & Gamble's first major network radio order in two-and-a-half years, and a fat one on that. Too late for the meeting, but also solid hunk of business, was another order from Newport cigs.

(Continued on page 42)

Fisher 'Coke Time' In MBS Renewal

Eddie Fisher's "Coke Time" has been renewed on the Mutual net for its large multi-regional spread for the fourth consecutive year, beginning Sept. 26.

Other new and renewal biz include: Chrysler division has set four-week 20-second campaign following the 8:30 a.m. newscasts starting Oct. 31. This is the first of several Chrysler Corp. drives on MBS with its Chrysler division activity timed to coincide with public release of its '58 models.

H. J. Heinz has purchased the five-minute newscast at 10:30 p.m. on Wednesdays and Thursdays as part of its "57 Varieties" drive.

The Dawn Bible Institute has renewed for the eighth year, its "Frank and Ernest" programs on Sundays, beginning Oct. 6.

Fisher will be slotted from 7:45 to 8 p.m. on Tuesdays and Thursdays, the program being fed mainly in areas not carrying the NBC-TV Fisher-Gobel show, markets though in numbers totaling 248 stations in the south, southwest and midwest.

BUT LOTSA SHOWS WILL GET HURT

Recently, the network tv Nielsens revealed a troubling competitive situation, clearly seen in the fierce Sabbath tilting between CBS' Ed Sullivan and NBC's Steve Allen in the 8 to 9 p.m. slot, that bodes ill for more than a dozen other video programs. And because it forefronts a basic flaw in the increasingly popular variety or music-variety format, which allows viewers to tune in or out at will and not lose the continuity, it might, it's felt, also mark a problem of variable magnitude for all 23 regular web programs falling into this classification.

The type of performer and the type of act on both Sullivan and Allen either are so good or so similar that Nielsen had no trouble proving the amount of time the average viewer spent with either show, before switching channels to seek a better bargain or out of pure curiosity, was about four minutes.

There is little doubt in many minds, a good deal of this dial dexterity occurs during commercials. And for programs costing as much as Sullivan and Allen, this constitutes a genuine sponsor headache, particularly since most shows of this genre come mighty expensive—and don't forget the specs. As a matter of fact, the high pricing on talent is elevating the program costs of most of the 23 shows in the music and variety market.

A glance at the network sked sees new alternating-week shows, Polly Bergen and "Club Oasis," Saturdays at 9, pitted against the first half of the firmly entrenched Lawrence Welk on ABC. Giesele MacKenzie, who follows Bergen and "Oasis" on NBC, meets up with Welk at 9:30. Feeling is that the dial-shopping competition can do only harm to all four shows and their bankrollers, if the shows are strong and front appealing guests.

Pat Boone, being primed as a big ABC Thursday-at-9 entry, runs directly into Chrysler's "Shower of Stars," from 8:30 to 9:30 on CBS While "Shower" collides with Boone but once monthly, it is a strange setup that neither Chevy, in backing Boone, nor Chrysler on "Shower," might get many cars on the road this

(Continued on page 36)

NBC 'Love & Kisses' Affil Powwow Underscored by Unspoken Fears Of 'Outside Influences' Moving In

'I Pledge Allegiance . . .'

Sweetness-and-light atmosphere of the NBC Television Affiliates meeting last week was summed up in the affils' resolution, which:

"Unanimously endorse(s) the creative planning of the NBC Television Network and the steps which it has taken to develop a program structure which will offer the public the most comprehensive and attractive programming in the history of television" and which pledged the "full support" of the affiliates to NBC "in accomplishing its plans and objectives to make and keep the NBC Television Network the Number One Network in its service to the public, to advertisers and to affiliates.

By GEORGE ROSEN

Perhaps the major significance of last week's lovefest when NBC and its affiliates got together for their three-day meet in New York lay in the unspoken words rather than the flowery and endearing orations. For underscoring this "love and kisses" powwow, which vitually saw the tv affiliates pledging undying devotion to the network and vice versa (to an extreme perhaps never witnessed before in network-affiliate relations) are the below-the-surface rumblings affecting one and all.

Since the last NBC-affiliate convention last December in Florida, much has been happening, not so much in the network-affil relationship, which was very good even then, but stemming strictly from outside influences which could well jar both the network and these powerful stations and could even conceivably topple them from their giant status.

These outside influences derive from two major sources—the threat of pay-tv, which, if successful could endanger the whole network-affiliate structure as it is now set up, and, on a more immediate level, the rise of the indie stations in many key markets around the country that are running away with the ratings by virtue of their feature film backlogs.

In more than one key city, the NBC affiliate stations, which along with their CBS affiliate competitors have been accustomed through the years to sharing the major audience plum, now find themselves in a vulnerable position as the indies in many cases move into the forefront with their prized cinematics.

On the more distant horizon, they're apprehensive, as, of course, are the networks, of what wired subscription tv for the home can do, if it snowballs into a successful cross-country reality. That's why, more than ever before, there's an awareness (as was evident at last week's meeting) of what the network means to the affiliates and what the stations mean to the network. The concern over the competitive positions of the three networks, while certainly not entirely erased, was perhaps less meaningful than the unspoken fears of what can happen in the future.

There was, of course, genuine enthusiasm for the strides made by NBC over the past eight months, and they applauded the network's presentation of the changing patterns in the three-web competition. But much of this enthusiasm was inspired by a "we're-all-in-this-together-and-we-gotta-stick-together" attitude.

NBC & Affils Can't Even Get Too Mad On Station Breaks

In last week's most-peaceful-in-years NBC-TV affiliates meeting, only one sore point came up, and that was quickly disposed of with a compromise. Stations came into the meet insistent on getting a midway station break on the new "Wagon Train" stanza, and after a couple of sessions, the network and the affils agreed that the network would break on the show whenever it is not fully sold.

For all practical purposes, the stations will get their mid-point 30-second break every week this fall, and for the rest of the season if NBC can't come up with some additional clients. From the network's standpoint, however, the fully-sold condition was a matter of principle which it hopes will govern similar situations in the future.

There's no problem with middle station breaks in 60 and 90-minute

(Continued on page 42)

Network Radio's Hunky-Dory

By BOB CHANDLER

By any means or measurement, network radio is in its healthiest state in years as it prepares to start the fall season. In terms of billings, commercial hours, quantity and quality of advertisers and the renewed respect of the industry, the networks haven't had it so good in many a year.

Typical examples of networking's new health and vigor:

At CBS, the network weathered a critical juncture by clearing more than 90% of the network for the $5,000,000 Ford order. The clearance cleared up a key point: Do local operators really want networking to survive and prosper in light of the fat cat status of independent radio? The answer was a resounding yes. And just a couple of weeks ago, Colgate renewed its $3,500,000 annual stake in the network and daytime radio.

At NBC, the network's affiliates last week ended a tranquil three-day session with a vote of confidence for the web's leadership, a far cry from the situation just a year ago when NBC's radio fortunes had hit rock bottom in terms of business, programming and affiliate relationships. To top it off, Procter & Gamble signed to return to network radio (joining Colgate and Lever Bros.), still another sign of advertiser confidence in the medium.

At ABC, despite a complete reorganization of the web's top echelon of executives and sweeping programming changes that are still in the works, the web has held its own in terms of sponsored hours as compared with a year ago. And at Mutual, the ownership changeover hasn't prevented the new management from reaping in some fat new orders, although the web's sponsored hours list is down substantially from last year.

All Top Spenders Back

Another indication of health is the fact that 14 of the radio's top 15 pre-television spenders are now all back in network AM. Sole exception is Campbell Soups, and that's expected back soon in light of its currently breaking regional radio campaign for its frozen soup line.

The sponsored hours index, compiled by NBC for its own information, is as good as any index with which to guage the health of the industry. In September of '56 the four-network total sponsored hours was 89:17 per week; as of the first week of this month, it was 104:18, an increase for the industry as a whole of 16%. In fact, the NBC sponsored hours chart shows a steady monthly increase since ast May over the comparative month for '56, with August, for example, showing a 12% jump over August of '56, with 93:28 hours vs. 83:08.

The August-to-September four-network increase of this year comes to a whacking 10 hours and 50 minutes, or over 11%, most of it representing the Ford business on CBS and a block of new business on NBC. In the four network breakdown for September commercial hours, NBC leads the pack with 43:23, an increase of 6:18 from ast month; CBS is up 4:02 from August's 24:58 to 29:00 for September. ABC has dropped five minutes a week from last month, to 15:55. while Mutual is up in the past month from 15:25 to 16:00.

Biggest advances durlng the past year have been made at NBC under the Joe Culligan regime, with an overall September to September sponsored hours increase of just over 100%. As of last September, NBC's sponsored hours totaled 21:35, as compared to 43:23 today. CBS is also up, from 24:12 in '56 to 29:00 today. ABC is slightly down, due largely to the new programming innovations currently being put into effect, from 16:50 to 15:55, and Mutual is down substantially, from 26:46 to 16:00. In fact, in September of '56, Mutual was the four-network leader in sponsored hours, slightly ahead of CBS.

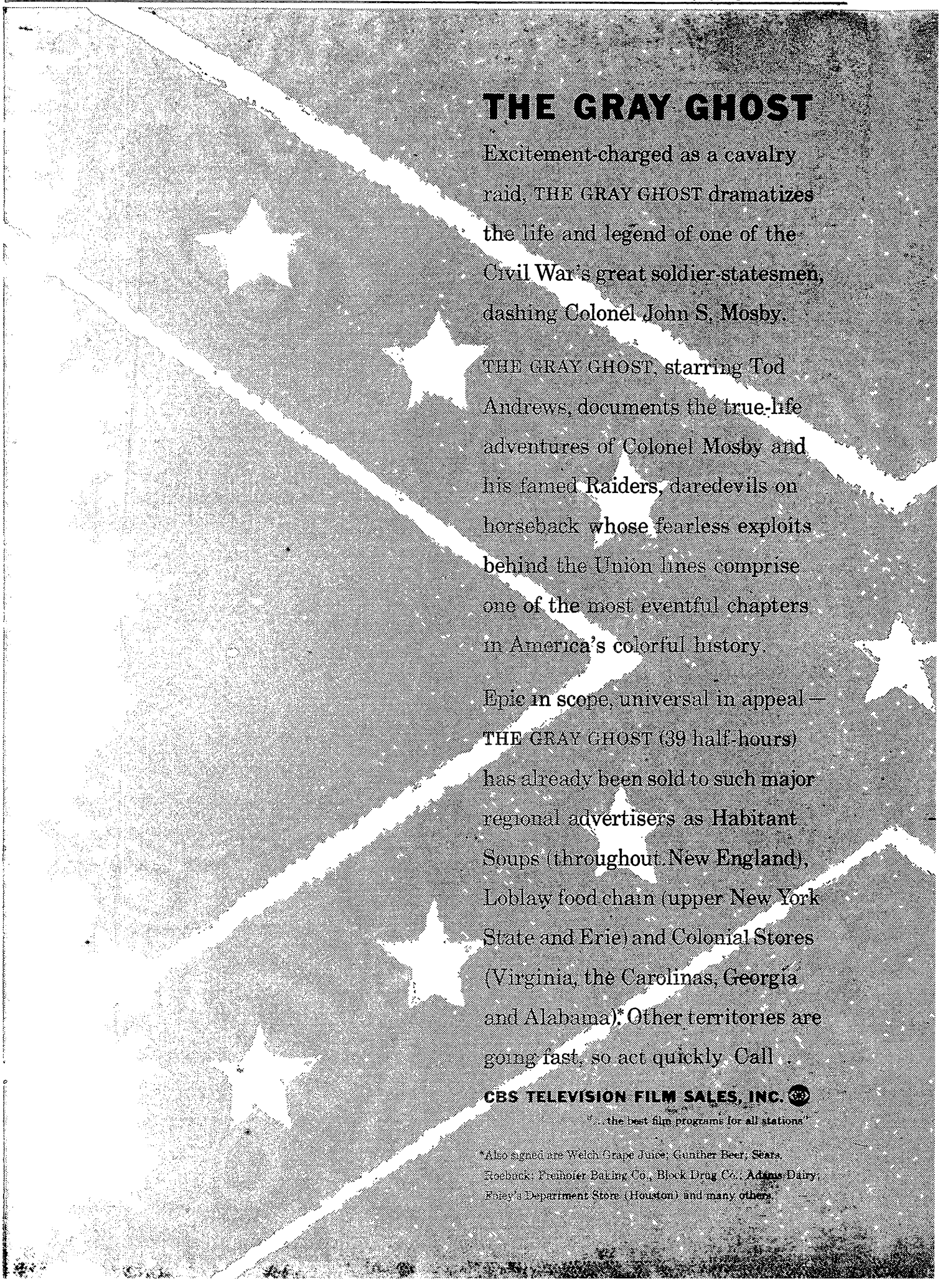
The sponsored hours index, which converts minute participations into five-minute periods for purposes of computation and prorates smaller participations in like fashions, isn't the most highly regarded index in the industry, but it's one of the few comparative yardsticks left, particularly since PIB stopped publishing billings. By this token, at least, everything's hunky-dory in radioland these days.

Damm Reelected By NBC-TV Affils

NBC Television Affiliates unanimously reelected Walter Damm, v.p.-general manager of WTMJ-TV, Milwaukee, to a new two-year term as chairman of the executive committee—"against my wishes," said Damm. He had earlier stated he didn't want the job, but was persuaded in the weeks prior to the affiliates meeting in N. Y. to return to the post.

Affils also elected as officers Jack Harris of KPRC-TV, Houston, vice chairman representing the basic affiliates; Harold Essex of WSJS-TV, Winston-Salem, vice chairman representing optionals; and Harold Stuart of KVOO-TV, Tulsa, secretary-terasurer. Newly elected to the exec committee were Richard C. Dunning of KHQ-TV, Spokane, and Robert Ferguson of WTRF-TV, Wheeling. Other exec committee members are Ewing C. Kelly of KOBA-TV, Sacramento;

(Continued on page 42)


THE GRAY GHOST
Excitement-charged as a cavalry raid, THE GRAY GHOST dramatizes the life and legend of one of the Civil War's great soldier-statesmen, dashing Colonel John S. Mosby.
THE GRAY GHOST, starring Tod Andrews, documents the true-life adventures of Colonel Mosby and his famed Raiders, daredevils on horseback whose fearless exploits behind the Union lines comprise one of the most eventful chapters in America's colorful history.
Epic in scope, universal in appeal — THE GRAY GHOST (39 half-hours) has already been sold to such major regional advertisers as Habitant Soups (throughout New England), Loblaw food chain (upper New York State and Erie) and Colonial Stores (Virginia, the Carolinas, Georgia and Alabama).* Other territories are going fast, so act quickly. Call
CBS TELEVISION FILM SALES, INC.
"... the best film programs for all stations"
*Also signed are Welch Grape Juice; Gunther Beer; Sears, Roebuck; Pruhoier Baking Co.; Block Drug Co.; Adams Dairy; Foley's Department Store (Houston) and many others.

Television Reviews

Continued from page 25

peg to turn the show into a pop musical affair which probably pleased the teenage viewers. Producers wisely had him singing "Bernardine," "Goldmine In The Sky" and a duet with Miss Storm of "Would You Like To Take A Walk." Miss Storm got some vocal licks in, too, with "Love By The Jukebox Lights." It all should have made the Dot Records people happy since both are Dot pactees.

Plot, whipped up by producer Alex Gottlieb and director William Seiter, concerned Miss Storm's attempts to get Boone to entertain at a ship's party. She's almost foiled when Boone is bedded with the measles. It later turns out that the diagnosis was wrong and the crooner is able to go on.

The day was saved but not the show. *Gros.*

THE LIFE OF RILEY
With William Bendix, Marjorie Reynolds, Tom D'Andrea, Lugene Sanders, Wesley Morgan, Gloria Blondell, others
Producer: Tom McKnight
Director: Jean Yarbrough
Writers: Albert Lewin, Burt Styler
30 Mins., Fri. 8:30 p.m.
LEVER BROS.
NBC-TV (film)
(BBD&O)

William Bendix and his longtime vehicle made a lively entry for the sixth year on NBC-TV last Friday (13) with a fine light travesty on rumor mongering. A well-conceived series in general, with a seasoned cast that by now wears the situation comedy like house-clothes, "Life of Riley" promises to be a solid programming picker-upper this term—among the adult westerns and pretentious musicals that are peppering the network timeslots.

Chester Riley, as Bendix portrays him, is an exceptionally durable video character, an ordinary working stiff with amusing shortcomings, noble values, and a slightly idealized standard of living. He's easy for the viewer to equate with, and likewise his family and pals smack of the American average. Around the well-meaning Riley the familiar situations of daily living always manage to get complex, and that's the writers' comedy cue.

Initialer had him instructing his son Junior on the evils of gossip, and in making up a forinstance Riley unwittingly starts a fresh rumor that sets off a chain reaction. From that point writers Albert Lewin and Burt Styler snarl him in a fast-moving improbable yarn that affects his neighbors and fellow workers and by windup has him taking his troubles to a television problem-solver a la Mr. Anthony.

Cast plays the script for a good quota of laughs, with smart supporting performances turned in by Tom D'Andrea as Gillis ("that rat is my best friend," says Riley), Marjorie Reynolds as Riley's wife Peggy, and Wesley Morgan as Junior. Bendix, of course, is superior, and he does well by the Wisk and Lifebuoy commercials besides. *Les.*

TIC TAC DOUGH
With Jay Jackson, emcee; various guests
Producers: Jack Barry, Howard Felsher
Director: George Simpson
30 Mins.: Thurs., 7:30 p.m.
WARNER-LAMBERT INC., RCA; Alt.
NBC-TV, from New York
(Lennen & Newell, Kenyon & Eckhardt)

A Monday-thru-Friday daytime regular for the past year, "Tic Tac Dough" has now branched out to include evening audiences in on its quiz fare. Whether this is a break for nightime viewers is a matter of individual taste.

At any rate the initial half-hour installment via NBC-TV Thursday (12) varied little from its daytime counterpart save for the presence of Jay Jackson as emcee instead of Jack Barry. Another change is upped coin to guest participants who correctly answer the questions.

Similar to the standard game of "Tic-tac-toe," the device used on this quizzer is an elaborate board with the customary squares divided into various categories. The right answer entitles the contestant to a cross or circle. Winner on the opening sesh was a law student who disposed of two adversaries and walked away with $4,300.

Jackson, who occasionally has subbed for Barry on the daytime version, was a glib emcee but not to the point of being too voluble. A surprise guest (but a non-contestant) was Charles Van Doran. It developed that his appearance was little more than a plug for his upcoming stint on NBC-TV's "Wide Wide World."

Picking up the tab on an alternate week basis are Warner-Lambert on behalf of its "Quick" home permanent and "Beauty Curl" spray set, and RCA telesets and records. Plugs for the cosmetic sponsor were copious to say the least. *Gilb.*

Foreign TV Review

ALEXANDER KORDA THE GREAT
With Flora Robson, Ralph Richardson, Muir Mathieson, McDonald Hobley.
Producer: Eddie Kebbell
Writer: C. A. Lejeune
25 Mins., Sun., 10:05 p.m.
ABC-TV, from Birmingham

As a prelude to the screening on the commercial network of a batch of the late Sir Alexander Korda's productions, ABC-TV presented a 25-minute tribute program to the British producer. It was scripted by Caroline A. Lejeune, film critic to the Observer, who had known him for many years and was introduced and narrated by McDonald Hobley, one of Britain's leading tv personalities.

The program, disappointingly, made little attempt at straightforward biography, but contented itself with a selection of clips from some of his noted productions ("Henry VIII," "Catherine the Great," "Shape of Things to Come," "The Scarlet Pimpernel," etc.) and also featured interviews with some artists who had worked under the Korda banner. It added up to a rather dull and uninspiring effort, whereas there was surely the potential for a program of great dramatic impact. Among the screen personalities featured were Flora Robson, Mary Morris and John Justin. Muir Mathieson, Korda's musical adviser, was also interviewed. Both Ralph Richardson and Douglas Fairbanks Jr., who had been skedded to appear, were unable to show up and sent tribute messages instead. *Myro.*

Tele Followups

Continued from page 24

to watch. This past Sunday Wallace did a double-header by also interviewing Arkansas Governor Orval E. Faubus. *Abel.*

Lux Video Theatre

Appropriately titled, "The Last Act" rang down the curtain on "Lux Video Theatre," which exited tv with this presentation last Thursday (12). It was in a sense a fitting obituary for the complete lack of quality in "Act" told better than any words could why Lux Video, once so prominent in tv, has bit the dust.

An old-fashioned, fuddy-duddy meller about an aging, despotic French actress who rules her family, it's most unintelligible, always uninteresting. William L. Stuart adaptation of a Margery Allingham story is a dated, badly-written teleplay; director Norman Morgan hues to the low-level standard with thoroughly uninspired handling of his cast, so that they're wooden and unconvincing. Only Ruta Lee, as the tyrant's ward, emerges with a good performance. Jack Cassidy (the hero) has all the emotional qualities of a statue. And Lilia Skala, as the aged ham, overacts so much it comes as a relief when she accidentally kills herself.

Lux Video, in short, ended its tv life with a burst of mediocrity. *Daku.*

Sunday Night At Blackpool

This was the last show of the season from the show biz centre of the North and the Sunday night program now returns to London, where, as in the past two years, it will originate from the Palladium. The program also marked the finals of the "Strike It Lucky" contest, which carried with it a top prize of $2,800.

Headliner of the bill was north country comedienne Hylda Baker, whose popularity is greatest in her own territory. Her performance obviously meant more to the live audience and to north country viewers than it did to southerners; it had a down-to-earth appeal that was largely without distinction. Certainly, there was not enough to justify two key spots on the bill. David Hughes, a pop vocalist with an ingratiating style, clicked with a few song entries and Elimar's juggling, particularly on a slack wire, made good visual entertainment. The musical backgrounding for his act, provided by the Geraldo orch, was particularly good.

From a public point of view the main attraction of the program were the finals of the "Strike It Lucky" contest, which had been suavely emceed throughout the season by Carroll Levis. The winner, judged, by a pro panel including Rank executive producer Earl St. John, impresario Bernard Delfont and actress Evelyn Laye, was a colored singer from Trinidad, Victor Soverll, who was immediately promised a contract for next season by George and Alfred Black, who presented the telecast. *Myro.*

D.C. In Bid For Closed-Circuit TV

Washington, Sept. 17.

Washington Broadcasting Co. applied to the D. C. Board of Commissioners last week for a franchise to set up a closed-circuit wired television system in the nation's capital.

The company operates radio station WOL, a local 250-watter. In the letter to the Washington D. C. Commissioners, Henry Rau, president of Washington Broadcasting Co., explained:

The local phone company, Chesapeake & Potomac Telephone Co., is studying a request that it install the wiring to provide the service.

If the application is approved a new corporation will be formed, with leading citizens invited to the board.

Both Rau and Leonard H. Marks, attorney for the closed-circuit applicant, sidestepped questions on cost and financing.

Presumably, however, the new corporation would float a public stock issue. In San Francisco, a city of comparable size, it was estimated by Matty Fox that he could do the job with a "grid" system of wiring for $6,000,000. The use of coaxial cable, it was estimated by other sources, would cost $25,000,000 to $30,000,000.

However, the cost in Washington would probably be higher. In Frisco, the wiring would be on existing telephone poles. Regulations in Washington require that the wiring all be underground.

Andre Baruch & Bea Wain Are Gonna Do Something About Weather—36 Times

If the weather could be rehearsed, the endurance problem faced by Andre Baruch and Bea Wain might be reduced. The Mr. & Mrs. team will hardly find time hanging heavily on their hands starting Saturday (21) when they make with a 36-week "variety show" and weather forecast in five-minute format on the radio network of ABC. Du Pont has bought the program for a six weeks' minimum to plug its Zerone antifreeze.

The Saturday burden amounts to 12 capsules starting five minutes after the hour at 11:05 a.m. and continuing hourly with finale at 10:05 p.m. Sunday's "little weather revues" come to a mere nine starting at 10 in the morning, then at 10:30, 11:30, 12:30, 3:05, 7:05, 8:05 9:05 and 9:35. The Monday-to-Friday setup runs to 15 reports, with a daily threesome at 9:05 a.m. and 6 and 6:40 p.m. (the morning deal will spill over as part of Don McNeill's "Breakfast Club").

In the case of Baruch, a little used facet of the longtime announcer's bag of tricks will be exploited, since he's known to be especially adept at handling a wide range of dialects. His wife will play more or less straight, feeding him lines wherein he can go into Russian, German, French, underworld, etc., lingo for the chatterbox sessions between crystal-gazing on the weather. Miss Wain, aside from the chitchat, will handle songs, song-narratives, poems and ditties and participate in the numerous "sketches"

The team will rehearse virtually all day long throughout the week, boning up fast for the next session, in addition to studying the last-minute charts for the national and regional reports on the weather to be spread over some 130 stations.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Ed Sullivan, who founded and served as the first prexy of the N.Y. Chapter of the Academy of Television Arts & Sciences, was honored the other eve at brief ceremonies by the body and his successor **Mark Goodson**, who gave him a miniature "Emmy". . . **Milton Robertson** becomes exec producer of WABD; former "Home" editor, he'll work on the DuMont stations live entries for fall . . . **Don Blauhut**, associate radio-tv director at Parkson agency, marrying **Gloria Constantine** the beginning of October, then off to Mexico for several weeks . . . **Ted Granik's** "American Youth Forum," "Disneyland" and **Lawrence Welk's** Saturday show were named for Golden Mike Awards by the American Legion Auxiliary . . . **Anita Phillips**, ex-assistant on Steve Allen "Tonight" show, joining Roy Winsor Productions . . . **David Grimm, Roger O'Connor** to American Broadcasting Network sales, while **Arthur Carlson** join's web's research staff . . . **Johnny Olsen** to host seventh-year preem of "Star Time" over WABD on Sept. 22 . . . **Bill Thourlby** into **Ed Wynn** special on NBC-TV Thursday (19). . .

. . . **Mari Lynn**, off radio and tv for past six months while touring with the Broadway company of "The Matchmaker" resumes broadcasting work with a part in CBS-TV's "The Verdict Is Yours" on Friday (20), and "My True Story" via NBC Radio Oct. 3 . . . **Shorty Long** formerly of "Most Happy Fella," and seven-year-old singer-actress **Donna-Kay Erickson** are collaborating on a new tv series "Little Miss Sunbeam, with **Stanley A. Anderson** as the packager. . . **Art Ford**, host on WNEW's "Make Believe Ballroom" will address the members of the National Ballroom Operator's Association on "The Disk Jockey's Contribution to Popular Music" on Tuesday (24) at the Park Sheraton Hotel. . . Greenwich Village's Festival of San Gennarro will be telecast live on WABD's "Art Ford's Greenwich Village Party" on Friday (20) . . . WLIB carried former President Truman's address to the Zionist Organization of America on Sunday (15) from 5:15 to 5:45 p.m. Following through on its Sunday wrapup of the integration problem in Little Rock, Ark., WLIB Sunday (15) evening carried the Nashville, Tenn., integration story, interviewing via "beep" phone, Mayor Ben West, Dr. Herman Long, director of race relations at Fisk U., and Mrs. L. Griffith, mother of the first Negro girl to attend one of the local schools.

Peter Emmons has resigned as director of tv theatre and studio operations at CBS-TV to become a director of motion picture film production for the National Foundation of Infantile Paralysis. . . Attorney for **J. Fred Muggs** in his suit against **Dave Garroway**, et al., is **Martin J. Scheiman**. . . **Elaine Malbin** signed for a lead in "Dialogs of the Carmelites," the Dec. 8 presentation on the NBC Television Opera Theatre. . . "Stranger in the Silence," the original on Sunday's (15) "Look Up and Live" on CBS-TV, was scripted by **Arthur Cavaugh**, brother of **David Fuchs** of the web's presentations department. . . **Sal Bonafede** upped to the guest shot department at GAC-TV. . . NBC veep **Mike Dann** to San Francisco for meetings with producer Richard Halliday to finalize arrangements for **Mary Martin** in "Annie Get Your Gun" telecast. . . CBS-TV "Lamp Unto My Feet" show for the Jewish holidays Sunday (22) will feature **Alfredo Antonini** conducting the first performance of a sacred service written by 16th Century Italian-Jewish composer Salomon Rossi. . . **Peter Affe**, director of operations at WRCA and WRCA-TV, appointed chairman of the Radio-Television Executives Society's program production workshop. . . WCBS merchandising manager **Howard Lally** in Goshen Hospital, Goshen, N.Y. with ulcers. . . Scripter **Max Ehrlich** lecturing this semester at New York U. on "Writing for Television". . . **Walter Latzko**, head writer for **Jack Sterling** on WCBS, vacationing at Lake Tomahawk. . . **Mason Adams**, who plays the title role in the "Pepper Young" soaps, tapped as spokesman for Timken Roller Bearings in its sponsorship of "Eleven Against the Ice" Monday night (23) on NBC-TV. . . **Murray Benson**, sales manager of CBS Television Enterprises, engaged to **Doris Braverman**, Steve Allen's secretary; wedding set for last week in November. . . **Herman Hickman** back on CBS Radio's "Sports Time," alternating on the show with **Phil Rizzuto**. . . **John Day**, CBS director of news, was principal speaker Saturday (14) at the Texas Associated Press Broadcasters meeting in San Antonio. . . **Elizabeth Doubleday** becomes a permanent soloist on NBC Radio's "Bandstand USA" . . . **Robert Q. Lewis** back on CBS Radio after a two-week jaunt through Europe. . . **Carl R. Schutz** moved from WRCA sales to NBC Radio Spot Sales. . . **Douglas Parkhirst**, back from a four-month European trip, resumes his running role in "Road of Life". . . **Lynn Cooper** of CBS Television Enterprises recuperating in New York Hospital following surgery. . .

. . . **Cameron Day** of Printers Ink at last minute spurned offer to write advertising column for N.Y. Journal American.

Don Morrow to do the live blurbs for Speidel on the nighttime edition of **Bill Cullen's** "The Price Is Right.". . . **Paul Taubman** providing the music for nighttime "Tic Tac Dough.". . . Bill **Thourlby** tapped for live commercials on Schick's new lighters and shavers. . . **Joan Sinclaire** signed as associate producer and director of continuity on **Allan Keith's** "TV Beautyrama," the first closed-circuit tradeshow for the beauty industry, to be televised in 30 cities Nov. 3. . . **Virginia Vincent** will have the only female role in the final Sundaycast of "Alcoa Hour" (22), appearing in "Night", by **Bill Barrett**, with cast headed by **Franchot Tone, E. G. Marshall** and **Jason Robards Jr.**

Del Sharbutt signed by BBD&O (Hit Parade ciggies) to handle announcing on "Your Hit Parade," while Jim Backus dittoes for "Do You Trust Your Wife?" on ABC-TV, both set through Ray Bloch Associates . . . **Claudia Crawford** into "Haunted Harbor," U.S. Steel drama next Wednesday (25) . . . U.S. Air Force renewed its recruiting advertising budget with Ruthrauff & Ryan . . . **Paul Garrett**, ex-v.p. in charge of public relations for General Motors and more recently head of his own p.r. shop, elected to the board of directors of TelePrompTer Corp . . . **Nina Reader** does "Faith for Today" today (Wed.) and is set for cast of "The Prince and the Pauper" next month on CBS-TV

IN HOLLYWOOD . . .

Eastside beer (Pabst) moves its $1,000,000 annual billing out of Leo Burnett agency Dec. 31. It's up for grabs. . . **Herb Polesie**, who used to produce **Bing Crosby's** radio shows, is trying to team him up with Jackie Gleason in a musical bio picture. Failing there, he'll pitch it to tv as a color spec. . . **Stan Quinn**, who left Hollywood when Lux Video left tv; caught on with Kraft Theatre as director. . . **Paul Gregory** said in a recent interview that he would produce "The Big Banjo" as a color spec for CBS-TV. With the network rule against "corking up," where'll he find his interlocutor and end men with enough name and talent value to carry the 90-minute cavalcade of minstrelsy?. . . **John Payne** may even out-protean "Dragnet's" **Jack Webb** in his own packaged and starring western, "Restless Gun." He also has a hand in writing, direction, production and staging. . . KRCA's **Tom McCray** was named prexy of L.A. Art Assn. To be a real longhair he'd have to buy a rug. . . **Ge Ge Pearson** and **Hal Gerard**, longtime radio favorites, are now voice recording for "Crusader Rabbit."

IN LONDON . . .

Robert Pik, director of Flamingo Enterprises, planed to New York on a quickie last weekend for consultation with the McCann-Erickson Agency and his parent company, on the "OSS" telefilm series now in

(Continued on page 36)

Can you name any other TV feature film package that contains so many great ones as...

NTA's "NIFTY BIG FIFTY"

...produced by 20TH CENTURY-FOX

Great pictures? Of course! And they're *typical* of NTA's prize package of them—"The Nifty Big Fifty."

They can't miss when they've been produced at a cost of $60,000,000, and include no less than 29 Academy Award winners and nominees. With all the polish and finesse you expect from that master studio — 20th Century-Fox.

The moral is plain: For *assured* ratings and sales to match, phone, wire or write NTA *today* — and find out for yourself how nifty are these Big Fifty!

NTA

Harold Goldman, Vice President in Charge of Sales
NATIONAL TELEFILM ASSOCIATES, INC.
60 West 55th Street, New York 19, N.Y.
PLaza 7-2100

Doerfer a Click With B'casters In 1st Official Talk as FCC Head

For so newly seated a chairman of the often critized Federal Communications Commission, John C. Doerfer did relatively a lot of straight talking and probably went out on a limb far more often than has been the practice of many other government officials in 80 a tender position. In his first major speech before one of the largest and most important executive bodies collected in New York for a Radio & Television Executives Society luncheon, Doerfer on Thursday (12) took direct stands on four issues facing the FCC, circumlocuted one and discussed a sixth principle issue upon which he could not be expected to offer his own definitive beliefs.

He voiced an opinion that was immediately taken to be a lightly veiled threat to both the operators of boxoffice video and home toll. In effect, he said that wired television, not presently under FCC control, would ultimately come under some kind of government control and "excessive earnings" would be eliminated.

Doerfer promised that the commissioners would go into session yesterday (Tues.) and make a concerted effort to have a decision on toll tv (without closed-circuit wires but rather on the usual transmission-by-air basis) within three or four weeks from that date. "I am of the firm opinion that both proponents and opponents of subscription are entitled to some definite determination soon."

Doerfer on 'Protest Law'

A third point, as of much importance to the RTES luncheoneers as either of the other two points, was Doerfer on the "protest law." The chairman said he looked forward to its repeal, because it was, in his estimation, "incompatible both with the basic philosophy of the Communications Act and the purpose in creation of administrative agencies."

Doerfer, who held an FCC commissioner's seat for over three years before becoming its chief, delivered a fourth thrust, this time on behalf of the FCC itself. "Another basic inconsistency," he said, "is the asserted duty of the Commission to examine programming periodically in the face of Congressional structures against censorship and interference with free speech." He seeks a clear-cut court decision on the question.

The problem of network investigation was raised by Doerfer, but not as a problem, simply as a statement of fact, or a progress report of sorts. He told the several hundred RTES members and guests that the Network Study Group will have a draft report ready for a committee of commissioners on Sept. 30. Later, after study, it will be made to the full Commission. Not later than Jan. 1, 1958, he said, the Senate Committee on Interstate and Foreign Commerce will be advised of the report and FCC plans.

Faced with the persistent dilemma of deintermixture of VHF and UHF stations, Doerfer did not give a complete reply to RTES. He did say he was of the opinion that "any relief to UHF by that process is too little and too late," but he deferred a fuller opinion on the pile of facts so far available, and reiterated his "continued interest" in the work of the Television Allocations Study Organization. He declared Dr. George Towne, TASO's executive director, had advised him the target date for completion of the TASO study was June 30, 1958.

About the use of wire, once more, Doerfer's remarks were sufficiently broad to cover both theatre and home closed-circuitry. He said, "anyone who envisions huge profits in wired tv had better look over his shoulder. That warm feeling of 'golden' glow may merely be the hot breath of regulation." Because "historically few businesses which use public highways for a substantial portion of their plant investment and charge the public for the service have escaped regulation," he felt government control of wire was imminent, particularly in the face of success and "regardless of how reasonable the charges for service may appear."

Theatre tv has always depended on closed-wire arrangements rather than regular tv transmission. And lately home tollers are talking wire to obviate awaiting an FCC decision on toll.

WFIL-TV's 10th Anni

Philadelphia, Sept. 17.

WFIL-TV marked its 10th anni with "birthday party" ceremonies on each tv session, a formal salute from the city presented by Mayor Dilworth and a special 10-year news survey of the local scene by news director Gunnar Back.

Singled out for special tribute by the city were the WFIL-TV Newsreel Unit, first local tv news dept. in the contury, the DuPont award-winning "University of the Air" and "Studio Schoolhouse." Mayor Dilworth also noted the station's public service programs—"Tell It to the Mayor," "Ben Franklin the Compleat Man" and the new "Hitch Horse Sense to Horsepower" safety campaign.

Seems There's No End To Those Lopoffs On Chi TV Originations

Chicago, Sept. 17.

An epidemic which has already snuffed out two of five Chicago originations at the season's start may now also claim ABC-TV's "It's Polka Time," a co-op show beamed in slightly under 40 markets. Show is being moved from its Tuesday night spot supposedly to Saturday evening preceding Lawrence Welk, but the net has reconsidered the shift, and now, during the top tapping, the show's status is uncertain.

"Polka Time's" Tuesday night slot was usurped recently when WBKB, the ABC-TV outlet here, sold the time to Van Heusen Shirts, alternating with Carter Products, for "West Point Story." "Polka" had had good ratings in New York, and it's known that the network's relative, ABC-Paramount Records, was anxious for the show to continue because it had issued two "Polka Time" albums that were selling well.

If "Polka Time" goes the way of "Kukla, Fran & Ollie" and "Zoo Parade," Chi will be left with only two originations, "The Susan Show," a Saturday morning sustainer on CBS-TV, and "Club 60," another co-op show on NBC-TV.

GOLDBERG'S JUNKET FOR TYRO TALENT

Lou Goldberg, partnered with Ted Mack in the "Original Amateur Hour" on NBC-TV, takes off today (Wed.), with network and State Department blessing, to import groups of amateurs from Vienna, Belgrade and Warsaw. The U.S. has given the nod to the Jugoslavia and Polish ams; the Austrians are not as much an immigration problem.

Goldberg, as "Lewis Graham," is producer of the Mack-emceed amateur cavalcade, and last season, brought in ams from Mexico and Guatamala, followed by groups from Israel and Ireland.

Zenith-RCA Suit Terms Are Bared

Chicago, Sept. 17.

As part of the settlement in Zenith's longrunning $61,000,000 suit against three competing radio-tv manufacturers, RCA has agreed to pay Zenith $10,000,000 at the rate of $1,000,000 per year for its recovery from alleged restrained trade overseas. Complete agreement worked out last week by attorneys of all parties will go before Judge Michael Igoe in Chi Federal District Court, Sept. 30, for approval.

In addition, RCA and Zenith will exchange royalty free licenses for radio and television up to Jan. 1, 1963, excluding licenses for color tv, and the other defendants, General Electric and Western Electric, will similarly exchange royalty-free licenses with Zenith. Zenith had charged the three companies with patent infringement and with conspiring to keep Zenith from doing business abroad by creating patent pool tieups with several foreign firms.

RCA's counter-claim against Zenith for patent infringement will be settled for an amount between $2,800,000 to $4,700,000. Zenith, for its claim, will get between $1,700,000 to $2,100,000.

Tom McConnell, Zenith's principal attorney, estimated the company spent about $2,000,000 in litigation.

New York — Young Television Corp., national sales reps, now has total of 13 radio webs in stable having added four since the first of this year. Latest additions are WSAI, Cincy; WYDE, Birmingham; WILD, Boston; WORC, Wooster, and KJAY, Topeka.

Radio Reviews

THE FORD ROAD SHOW
With Arthur Godfrey, Nan Castle, Nell Van Ells, John C. Doerfer, guest; Burt Farber, music
Producer-director: Charlie Andrews
25 Mins.; Mon.-thru-Fri., 5:05 p.m.
FORD
CBS, from New York
(J. Walter Thompson)

"Ford Road Show" is just what its title indicates, a cross-the-board stanza aimed at the homeward-bound motorist. It's part of the $5,000,000 Ford buy on CBS Radio, biggest in years, and the philosophy of reaching the auto customer where he's most conscious of an automobile sales pitch, makes a lot of sense. Also, of course, the use of CBS' super-salesman, Arthur Godfrey, makes even more sense.

But what doesn't add up is the kind of format Godfrey has selected for the show. In its premiere segment (and apparently future segments will be shaped the same way), it consisted of a long interview (with FCC Chairman John C. Doerfer), a single song and some chit-chat by 16-year-old Godfrey discovery Nan Castle, and the commercials.

Apart from Miss Castle's song, there was not much in the way of entertainment in the show, and the interview tended to be longwinded. For the tired motorist heading home after a day's work (and perhaps, as suggested by Godfrey, snarled in a traffic jam), this type of programming is hardly conducive to good listening. Doerfer, rather uncommunicative for the chairman of the Federal Communications Commission, talked intelligently about the CONELRAD system, but otherwise was somewhat on the reticent side.

Godfrey goes all-out with the Ford commercials, which should make client and agency happy, but under the present setup he's hardly going to keep the listener the same way. *Chan.*

PAULINE FREDERICK AT THE UN
Producer: Doris Corwith
25 Mins.; Wed., 10:05 p.m.
NBC Radio, from New York

An informative, well organized program on the activities of the world organization, helmed by vet woman commentator Pauline Frederick, has preemed on NBC Radio.

With the state of the world as it is, and with the 12th General Assembly due to convene shortly, it should make for interesting listening.

Wednesday's (11) outing, the second, concerned itself with the Hungarian question and a short interview with Sir Leslie Monroe, of New Zealand, supported by the West as the next president of the U.N. General Assembly. Taped recordings of delegates speaking on the condemnatory report of the special UN Hungarian Committee were presented. The frank report, which keyed a resolution supported by the U.S. and over 36 other nations, was rebutted by the Roumanian delegate, the latter using the familiar Soviet phrase of "it is well known" that the revolt was stirred and fed by those "you-know-which" circles.

Pauline Frederick as usual handled her running commentary and her interview with Sir Leslie intelligently. Sir Leslie, as a candidate for the presidency, incidentally, evidenced the attributes of most elective-candidates, avoiding too much controversy. *Horo.*

Radio-TV Production Centers

Continued from page 34

production at the National Studios, Elstree, and, which made their British bow on the commercial web last Saturday (14). . . The Chinese Classical Theatre, now appearing at Drury Lane, were featured in **Jack Hylton's** "Music Box" program over the Associated-Rediffusion network on Friday (13). . . **Max Wall's** new series "That's Life" teed off on Monday (16) in the new Associated-Rediffusion autumn schedule. The skein embraces six shows which will be aired on alternate Mondays. . . Charles Dickens' "Nicholas Nickleby" is to be serialized by BBC-TV and the 10-part program opens Oct. 18. . . **Dickie Henderson** emcees the first four shows in the new "Sunday Night at the Palladium" series. **Harry Secombe** was the first headliner of the new season. . . **Jack Jackson's** disk show returned to the commercial tv web last Sunday (15) when guests included **Max Bygraves** and **Joan Regan.**

IN BOSTON . . .

WNAC-TV hosted Hub tv writers at Town House for new Martin Kane and "Code 3" films and guested scribes at theatre party of "Romanoff And Juliet" with **Phyl Doherty**, adv. and promotion director, and **Ruth Sylvane** asst., in charge of arrangements. . . **Danny Wilson**, new disk jock, just came aboard WHAV, Haverhill. . . Hampden Harvard Brewing Co. inked for 15-min. sports program, "Lookin' At Sports" on WBZ-TV beginning Saturday, Oct. 5, sponsorship includes telecast prior to NCAA football games through Dec. 7. . . **Duncan MacDonald**, director WNAC and Yankee Net "Yankee Home and Food Show", lining up guests around Hub for her programs. . . **Fred B. Cole**, WHDH's "Carnival of Music" host, giving telephone reports from Mexico City where he flew on first nonstop passenger flight rebroadcast Sept. 16, 17, 18. . . WBZ-TV's "Boomtown" cast moves outdoors Saturday (21) with **Rex Trailer**, cowboy personality, giving viewers history lesson in enacting westward movement by early pioneers. . . WEEI comes up with new fall offering, **Bill Cunningham**, Boston Herald and syndicated sports and national affairs columnist, as host of their "Mystery Theatre."

IN CHICAGO . . .

Georgia Drake starting new show on WBKB in October, working in her bare feet . . . **Jackie Van** trying out 15-minute strip on WGN-TV for coupla weeks . . . **Jack Eigen** notched his sixth anni of his WMAQ "Chez Show" last Sunday (15). His tv stanza on WNBQ gets moved to Saturday nights . . . Chicago Bears-Green Bay Packers game to be telecast on WBBM-TV Sept. 29 . . . "Polka Band Parade" with **Johnnie Bombo** orch replaces "International Cafe" Friday nights on WGN-TV, retaining producers **Rudy Orisek** and **Hal Stein** . . . **Alex Sutherland**, formerly of the BBC, now in charge of the U. of Chicago's broadcasting dept. . . **Art Van Damme** orch cutting new album for Columbia . . . **Johnny Erp**, sports director of WMAQ-WNBQ, marks his 19th year with the NBC o&o's this Friday (20) . . . **Currie L. Brewer**, ex-Tatham-Laird, joined H. W. Kastor & Sons as account exec . . . **John Blair** reppery has added **John N. Boden**, ex-**Lee Burnett**, as a.e.

IN PITTSBURGH . . .

George N. Thomas, KDKA-TV news editor, flew to London for the World Television Congress as a correspondent for the Westinghouse chain and will look in on Eurovision in Paris and Monca before returning. He'll be gone only a week . . . **Jim Westover**, KQV deejay, has resumed as host on WQED's "Greeks Had a Word For It" every Monday night after vacationing from the program for the summer. . . **John Mihelosen**, Pitt football coach, set for a Sunday afternoon series on WIIC during the gridiron season. . . **June Faith SaVanick** won TV Guide's annual tv scholarship to Penn State U. . . Beneficial Finance now sponsoring **Johnny Boyer's** five-minute late afternoon sports strip on WCAE. . . **Frank Maures**, who quit WKJP-FM to go with Ketchum McLeod & Grove agency, has been replaced by **Bob Clarke**, formerly of WESA in Charleroi and WMCK in McKeesport.

IN SAN FRANCISCO . . .

"Doctor's News Conference," the KRON panel which seemed to be doomed when sponsor Jenkel-Davidson withdrew on advice of its ad department, may live after all. Though the chain of optometry stores is out, owner Forrest Davidson still likes the show and seems prepared to pick up the tab for another 13 weeks if KRON pays for the technical side—which it's indicated it would do. If so, one of the liveliest half-hours on Frisco tv may yet be saved. . . **Fred Stuthman**, who's come to a parting of the ways with KGO, is about ready to cast his lot with **Robert Mitchum's** film company. . . Another KGO-ite, a deejay, is reported on the verge of departing, too. . . KSAN's making a good thing of the Arkansas integration bitterness, taping special interviews, whipping up sentiment among the r-and-r station's listeners. . . Air Space Panel of the Air Co-ordinating Committee okayed KRON's plan for a higher tower on San Bruno Mountain—but the FCC still hasn't acted, and ABC's KGO is still bucking KRON with its own antenna plans. . . **Alex McDowell**, station manager of IXN, New Zealand, was one of 15 "Down Under" newsmen through Frisco enroute to London.

Dial-Shopping on TV

Continued from page 31

year and next, through their big Thursday video outlays.

On NBC this fall, Bob Hope meets Boone at least once. The comedian is lined up for a special that night, between 8:30 and 9:30, so that he competes with Boone in the second half-hour. Also on NBC, Jerry Lewis, in a spec, runs into the regularly skedded Patrice Munsel at least once. He will be doing a Friday 8 to 9'er versus her 8.30 ABC showcase.

Both DuPont and Edsel, the new Ford brand, are probably quite capable of mounting lavish productions on CBS, one for its new car kickoff, the other for its series of weekend spectaculars. But Edsel faces off against Allen, and what guarantee does it have that it can do what Sullivan can't? DuPont will run into NBC's 9-10 Dinah Shore "Chevy Show."

Some researchers, who have been tapped for opinions, maintain that the Allen-Sullivan lack of allegiance is unique. Others say it is not, that because there are frequent breaks in the continuity of music and variety shows, homescreeners can, and should be expected to, tune out for a few minutes several times a show and still not lose the flavor of the one they are primarily interested in.

But the specific problem is in the great probability that dial shopping will most naturally happen during the sponsor's message or messages. If this happens often enough it apparently means bankrollers are just as well off giving $100,000 a week or better to charity. Losing out on commercials, while it is a total loss to merchandisers, is not the very worst that can happen. It allows that dial-twisting happens only every seven to 15 minutes, come commercial time, but at the extreme the prospect is switching every four minutes, as with Sullivan and Allen.

What happens to other musical-variety shows, the Ernie Fords, King Coles, Frank Sinatras, "Big Records," which number among the 23 regular shows of the class is anybody's guess. They face, by and large, programs with indissoluble formats.

KDKA-TV joins CBS. That means the folks in the Greater Pittsburgh Market can get all the famous and fabulous CBS shows on their favorite Channel 2. It also means that advertisers have an even greater reason for scheduling their product messages on KDKA 2 TV

WESTINGHOUSE BROADCASTING COMPANY, INC.

W B C

RADIO
BOSTON, WBZ+WEZA
PITTSBURGH, KDKA
CLEVELAND, KYW
FORT WAYNE, WOWO
CHICAGO, WIND
PORTLAND, KEX
TELEVISION
BOSTON, WBZ-TV
BALTIMORE, WJZ-TV
PITTSBURGH, KDKA-TV
CLEVELAND, KYW-TV
SAN FRANCISCO, KPIX
WIND represented by AM Radio Sales
WJZ-TV represented by Blair-TV
KPIX represented by The Katz Agency, Inc.
All other WBC stations represented by Peters, Griffin, Woodward, Inc.

WJZ-TV's Balto Pyrotechnics

Some Fancy Week-long Hoopla Supplemented By WBC's Rating Payoffs

Baltimore, Sept. 17.

When Westinghouse Broadcasting Co. acquires a new tv station (as it has in the rechristened WJZ-TV on Channel 13 here) it doesn't make a secret of it. In fact the week-long hoopla is one for the industry books There probably isn't a Baltimore citizen, junior or adult, who hasn't been made conscious of the WBC invasion as the parent company pulled off some of its most successful promotional pyrotechnics to date, with luncheons, cocktail parties, hosting the trade-press from N.Y. and otherwise making its presence felt community-wise.

And to top it off WJZ-TV came up with some chest-thumping coincidental ARB ratings revealing in no uncertain terms the impact of its programming overhaul, notably in the area of local live daytime shows. (For the nighttime it latches on to the ABC-TV cables), then gets the jump on the late night audience by installing its feature pix at 10:30 (whereas other stations begin their cinematics at 11 or later.)

On the coincidental ratings the new station tripled its rating audience over a similar period in August. In its second day of operation using the rechristened call letters (a Westinghouse pioneer broadcasting station first used them on the air in 1921) it captured 41% of the listening audience on the 7:30 to 9 a.m. slot with the city's first live morning show. The outing is handled by Jack Wells and is headlined "Baltimore Closeup."

In the 3 to 5 period the format calls for the "Buddy Dean Show," another local live entry which caught 44% of the listening audience. Similar ratings were compiled in the 6 to 7:30 period and the 10 to 10:30 segment. Sets in the Baltimore area were increased almost 50% in WJZ's first week of operation.

Larry Israel, former v.p. and general manager of WENS, Pittsburgh, is the general manager of the station and the programming is handled by Joel Chaseman. The combination has come up with three live daytime shows. In addition to this, the station has purchased the MGM and the RKO libraries. Program schedule also includes "Popeye" and "Terrytoon" cartoons and Encyclopedia Brittannica films.

Station is operating with 30% local live shows and totad of 60% local shows including film.

Ziv's 'Sea-Hunt'

Ziv is taking another plunge in the water with a new syndication series, "Sea Hunt," starring Lloyd Bridges, and highlighting the exploits of frogmen. Dealing with above-the-water exploits, Ziv currently has "Harbor Command" in syndication and has sold "Harbormaster" to CBS-TV.

Other sea localed series in syndication include Guild's "Kingdom of the Sea." and NBC Film Syndication's "Silent Service."

TV Film Chatter

Ziv national salesman **Bernard Musnik** is winging to Europe for three weeks, for rest and to visit daughter who is living there for year . . . Van Praag Productions shifts **William Gargan Jr.** from the Coast to the New York office Oct. 1, where he'll head national sales.

Norman Gluck, who heads up Universal-International's commercial tv film department, back from Europe . . . Title confusion now has entered the feature package field. In deference to ABC Film Syndication's "Anniversary Package," Atlantic Television is changing the name of its current offering of feature films from "10th Anniversary Package" to "10th Birthday Package" . . . WKOW, Madison, Wisc., has bought the Encyclopaedia Britannica Film library from Trans-Lux.

Roger Carlin, co-producer of "Light of the World" for Guild Films, and story editor **Sid Ellis**, winging this week to Mexico City for confabs with company exec producer **Duke Goldstone** on plans for biblical pilot which goes before cameras down there shortly . . . **Charles (Bud) Barry**, Metro TV v.p. returned from the Coast, to join a Metro TV sales meeting on the library and short subjects. Meeting wound up yesterday (Tues.) . . . **Abby Lewis** has just completed commercials for Sylvania Television Tubes.

Lawrence H. Merchant, former sales director for Tele-Q Corp., joined CBS Television Film Sales as an account exec in the N.Y. office . . . **Nicole Milinaire**, exec producer on **Sheldon Reynolds'** new CBS-TV entry, "Dick & the Duchess," planes to N.Y. from London Sunday (22) for ballyhoo on the series, preeming Sept. 28 . . . Screen Gems signed **Louis King** to direct the first four "Wild Bill Hickok" films in the western's new cycle. SG took the series over this summer from **Bill Broidy.**

JERRY LEWIS, GOBEL NBC RADIO CAPSULES

In line with its policy of wooing back the top stars to radio in capsule-type shows, NBC Radio this week signed Jerry Lewis and George Gobel to turn out 10 five-minute segments apiece per week, starting later in the fall. The segments will be used on a five-a-week basis in both "Nightline" and "Bandstand."

Web recently got Fibber McGee & Molly to move into the "Monitor" lineup with 10 such segments per weekend, augmenting the Boy and Ray stanzas already being used.

Hollywood—KTLA has created new post of eastern sales rep, and Dick Jollifee, sales service manager, has been named to it. Jollifee will headquarter at N. Y., at station rep offices of Peters, Griffin, Woodward Inc.

Who Needs It?

Rationale of some telefilm producers that the 30-minute format does not allow time for character study, exploration of adult themes, or adult relationships—forcing telefilms to stick close to the action-adventure format—is met with skepticism in some quarters.

Yet motion picture hands point to the success of such foreign films as "Gold of Naples" from Italy, "Trio" and "Quartet" from England, and many other examples of pix consisting of separate stories under one title, the individual vignettes also limited by the time factor.

NEW EQUIPMENT FOR NBC'S CAMERAMEN

As part of a drive to boost quality of news presentations, NBC News is equipping all chief cameramen with new magnetic striped tape equipment for their cameras. Involved is an investment of $60,000 to install the tape equipment on the 16m Auricon cameras employed by the NBC news operation.

Equipment for 14 camera setups in 11 cities is going out this week. Washington will get two units, New York three, Dallas, Los Angeles, Chicago and Atlanta one each. Also, London, Tokyo, Berlin, Rome and Beirut bureaus will get one new unit apiece.

The magnetic striped system, which involves synchronous taping of the audio instead of the customary optical soundtrack system, reportedly gives finer quality. Other advantages are greater portability, instant monitoring, easier processing and the ability of cameramen to get better footage by not having to worry about how the sound will take.

Hinkley, McGarry's Teleknow Setup

Teleknow Organization, new production company in the tv-AM field emphasizing programming in the educational-cultural sphere, has been set up under the guidance of Ray Hinkley, tv producer-director and Pat McGarry, ATPAM Theatre Manager.

While no specific project plans have been announced, future plans call for Teleknow's entrance into the legit and independent areas of production.

Hinkley, who was telethon producer for the National Multiple Sclerosis Society will act as president of the newly-charted organization while McGarry, Manager of the Warner Cinerama Theatre will act as v.p. and general manager.

Sterling's Sales

Sterling Television has racked up sales on "Bowling Time," "Abbott & Costello" and its cartoons.

Buying the bowling show were WPST, Miami; WBUF, Buffalo, N. Y.; KXGN, Glendive, Mont.; KQTV, Ft. Dodge, Ia.; and KGEZ, Kalispell, Mont. WNAC, Boston, bought the "Abbott & Costello" series, while Sterling's cartoons went to CKLW, Detroit-Windsor; WJAC, Johnstown, Pa., and WLWI, Indianapolis, Ind.

Inside Stuff—TV Films

Number of new products to be introduced to tv this season and the perplexing problem of resolving sponsor conflicts among actors, has at least one tv film commercial production company on an intensive talent search. Since competing sponsors don't want the same faces in their blurbs, at least for a year from the date they did work for rivals, Robert Lawrence Productions, one of the bigger houses in the biz, is scouting talent agents, and on their own the niteries, off-Broadway theatres for as many blurb performers as it can lay its hands on.

Search is under the direction of Audrey Sammons, described as Lawrence's "roving talent scout."

Value of those expensive presentation books on a new syndicated property, a tab which runs as high as $10,000, is thrown into question by ABC Film Syndication's "26 Men." Outfit didn't have time to prepare the usual portfolio, used by the salesmen in their pitches, concurrent with showing the pilot. Apparently, sales hasn't suffered with show sold in over 100 markets, minus the gilt-edged presentation book and accompanying spiel.

Buster ("Captain Gallant of the Foreign Legion") Crabbe finds himself in a new role. The former swimming champ is heading the first skin diving plane tour, sponsored by Swiss Airlines.

Swiss Airline plane took off Monday (16) from N.Y. with a party of about 40 for a skin diving expedition which will take the party to Nice, French and Italian Riviera and the Cote d'Asure. Tour will take about two weeks.

Global Conquest

Continued from page 23

of Canada, "Hawkeye" being another TPA project produced in Canada. Ziv recently completed shooting in Britain of "Martin Kane." Other companies also have production plans abroad, in Britain and elsewhere.

TPA prez Milton Gordon leaves Friday (20), for London, Paris, West Germany, Italy, India, Singapore, Bangkok, meeting TPA's foreign topper Manny Reiner in Tokyo, for a visit to other Japanese outlets in Nagoya and Osaka and if time permits, both going to Australia.

CBS Film Sales prez Leslie Harris is due for another visit to Europe in October, stopping over in London, Rome, Paris, Vienna and Stockholm. At a later date, Harris is slated for the first time to go to Manila, Japan and Australia.

Ralph Cohn, Screen Gems topper, will accompany William H. Fineshriber Jr., director of international operations, next month to the Far East to establish offices in Australia, Japan, Hong Kong, the Philippines and Thailand.

CBS & Spain

Continued from page 23

boom tv in Spain. Local programmers during the past year have transmitted all programs live in an unbroken four-hour daily span.

Pact with Spain calls for CBS to provide all U. S. telefilm programs without charge but gives the Spain CBS rep, now dickering with advertisers, full remittance from sponsor deals. Pact also sews up exclusive CBS rights to similar operations with other tv stations as they are added eventually to the Iberian network.

Grundman is currently negotiating with ministry officials to set aside one hour daily for CBS tele programs in English. He believes the concession will be granted within a fortnight and is confident such programming will pay off commercially.

Crosley Stations Prep Metro Library Hoopla

Cincinnati, Sept. 17.

The three Crosley stations, WLW-T, here, WLW-D, Dayton, and WLW-C, Columbus, are holding off their kickoff of the Metro library until Oct. 26. Crosley thinking is to concentrate ad-promotion drives on the new shows making their network bows on the three stations, following through with a campaign on the Metro features for a new shot of excitement.

Of course, a different course will be followed for the new Crosley outlet in Indianapolis, WLW-I, which bows Sunday (15). There the debut will be marked by the Metro unreeling, with WLW-I scheduling two features daily.

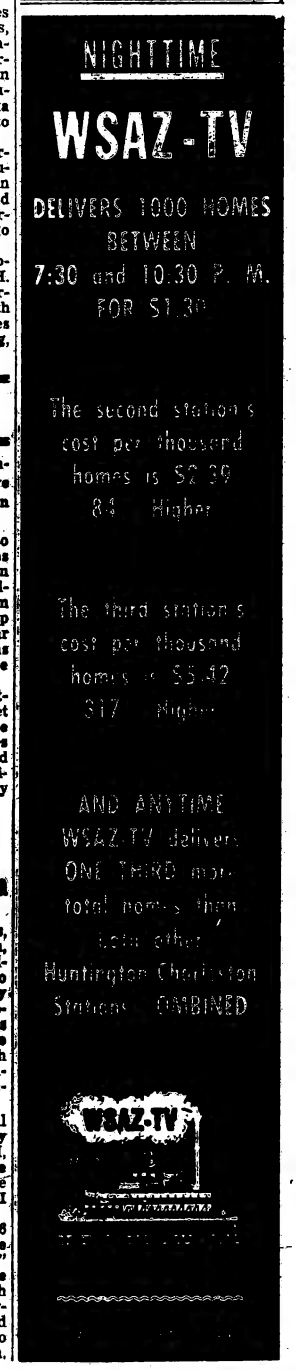
Concurrent with the Oct. 26 Metro unreelings in the three Crosley stations, "Honky Tonk" has been selected for the premiere title, with WLW-I joining in with telecasting of the Clark Gable starrer for that evening. The day and date premiere has been keyed to a regional promotion-ad campaign.

Javelin's 'Contrast'

Ottawa, Sept. 17.

Javelin Productions has completed a pilot of a tv-film series of 39 titled "Contrast." Opener contrasts an empty stock exchange with hubbub while trading goes on.

Montreal outfit is owned by James Stevens, Norman Kihl, Gabriel Lasalle and Bernard Valiquette.



ZIV SETS THE PACE WITH . . .

4 OUT OF TOP 7

syndicated shows IN SYRACUSE

Time after time
in city after city
ZIV SHOWS RATE GREAT

Pulse, Apr. '57

#1 MR. DISTRICT ATTORNEY 28.3
#3 MEN OF ANNAPOLIS 24.5
#6 DR. CHRISTIAN 23.8
#7 HIGHWAY PATROL 23.0

ZIV TELEVISION PROGRAMS INC.

Wednesday, May 15, 1957 VARIETY RADIO-TELEVISION 37

M'LENDON'S 'TEXAS TRIANGLE'

DALLAS, HOUSTON, ANTONIO 'FIRST'

By BILL BARKER

Dallas, May 14.

In taking over KLBS in Houston today (Tues.), Gordon McLendon, 35, local radio executive, will have accomplished something all others have failed to do in 37 years of Texas commercial radio. He'll have put together for the first time stations in the three major markets, Dallas, Houston and San Antonio. Already owning what are generally recognized as top, highly profitable indies in Dallas (KLIF) and San Antonio (KTSA), McLendon threatens to give Houston the same "blitz" treatment with which he bowed in San Antonio one year ago and in 90 days raised KTSA from 2% to 30% of the listening audience, to take first place there.

McLendon's first move today was a change in call letters from KLBS to KILT, latter identifying his nickname, "The Old Scotchman." He's in Houston this week for the changes in ownership and to [illegible] complete remodeling of the Milby Hotel studios. Complete program changes will see seven new deejays on tap, three of them imported from McLendon's KTSA in San Antonio. Promotionally, McLendon said, "I've planned several new things that we've never tried before. The Houston market means a great deal to us and we intend to pull out every stop to have the best station in the market. I'm even throwing in my ace KLIF [illegible], Art Nelson, to the Houston [illegible] on a one-month loan."

Deejays due at KILT, from KTSA, San Antonio, are afternoon [illegible] and program director, Don Keyes, Elliott Field and Bob [illegible] [illegible]

(Continued on page [illegible])

'Texas Triangle'

Continued from page 37

stations having excellent coverage on low frequencies, the new Dallas-Houston-San Antonio triangle gives McLendon access of 81% of Texas population and makes him almost the indispensable man to wax artists and manufacturers. Others have had similar ideas; Elliott Roosevelt, in the middle 1930s, as head of Hearst Radio interests, headquartered here, sought the Texas triangle. Gene Cagle, Fort Worth, also came close, and Howard Davis, from whom McLendon bought KLBS, once had both San Antonio and Houston outlets.

From 'Sick' to Slick

Until now, nobody has completed the triangle of the top three Texas cities for radio reception. McLendon, who buys "sick stations" and phenomenally builds them to top status, last week sold his El Paso outlets, KELP and KELP-TV, for a reported $1,000,000.

New at KILT will be Joe Long, ex-news editor at WNOX, Knoxville, who'll be managing editor of an eight-man news staff at KILT. His will be the largest news operation among Houston stations. McLendon stations are noted for top news coverage.

New owner is keeping quiet on his KILT "giveaway" plans if any. Previously, in taking over WRIT, Milwaukee; KELP, El Paso, and elsewhere, the "Old Scotchman" has [illegible]

FROM THE DESK OF
GORDON McLENDON

Thanks, Variety. [illegible] had the word for the Texas Triangle: the "Event" of our industry. And, incidentally, in the two months since your story, KILT's blitzkrieg-in-the-bayou has more than borne out your expectations. KILT is clearly first by far in every Houston survey -- Hooper, Pulse or Trendex. So, Variety, you hit the nail on the head and the Texas Triangle thanks you again.

Gordon McLendon

WABC-TV's 'Housewives Special'

Stone's Daytime Saturation Sales Plan Seen Model For Other Stations

Within three weeks after going into direct price competition to local radio with a daytime saturation sales plan, WABC-TV, New York key for ABC-TV, had attracted 13 sponsors and a cash gross of $305,438 in contractually committed time. It is seen possible that the selling blueprint, devised by WABC-TV chief Robert Stone, will have a point of reference for many tv stations across the country that are hurt by the successful saturation sell of radio.

Stone printed a new rate card at the beginning of September, offering 21 one-minute spots a week in any of the daytime film programs on the station, at the price of $1,008 for non-preemptable buys and $798 for 21 spots that were "non-fixed" (preemptable). He holds that this cost structure is on a par with that of the leading radio indies in the market, and, besides tv, despite daytime radio's alleged strength, still reaches a greater audience.

Cost of the WABC plan, called "Housewives Special," breaks down to $48 per spot for each of the 21 in the non-preemptable package, and $33 for the preemptable kind. Unit cost is 50% less than lowest rate for Class C time on WABC-TV's "7/14 Plan." The "7/14" was the station's chief discount selling plan until the "Special" was devised.

It is Stone's contention that building a discount plan for his daytime film shows, which have been slotted at various times from 7:30 ayem until 5 p.m., is the best way not only to compete with radio but to sell celluloid that might otherwise be borne sustaining.

In the first 10 selling days, the new setup brought in 11 advertisers, six of them on a non-preemptable or fixed positioning basis. If the various contracts are renewed after their first cycles are over, it will mean several hundred thousands of dollars more than $292,000 in gross revenue to the station for daytime telefilm. Weekly "Housewives" take is now at $11,900, that's with the addition. This past week of Kraft and Bissell Sweepers.

Though he did not detail it, Stone said that with 13 sponsors, the station is making a distinct profit on its telefilm shows. He noted that the saturation tv plan in his Class C time was definitely no giveaway, particularly in the New York market, since few if any of the local stations were actually able to command anything like their printed card rates for straight spot sales, and this plan was a recognition of fact and an obviously successful counterattack to radio.

"Housewives" also sells shorter spot announcements than one-minutes.

Blair-TV, station rep for WABC-TV, is reportedly making an effort to extend the sales pitch to its other stations as a means of contesting radio. Campaign goes beyond Blair's representation of some ABC owned & operated outlets.

In all 280 one-minute spots were sold by WABC-TV in the past 10 day period. Adell Chemical, General Foods, Columbia River, Coca Cola, Sealey Mattress, Ex-Lax, Zenith, Warren Connolly tv distribbery, Soilax and Tintair each bought a weekly sked of 21 film spots or adjacencies. International Latex, in a straight cash deal (Latex deals in barter elsewhere) bought 28, seven above the usual amount. Two newest, Kraft and Bissell, each bought 21. Station has room for a total of 375 spots a week under the plan.

Pay TV Writers

Continued from page 21

As for subscription video, screen minimum basic agreement reached last year provides for reopening on minimums and credits, but also permits discussion of toll-tv. At present, both branches are drafting demands in this field, but voting will be confined to Screen branch, since reopener is under its contract.

On other hand, only tv-radio members will vote on live tv pact modifications. Also on agenda are proposed revisions of the screen contract; report on sale of theatrical films to tv; vote for a 3% instead of current 1% assessment in this area; spec writing; negotiations with agents; building program; and the planned WGAW vidseries.

Teleglobe

Continued from page 20

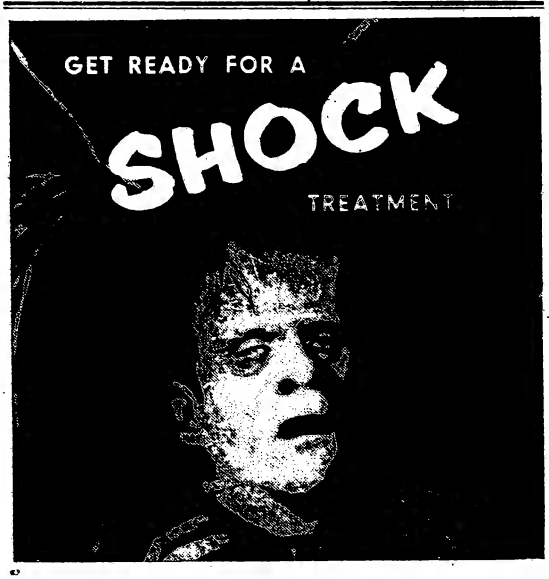
box office. This Teleglobe method results in still further simplification in the operation of pay-tv, since coin boxes and the attendant problems of collecting their contents from the home as well as the need for attaching to the audio wire of a decoding or actuating device is completely eliminated.

"The entire method of recording the programs have been viewed, the accounting of them and the billing for them, is done by the central switchboard or central box office" . . . which . . . "could record either a flat monthly charge for each subscriber, or, if it were deemed desirable, could adjust the charges for each individual program, thereby allowing higher rated charges for the more expensive programs and lower rates for sports events, educational programs and other types of programs.

"Under such an arrangement, the central switchboard or central box office would be able to provide separation of payments between producers of programs, promoters of sports events, educational institutions, the tv station and the operating company."

System was conceived by Solomon Sagall, a pioneer in television and one of the founders of Scophony, Ltd., of London, of which Skiatron Electronics and TV Corp. is an outgrowth. Sagall is now an American citizen living in New York.

FOR SALE
Kingspoint, L. I.
Contemporary showplace, ranch, 2 acres with swim pool, has everything with 4 beds, 3½ baths, 100% air cond. $95,000 unfurn. $125,000 comp furn. This is one in million 5-star home. 1½yrs. old. PHONE HUNTER-3-7423.



CBS Jumpin' With 12-Man D. C. Staff

Washington, Sept. 17.

With Howard K. Smith and Robert Pierpont shifting from London and Tokyo, respectively, to join the CBS news staff here this week, the network will have doubled its news coverage from the Capital, via radio and tv, in the past year. Web Washington staff of news broadcasters now totals 12, the largest for network coverage.

Three new radio programs originating here started this month. On Sept. 2, Bill Downs began a daily five-minute newscast at 2 p.m. sponsored by Miles Labs.

Yesterday (Mon.) George Herman began a nightly newscast at 8:30 sponsored by Mayflower Transit Co. Also, at 9:45 p.m. Eric Sevareid started a five-minute news analysis sponsored by Mayflower Transit.

Also yesterday, Smith started a five-minute segment on tv on the Douglas Edwards news show at 6:45 p.m., adding five minutes of Washington coverage to this program.

Budapest String Quartet TV Bow Set for Oct. 27; Gratis Stint for META

The Budapest String Quartet will make its television debut Sunday, Oct. 27, in a one-hour program on WCBS-TV, N. Y., under auspices of the Metropolitan Educational Television Assn. (META). Program is one of four one-hour shows which META will produce via WCBS-TV facilities this fall on Sundays when the station is blacked out of the CBS-TV professional football coverage.

Famed quartet has consistently turned down television offers, but is making the hourlong appearance gratis on the basis of a contribution to educational tv. Richard Heffner, META program director, said that the show would be done as a musical rather than a lecture offering. A top musician or expert will appear to make brief introductions of the music and the members of the quartet, but the emphasis will be on playing the selections in full.

The WCBS-TV-META arrangement was revealed Monday (16) at the opening of META'S new Manhattan studios, which will be used for the production of live and filed educational shows for airing in N. Y. and elsewhere. The four shows on WCBS-TV, however, will emanate from the station's studios. Other dates for the META shows are Nov. 10 and 17 and Dec 1, all at 3:30 to 4:30 p.m. Content of the three remaining shows isn't set yet.

NBC Dickers Five-Year Deal on Emmy Awards

Hollywood, Sept. 17.

National Academy of TV Arts & Sciences is currently mulling offer of NBC-TV to continue Emmy Award telecasts for next five years, Hollywood ATAS prexy Harry Ackerman disclosed at membership meeting last week.

During Ackerman report, he predicted "revolutionary" approach to awards by new Hollywood award structure committee, headed by Wayne Tiss and Jack Webb. Details will be forthcoming at a future meeting, Ackerman added.

Inside Stuff—Radio-TV

The election of Andre Meyer (Lazard Freres) and Paul Manheim (Lehman Bros.) to the RCA board, along with NBC president Robert W. Sarnoff, last week, is not to be regarded as a move for any new financing of the Radio Corp. of America. The board was increased from 14 to 17. Both downtown banking houses have long been interested in RCA, and its principals are personal friends of board chairman David Sarnoff.

Young Sarnoff's election to the parent company's board is seen by some as a precursor to his eventual "moving upstairs" to RCA at some time in the future.

The CBS Foundation, web's agency for granting of educational and charitable gifts, has struck close to home in its latest grant. Foundation this week granted $10,000 to the U. of Washington's School of Communications for the preservation and reference-cataloguing of historic CBS Radio broadcasts.

Universtiy has in its posession some 4,800 disks of CBS Radio programs, amounting to around 1,200 hours, given to it through the years since 1937 by KIRO, the CBS affiliate in Seattle. Disks contain broadcasts of speeches, news reports, features, reports from overseas (especially during World War II). Under the grant, some 3,452 of the 15-minute disks will be transferred to tape, and a reference catalog will be prepared.

Project will be supervised by Prof. Milo Ryan, of the university's school of communications. He's due to return to Washington this fall after a year's leave of absence at the Educational Television & Radio Center at Ann Arbor.

Veterans Administration and the radio-tv industry have kicked off the campaign for the National Employ the Handicapped Week on Oct. 6-12, and apart from the customary scripts, slides and features the VA came up with a topical angle. Referring to the complaints of stars and producers that there isn't enough guest talent to go around in the upcoming season, the VA came up with a list of top performers who've been physically handicapped and can point up the campaign.

Included in the list of performers who overcame physical disability to reach the top are Alec Templeton, Connee Boswell, Johnnie Ray, Jane Froman, Jimmy Savo, Al Hibbler, Marjorie Lawrence, George Shearing, Sammy Davis Jr., Herbert Marshall, Paul Muni, Doris Day, Kay Starr, Peggy Lee and Eddie Heywood. VA urges producers to use these performers to spotlight the "it's ability — not disability that counts" campaign.

This year's chairman for the public information committee is NBC News director Bill McAndrew, with NARTB prez Harold Fellows kicking off the campaign to stations; Thomas D'Arcy Brophy, board chairman of Kenyon & Eckhardt, who handled the advertisers end, BMI and SESAC, who distributed special scripts to subscribers, and the Ad Council.

E. B. WHITE SEG FOR 'SEVEN LIVELY ARTS'

E. B. White's "Here Is New York," contemplated as a "See It Now" project a year ago, is now being adapted and filmed as one of the upcoming "Seven Lively Arts" shows on CBS-TV. Camera teams have been filming the television adaptation of the book for the past five weeks and will spend two more weeks completing location footage in no less than 127 separate sites throughout the city.

"Here Is New York" segment is being handled by associate producer Robert Northshield, with Robert K. Sharpe as director, Andrew J. Rooney as the book's adapter and Richard J. Leacock as photographer. Filming, some 50,000 feet worth, covers everything from Broadway to Harlem to Chinatown and Greenwich Village.

Andy Rooney Tapped For 'D-Day' Assignment

Vet tv scripter Andy Rooney has been handled the plum "D-Day" assignment for CBS-TV's "The Twentieth Century" series. Rooney will write the D-Day Normandy invasion story in two parts, "D-Day: Buildup" and "D-Day: Attack."

Rooney recently completed the teladaptation of E. B. White's "Here Is New York" for CBS' "Seven Lively Arts" series.

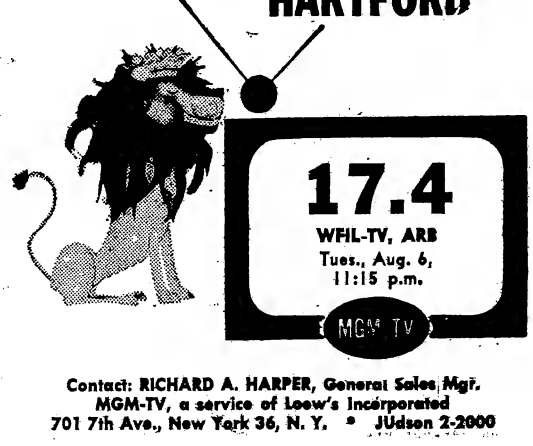
Fadiman, Paxinou, Others Set for Second Series In NBC-TV's Educ'l Project

Second series in the NBC-TV Educational Project is due to start a 10-week run on Oct. 28, with such names as Clifton Fadiman, actress Katina Paxinou and classicist Edith Hamilton in the "cast." Series will be piped to an expanded network of 30 educational stations, and the web also hopes to get some affiliates to carry it.

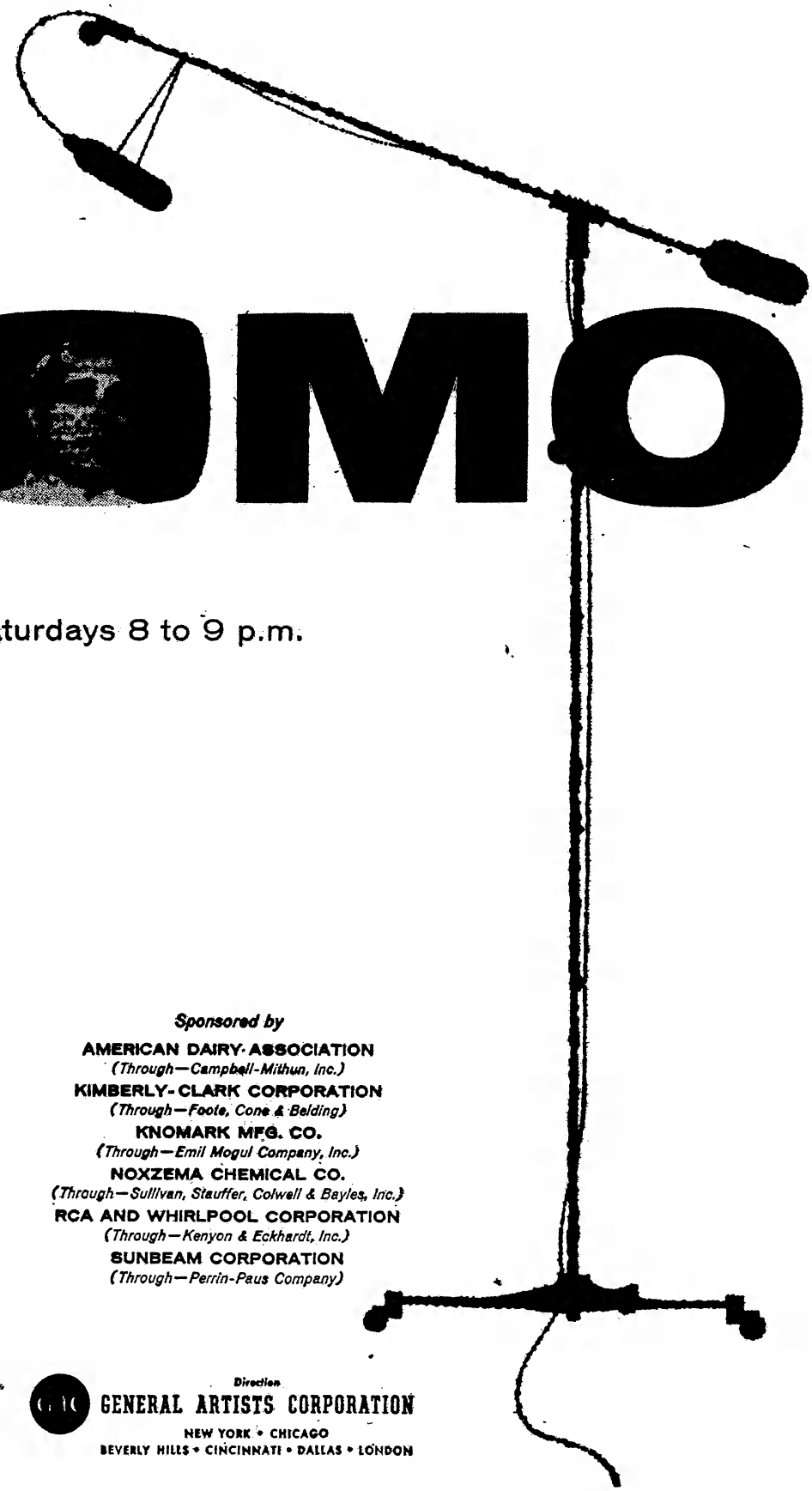
Fadiman will be teaching mathematics, a hobby with the essayist-critic and a switch from the first course where a math prof was in charge. Misses Hamilton and Paxinou will handle the Greek art and mythology stanza, which this season replaces the series on opera.

Other courses in the new curriculum are a series on current affairs, one on resources and conservation and the fifth on the International Geophysical Year. Left out is literature (which ran third in the mail pull; surprisingly, world geography was first). The resources and conservation series is intended as a continuation of the world geography show.

BOY FRIDAY
Intelligent young man desires position as private secretary. General and varied clerical duties. References. Contact: IRVING VINSONT, 2639 Lincoln Ave., Trevose, Pa Orchard 3-1790.



Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
701 7th Ave., New York 36, N. Y. • JUdson 2-2000



the
perry

COMO

show

NBC-TV saturdays 8 to 9 p.m.

Sponsored by

AMERICAN DAIRY ASSOCIATION
(Through—Campbell-Mithun, Inc.)
KIMBERLY-CLARK CORPORATION
(Through—Foote, Cone & Belding)
KNOMARK MFG. CO.
(Through—Emil Mogul Company, Inc.)
NOXZEMA CHEMICAL CO.
(Through—Sullivan, Stauffer, Colwell & Bayles, Inc.)
RCA AND WHIRLPOOL CORPORATION
(Through—Kenyon & Eckhardt, Inc.)
SUNBEAM CORPORATION
(Through—Perrin-Paus Company)

Direction
GAC GENERAL ARTISTS CORPORATION
NEW YORK • CHICAGO
BEVERLY HILLS • CINCINNATI • DALLAS • LONDON

Morris Agency's Major TV Stake

Continued from page 21

the Frank Sinatra series, which will be on ABC this season. Under the deal negotiated by the Morris agency, ABC put up $3,000,000 in financing of Sinatra's tv production, yet the actor-singer has 100% of the most expensive half-hour series in tv today. The only obligation to ABC, if the series is a success, is for the network to get back its $3,000,000 financing.

Another example of the agency's "exec producer" function was the early planning of a show for client Danny Thomas. Morris agency brought in client Louis Edelman as producer, then brought in a non-William Morris client, writer Mel Shavelson, to help develop and create a show idea for the comedian, then finally put Jean Hagen, as Thomas' tv wife, and director Sheldon Leonard into what evolved as a top comedy series.

Also 'Real McCoys' Series.

In another illustration of this type of exec producer function, agency recently sought a property for client Walter Brennan. Producer Irving Pincus had an embryonic series, "The Real McCoys," on which NBC had the rights. But NBC couldn't cast it, so relinquished its claim. Morris agency brought Pincus and Brennan together, and when they had a meeting of minds, brought series to Danny Thomas for financing, then sold the show to ABC. It debuts this fall.

Producer Bob Sisk, another client, had an idea for the "Wyatt Earp" series, so agency merged Sisk and Louis Edelman into one company, then brought client Hugh O'Brian into the setup to play "Earp." All three today are partners in what's become one of tv's top westerns. Similarly, Sisk and Edelman teamed this year to turn out a new series, "The Californians." And same team has "Adventures of Jim Bowie," with the agency slotting Scott Forbes into that one.

Morris agency also helped create elements of Dick Powell's Zane Grey Theatre, and arranged for Powell, Four Star Productions and the Grey estate to have joint participation. Agency negotiated a 25% participation for Peter Lawford, as co-star of Metro tv's "Thin Man" series. For Phyllis Kirk, other star of the series, agency negotiated a deal whereby she will receive an unprecedented 150% of her original salary for reruns.

In addition to the 22 film shows it is repping on first-runs this season, which is more than any other agency has by far, William Morris is repping in syndication 20 telefilmed series that have already had their first-runs on the networks.

Network tv-pix series repped by the agency this upcoming season are "Danny Thomas Show," "People's Choice," "Wyatt Earp," "Jim Bowie," "December Bride," "Telephone Time," Gale Storm Show, "Blondie," Loretta Young series, Zane Grey series, Groucho Marx's "You Bet Your Life," "Life of Riley," "Richard Diamond," Sinatra, "The Real McCoys," "The Californians," "Dick and the Duchess," "Trackdown" and "Alcoa-Goodyear Theatre." Latter six are brand new sales for the coming season, and interestingly, despite the influx of oaters this semester, only two are hoss operas; two are comedies; one is anthology, and Sinatra's is both musical and dramatics.

New syndicated series repped by the agency are "Silent Service," "New Adventures of Charlie Chan" and "Trader Horn."

Of course, the agency is also active in live television, and its shows in this field include Patrice Munsel, "$64,000 Question," "$64,000 Challenge," Jan Murray's "Treasure Hunt" and his "Dollar a Second," Garry Moore and Dave Garroway.

Another strong facet of the Morris agency's current biz is that of termpacts in tv. Surprisingly, the number of these contracts for writers, actors, directors, producers, et al., now far outnumber the similar deals it negotiated in the heyday of large stock companies at the major film studios. This trend also bespeaks the phenomenal growth of the vidpix industry in the past few years.

Mgt.: William Morris Agency

British Com'l TV

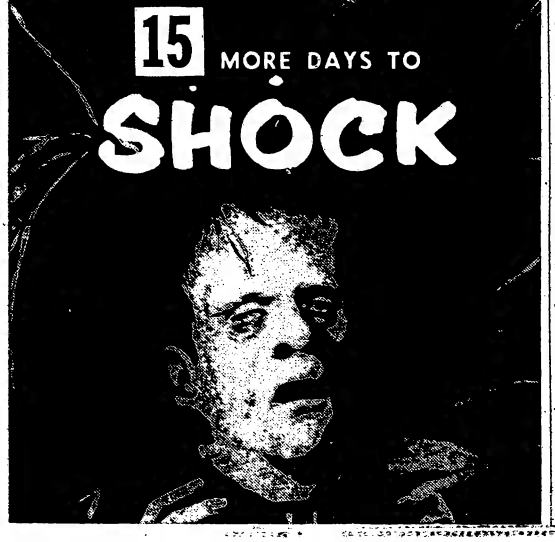
Continued from page 21

rehearsal of the Haymarket's next attraction, "The Flowering Cherry," new play by Somerset schoolmaster Robert Bolt. Sir Ralph Richardson, Celia Johnson and an 18-year-old youngster, Susan Burnett, making her West End bow, will be seen in the Haymarket story.

Margaret Lockwood and Dickie Valentine stories will also rate front-line stellar support with appearances by Sir Carol Reed, William Holden, Trevor Howard, Phyllis Calvert, Leslie Arliss, Jack Hylton, Val Parnell, Tommy Trinder, Bruce Trent, Jimmy James and others. Hosting the show will be comedian Peter Sellers, with stooge Kenneth Connor, and much of his linking material will have been shot on the preceding evening at A-R's birthday party. Hazel Adair, Cyril Bennett and David Freeman have scripted the show, Peter Morley directs film-sequences, Joan Kemp-Welch studio shots and Peter Hunt produces.

Thursday night's party, which promises to be the most glittering shindig since Mike Todd's "Around the World in 80 Days" whirl at Battersea Fun Fair, will take place aboard the Royal Sovereign, famed ship which plies the Thames and South-East coast on pleasure trips. About 1,000 name guests from all facets of show biz will be hosted by J. Spencer Wills, A-R's chairman, and senior execs. U.S. scribes and tv personalities will also be guests.

Associated TeleVision, which, with A-R, was in at the beginning of commercial tv in U.K., is taking no active part in the birthday celebrations. A spokesman said: "Since our programs are all special we shall not be doing anything for the occasion." Following the return of "Sunday Night at the Palladium" last Sunday (15), however, ATV hosted an after-show stage party mainly for topline advertising execs . . . "the people who pay the bills."



ABC 'Bandstand'

Continued from page 21

plicated by changing time zones, ABC competed against NBC's 4 to 5:30 shows in much of the central time zone, and against CBS' 4 to 5 stanzas, with the CBS affils going local at 5. In any event, full report reads: ABC stations 5.7, CBS 3.5 and NBC 4.2.

Encouraged by the Trendex on the new afternooner, which began in early August and which lost out last month on its first rating to the other webs, ABC is already contemplating an additional nighttime format for Dick Clark, who emcees the Philly show.

ABC, offering "Bandstand" for $7,723 gross time and talent for an alternate-week quarter-hour buy over 26 weeks, has downed NBC's "Matinee Theatre" and "Queen For a Day," and CBS' "Big Payoff," Bob Crosby (before he gave way to "Verdict Is Yours"), and the network's soap block. That was in the east, on the four-city Trendex, where the competition was matched off according to the regular network skeds. In the midwest and southwest, which gave Trendex its other rating cities, ABC also bucked NBC's "Modern Romances" and "Comedy Time," on CBS, "Edge of Night."

Trendex 'Blackout'

Continued from page 21

they claim is attached to the week-to-week Trendexes.

Be that as it may, here are some early-season samples:

Perry Como's opening was 30.0 vs. 9.3 for the "Pendleton Round-up" rodeo special on CBS and 4.6 for ABC's feature films. On Thursday (12), NBC's new "Tic Tac Dough" scored a 9.5 in its 7:30 spot, tying ABC's "Lone Ranger" and topping CBS' "Sgt. Preston's" 7.2. Next night, NBC's new "Saber of London" was topped by CBS' "Beat the Clock" and ABC's "Rin Tin Tin," 11.1 for CBS, 9.2 for ABC and 6.4 for NBC. On Saturday, Lawrence Welk topped CBS' new "Have Gun, Will Travel" by a 21.9 to 16.0 score (with NBC's "Dollar a Second" a poor 9.2), but succumbed to the 9-9:30 "Gale Storm Show" (with Pat Boone as guest), 19.0 to 18.3 (NBC's "George Sanders Mystery Theatre" got 10.6).

Sunday saw NBC's new "Sally" take the measure of CBS's new "Bachelor Father" by a 13.4 to 11.5 score (Jack Benny faces "Sally" next week), while Ed Sullivan edged Steve Allen, 21.9 to 19.3. Same night, Mike Wallace got a 12.4 on his Gov. Faubus interview, vs 20.2 for "$64,000 Challenge" and 13.7 for "The Web." Night before in Wallace's first show in his new Saturday slot, he got a 12.1 vs. 25.2 for "Gunsmoke" and 7.2 for NBC's "Encore Theatre."

NBC Station Breaks

Continued from page 31

shows when there's a single sponsor, since it's an established principle that the stations don't get a break. In multi-sponsored shows, however, there are differences among the networks (CBS, for example, gives its stations a break at the half-hour). NBC will do so on participating shows ("Perry Como Show," for example), but not on alternating-sponsor shows and particularly on dramatic shows. The stations, as an illustration, won't break during "Suspicion," even on the alternate week when sponsorship is split.

NBC Program Unit

Continued from page 31

speeches. Web brought in a total of 61% of the schedule in new programming, with the entire job done in just six months, between January and June. While they didn't say so to the affiliates, Sarnoff, Kintner & Co. don't want to have to go through that again.

Sarnoff also defended the web's policy of bringing in outside packagers and producers by declaring that (1) "whatever the extent of our activity in the development or production of individual shows, the construction of the NBC schedule is the job for which we are wholly responsible"; (2) belief of some people "that a network's creative activity is measured by the number of programs it produces, in the house, with its own staff," is "a very narrow definition." He paralleled this with the "concept and construction" of Rockefeller Center, where the architects developed the plan, the builders carried it forward, buying some components, commissioning others and building some others themselves, but with "the concept, the design and the selection" being "their responsibility and creation."

P&G Back to Radio

Continued from page 31

rets for a substantial hunk of "Monitor" business.

Exact extent of the P&G order isn't certain yet—it will be 40 announcements per week for 52 weeks cancellable at the end of 13 weeks—because it's not yet decided how many of the 40 spots will be for one minute, 30 seconds or six seconds. The deal, however, is certain to exceed $1,000,000 in net billings on an annual basis. Announcement will be dispersed throughout the weekday schedule.

Newport business consists of an order for 10 "Fibber McGee & Molly" and "Bob & Ray" segments per weekend on "Monitor," also a 52-weeker cancellable in cycles. Coin amounts ao $520,000 net on an annual basis. It's the new P. Lorillard menthol-filter entry's first major buy in network radio.

Other than the P&G order, the web's affiliates session held few surprises. The regular gripe session was devoted to some affiliate charges of poor production work at the network, with commercials running over, etc., but by and large the affils were content with the obvious upbeat in the web's fortunes. As one affiliate put it, "There were complaints about details, not about principles." Affiliates ended their session with a statement reporting their "interest and enthusiasm' 'in hearing of the web's "tremendous progress on all fronts during the past year."

Damm Reelected

Continued from page 31

Ralph Evans of WOC-TV, Davenport; John H. DeWitt of WSM-TV, Nashville; and Joseph H. Bryant of KCDB-TV, Lubbock.

At the NBC Radio Affiliates meet a day earlier, five new members were elected to the exec committee. Ray Welpott of WKY, Oklahoma City, becomes vice chairman (under incumbent chairman George W. Harvey of WFLA, Tampa); Douglas Manship of WJBO, Baton Rouge, becomes treasurer. Other new members are William Grant of KOA, Denver; Kenneth Hackathorn of WHK, Cleveland; and Willard Schroeder, of WOOD, Grand Rapids. Holdovers are Harold Hough of WBAP, Ft. Worth; George Wagner of KFI, Los Angeles and David M. Baltimore of WBRE, Wilkes-Barre.

NBC's Cell-O-Matic

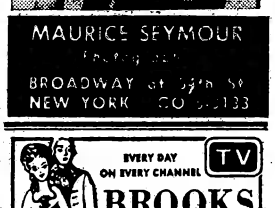
Not content with having told its affiliates, the agencies and the press in patchwork fashion about its audience recovery during the course of last season, and also no little irked by ABC-TV's claims of the past few months, NBC-TV laid it all out on the line with an imposing array of statistics delivered in a Cell-O-Matic presentation on the final day of the NBC affiliates meet in N. Y. Friday (13).

With sales planning veep Don Durgin (who had participated in the last ABC presentation, and took occasion to swipe at that one with a "how to lie with statistics" crack), running the show, NBC-TV mounted an impressive case for its October-to-June upbeat in nighttime and daytime programming. At the same time, it cut ABC down to size with a variety of measurement devices.

Sum total of the NBC case: (1) from a poor second last October, NBC pulled nearly even with CBS at night, leaving ABC in the dust, just where it had been at the beginning of the year; (2) from a poor daytime second, NBC reached and overtook CBS in the daytime, latest Nielsen giving it an 11% lead during the 11-1 and 2:30-5:30 periods; (3) with exec v.p. Bob Kintner spelling out the strategic angles in the creation of the new NBC nighttime structure, the coming season ought to be a lulu in terms of NBC's growing strength.

Durgin made his analysis from a variety of angles—placement in the Nielsen Top 30 shows for all three webs, Oct. vs. June; number of shows rating over 20, on a Nielsen AA basis; number of shows reaching over 8,000,000 homes; average nighttime share of audience; average nighttime ratings as compared with a baseline of the three-network average. They all showed NBC in poor shape last October, nearly even with CBS in June.

Albany—Bob Snyder left New York Monday night (16) via Air France for a six-week tour of Europe, during which he will tape two daily three-minute reports for newscasts sponsored on WPTR, Albany, by Economy Appliance Co., waxed feeds for NBC's "Monitor" and "Nightline," and record broadcasts by Hal McIntyre's Orchestra at U.S. Army Air Force installations on the Continent, for a Sunday afternoon ABC show.



DALTON TRUMBO
in New York
THURS., SEPT. 19 11:00 P.M.—"NIGHTBEAT"
Channel 5
FRI., SEPT. 20, 8:30 P. M. — CARNEGIE HALL
at Emerg. Civil Liberties Comm. Meeting:
"Who Is Robert Rich?"

From London

ASSOCIATED-REDIFFUSION

announces a

"SALUTE TO SHOW BUSINESS"

celebrating two years
of television supremacy

with

Leslie Arliss	Jack Hylton
Felix Aylmer	Celia Johnson
Albert Burdon	Julia Lockwood
Susan Burnett	Margaret Lockwood
Phyllis Calvert	Mary Malcolm
Fay Compton	Hugh Miller
Kenneth Connor	Paddy O'Neill
Dame Edith Evans	Val Parnell
Sir John Gielgud	Sir Carol Reed
James Hayter	Sir Ralph Richardson
Richard Hearne	Peter Sellers
Eileen Herlie	Athene Seyler
William Holden	Bruce Trent
Ronald Howard	Tommy Trinder
Trevor Howard	Dickie Valentine

Presented by
JOHN McMILLAN

Produced by PETER HUNT

Directed by PETER MORLEY
and JOAN KEMP-WELCH

Originating in

ASSOCIATED-REDIFFUSION Studios

at 8:00-10:00 p.m. on

FRIDAY 20TH SEPTEMBER

Jocks, Jukes and Disks

By MIKE GROSS

Jimmy Bowen (Roulette): "CROSS OVER" (Kahl†) is a rockabilly standout which Jimmy Bowen turn into a hot shellac property. "IT'S SHAMEFUL" (Planetary*) is another rockabilly item which will attract attention.

Marie Adams & The Three Tons of Joy (Capitol): "MA, HE'S MAKING EYES AT ME" (Mills*) is a natural for the hit lists. It's a wild performance complete with Marie Adams blues shouting and audience howling. Johnny Otis' band assists. "IN THE DARK" (Leeds*) is a solid sampling of the blues shouting technique.

Marvin Rainwater-Connie Francis (MGM): "THE MAJESTY OF LOVE" (Hollis†) is worked into a surefire click with the pairing of Marvin Rainwater and Connie Francis who turn the hillbilly flavor into a pop payoff. "YOU, MY DARLIN, YOU" (Geronimo†) has a lively hillbilly beat.

Will Glahe Orch (London): "LIECHTENSTIENER POLKA" (Burlington*) is an infectious polka item that will spin to a big payoff even with the German lingo chorus. "SCHWEIZER KANTON POLKA" (BIEM) is a flavorsome entry for the polka also with German lyrics.

Lola Dee (Bally): "WITH A LITTLE MORE LOVE" (Jefferson*) is a nifty rhythmic piece in a slick blues groove with a honky-tonkin' piano to assure top spinning time. "MY ADOBE HACIENDA" (Peer†) gets a new lift from Lola Dee's vibrant delivery.

Georgia Gibbs (RCA Victor): "FUN LOVIN' BABY" (Amber*) has a pounding beat and a driving form that Georgia Gibbs makes pay off. "I NEVER HAD THE BLUES" (Acuff-Rose†) puts the thrush in a country blues setting and she swings it out in top style.

Ruth Brown (Atlantic): "SHOW ME" (Monument-Progressive†) is sure to be another big one for Ruth Brown. She hits an impressive beat that will click with the jock and juke trade. "I HOPE WE MEET" (R. T.-Progressive†) is another strong rhythm entry for good spinning results.

The Raves (Liberty): "IF I KNEW THE WAY" (Keynote*) is a ballad in the rocking groove with a vocal styling that's bound to catch on. "DON'T BUG ME, BABY" (Keynote*) is in the familiar rock 'n' roll groove but The Raves give it an added touch with a standout vocal.

Jerry Vale (Columbia): "PRETEND YOU DON'T SEE HER" (Rosemeadow*) is a neat ballad effort which Jerry Vale works into a listenable side. "THE SPREADING CHESTNUT" (Merger†) has a pleasing ballad sound.

Lew Conetta (Decca): "YOU GOT ME CRAZY" (Tiara†) gives Lew Conetta a chance to belt out a blues beat that will come off especially well in the jukeboxes. "WHO'S TO BLAME" (Tiara†) is a big ballad.

Mary Small (Coral): "THE BRUSH OFF" (Sequence*) is a cute rhythm item neatly handled by Mary Small. "CARELESS" (Bourne*) is another oldie that rates a new spin because of thrush's top treatment.

Roy Hamilton (Epic): "ALL OF A SUDDEN MY HEART SINGS" (Leeds*) gets a big and dramatic reading which should get this oldie some new friends. "I'M GONNA LOCK YOU IN MY HEART" (Ebyt) puts Roy Hamiltoń in a swinging mood and he goes about it in an efficient manner.

Eddy Arnold (RCA Victor): "LITTLE MISS SUNBEAM" (Gemini*) is a lighthearted and breezy item that will win lots of favor especially with the younger set. "WHEN HE WAS YOUNG" (Trinity†) is a tender ballad vocalized with care.

The Gaylords (Mercury): "WANDERING HEART" (Massey*) has a good beat that's worked into an effective slice by The Gaylords. "SATIN DOLL" (Tempo*) is in good hands. The combo works the Duke Ellington mood piece into a fine entry.

Bob Stewart (Dot): "I LOVE YOU" (Lowell†) is a fair ballad entry that's built nicely by a rocking piano backing and a likeable vocal. "HOME" (Lowell†) has a friendly tone and Bob Stewart gives it an appropriate sound.

Bill Heyer (Cabot): "SEPTEMBER SONG" (DeSylva, Brown & Henderson*) gets an interesting brisk reading which makes it a setup for jock and juke play. "CLOUDS" (Robbins*) has a warm sound and Heyer builds it into an okay entry for pleasant deejay programming.

Three D's (Paris): "NEVER LET YOU GO" (Greta†) is a swinging number that follows the familiar rocking path. "BIRTH OF AN ANGEL" (Greta†) fits into the rocking ballad groove with religioso overtones as an added fillip.

The Lennon Sisters (Brunswick): "SHAKE ME I RATTLE" (Coliseum†) is an appealing ballad with an arresting lilt which the Lennen girls capture effectively. "POCAHONTAS" (Olman*) is an American history lesson with a likeable beat.

Machito Orch (Tico). "NO DOWN PAYMENT" (Coliseum†); title song of an upcoming 20th-Fox pic, is set in an attractive cha-cha beat. "ISRAELI SHA-SHA-SHA" (Patricia†) is an odd blending of a Hebraic theme in a south-of-the-border frame.

*ASCAP. †BMI.

Best Bets

JIMMY BOWEN ..... **CROSS OVER**
(Roulette) ..... *It's Shameful*

MARIE ADAMS ..... **MA, HE'S MAKING EYES AT ME**
(Capitol) ..... *In the Dark*

M. RAINWATER-C. FRANCIS ..... **MAJESTY OF LOVE**
(MGM) ..... *You, My Darlin', You*

WILL GLAHE ORCH ..... **LIECHTENSTIENER POLKA**
(London) ..... *Schweizer Kanton Polka*

LOLA DEE ..... **WITH A LITTLE MORE LOVE**
(Bally) ..... *Careless*

LAWRENCE WELK

And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

Album Reviews

"50th Anniversary of George Jessel in Show Business" (Cabot) preserves a highly entertaining and valuable autobiographical document by one of the show biz's canniest and most colorful performers. Smoothly edited to the running time of a single LP, this package is taken from 2 tapes of a three-hour one-man show put on by Jessel at Carnegie Hall early this year. Reminiscing about his five decades as an entertainer, Jessel has loaded his commentary with personality vignettes, humorous anecdotes, sharp ad libs and a flock of his wellknown impressions of and toasts to Eddie Cantor, Al Jolson, George M. Cohan, Anna Held, and Gus Edwards, among others. For the few who have never heard of his innumerable funeral orations, Jessel has also included his final encomium to Al Jolson, winding up with "My Mammy." Jessel's telephone routine is also reprised. This set is a warm and accurate self-portrait, an excellent kickoff for this indie label's package program.

Dennis Farnon Orch: "Caution, Men Swinging" (RCA Victor). Dennis Farnon, an arranger-composer operating on the Coast, has come up with a flashy collection of swinging tunes as a followup to his clever "Magoo In Hi Fi" package. This set showcases a solid big band in a series of fresh arrangements. Besides original title song, cleffed by Farnon, the album includes such standards as "Spring Will Be A Little Late This Year," "Lover Come Back To Me," "Why Don't You Do Right," "Isle of Capri" and others, winding up with another Farnon original, "Resume Speed."

Doris Day: "The Pajama Game" (Columbia). Big b.o. for WB's "The "The Pajama Game" already has been indicated on film's initial showings in key areas which will mean clicko counter sales for Col's soundtrack set. The energetic and tuneful score of Jerry Ross and Richard Adler has been tracked for full values and with the Doris Day leading the way, it can't miss.

Frank Sinatra: "Where Are You" (Capitol). As far as the packaged goods business is concerned, Sinatra is synonymous with sales. His latest, in a string of clickos for Capitol, consists of a romantic repertoire of evergreens fashioned with care by arranger Gordon Jenkins, who also conducts the orch here. It's the first album-pairing of Sinatra and Jenkins and it begs for more.

Jeff Chandler: "Sings to You" (Liberty). Jeff Chandler handles a song with determination. He's got a likeable voice and a savvy of lyric values and goes about selling 'em in an attractive way. He's at his waxing best when he tackles such familiars as "With My Eyes Wide Open I'm Dreaming," "I'll String Along With You" and "Let's Get Lost." The cover photo of Chandler can't help but win the femme fans.

Ray Ellis Orch: "Ellis In Wonderland" (Columbia). Ray Ellis is an imaginative and inventive arranger. Probably the best sampling of his work has been packaged by himself in this album grouping. He's worked the mood music and the dance tempo rhythms into an attractive sound blending that keeps the sides from falling into an "each number sounds alike" rut. It's a solid programming item for deejays and home sets. *Gros.*

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Louisville—(Variety Records)	Memphis—(Trent-Wood)	Dallas—(Titche-Goettinger)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Katz Records)	San Francisco—(Columbia Music)	Hollywood—(Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**DEBBIE REYNOLDS** (Coral) **Tammy**	2	1	4	..	1	1	2	4	3	4	1	2	1	..	2	4	10	2	2	2	150
2	4	**JIMMY RODGERS** (Roulette) **Honeycomb**	3	..	..	..	..	3	1	6	1	3	4	6	..	1	..	2	5	3	1	3	112
3	2	**PAUL ANKA** (ABC-Par) **Diana**	1	..	..	..	..	2	3	..	5	1	2	1	..	5	1	7	3	1	3	..	108
4	3	**CRICKETS** (Brunswick) **That'll Be the Day**	10	2	..	6	7	4	4	1	6	2	5	..	..	8	..	1	1	10	4	1	104
5	6	**JERRY LEE LEWIS** (Sun) **Whole Lot of Shaking**	..	6	..	3	10	..	5	5	..	..	6	3	..	..	..	3	2	5	..	..	62
6	9	**RUSS HAMILTON** (Kapp) **Rainbow**	5	8	2	..	6	5	6	..	..	..	7	..	6	4	10	..	..	..	10	9	54
7	7	**JANE MORGAN** (Kapp) **Fascination**	..	3	1	2	5	..	10	..	10	7	..	..	9	..	..	..	..	..	..	..	41
8	11	**JOHNNY MATHIS** (Columbia) **Chances Are**	..	5	3	5	..	..	..	..	8	..	..	..	4	..	..	..	..	4	..	..	37
9	5	**JOHNNY MATHIS** (Columbia) **It's Not for Me to Say**	..	..	..	..	..	7	8	..	..	..	3	..	7	..	..	..	..	6	..	..	24
10	24	**PAT BOONE** (Dot) **Love Letters in the Sand**	7	..	..	..	4	..	..	..	..	..	..	..	..	..	8	..	..	7	..	6	23
11	..	**VICTOR YOUNG** (Decca) **Around the World**	..	..	6	..	2	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	22
12	10	**BILLY WILLIAMS** (Coral) **Gonna Sit Right Down**	..	..	..	..	..	9	7	..	..	..	8	..	..	..	5	..	8	8	..	..	21
13A	23	**BILLY WARD** (Liberty **Stardust**	8	..	..	..	..	..	..	..	..	9	..	..	..	..	4	..	..	..	5	..	18
13B	8	**BOBETTES** (Atlantic) **Mr. Lee**	..	..	..	..	..	9	..	7	9	..	4	..	..	..	..	..	..	..	..	8	18
15	19	**DELLA REESE** (Jubilee) **And That Reminds Me**	4	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
16	16	**GENE VINCENT** (Capitol) **Lotta Loving**	..	7	7	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	16
17A	20	**MANTOVANI** (London) **Around the World**	..	..	..	..	..	..	..	..	4	..	..	8	10	..	..	..	..	..	8	..	14
17B	..	**SATINS** (Ember) **To the Aisle**	..	..	..	..	..	..	8	..	5	..	..	..	..	..	..	..	..	..	..	..	14
19	..	**CHORDETTES** (Cadence) **Just Between You & Me**	..	..	..	..	..	..	..	..	6	..	..	..	9	..	..	..	..	..	..	..	13
20A	22	**TONY BENNETT** (Columbia) **Middle of the Island**	6	..	..	..	8	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	12
20B	..	**VIC DAMONE** (Columbia) **Affair to Remember**	..	7	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
22	..	**BUDDY KNOX** (Roulette) **Hula Love**	..	9	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	11
23	15	**NAT KING COLE** (Capitol) **Send for Me**	4	..	..	..	9	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	10
24A	12	**PAT BOONE** (Dot) **Goldmine in the Sky**	..	5	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	9
24B	..	**TUNE WEAVERS** (Checker) **Happy, Happy Birthday, Baby**	10	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	9

BANDS GOT 'EM DANCING AGAIN

Stereo Sound Upping Disk-Tape-Phono Sales Over $1,000,000,000 Marker in '58

Stereophonic sound is shaping up as the next big merchandising peg for the disk-phono-tape recorder industry. James M. Toney, vice-prexy and general manager of the RCA Victor radio-phonograph division said, at the dedication of the company's Cambridge, O., plant, last week, that "certainly stereophonic sound is the direction in which we are moving." Since these systems require two separate speakers, he said, "we can expect the average amount spent on high-fidelity per customer to increase."

Meantime the high fidelity mass market, which began to take shape around five years ago, has boomed home-music sales, covering disks and phonos, over 200% since 1953 with consumers expected to spend over $1,000,000,000 in this field next year according to Toney.

The 200% growth of the home-music field was compared by Toney to the overall spending for recreation which went up only 17% in the same period. Sketching the background of the hi-fi boom, Toney said that "in 1953, sales of hi-fi instruments were so small, we didn't keep score." In 1954, sales were $43,000,000; in 1955, $85,000,000; and in 1956, $177,000,000. This year, the hi-fi industry expected to top $300,000,000.

Following is Toney's breakdown of estimated business for 1958:

Packaged hi-fi	$407,000,000
Disks, tapes	400,000,000
Standard phonos ..	140,000,000
Tape recorders ...	120,000,000
Total	$1,067,000,000

Sales of hi-fi components will swell this total even further, but Toney said he had no reliable statistics on which to base an estimate.

Victor's Cambridge plant has almost tripled in size during the past year to keep pace with the market. The plant will produce five hi-fi "Victrola" models and all of Victor's stereophonic sound systems as well as all of the standard phonograph lines and the hi-fi tape recorders.

Toney pointed out that while

(Continued on page 46)

Look Ma, No Hands

The virtually obsolete piano-player has come back for an indefinite stay at The Speakeasy, new saloon in New York's Greenwich Village. Owners Jim Paul Eilers and Dick Besoyan, have collected close to 150 piano rolls which include "Nola," "Dizzy Fingers," "Let A Smile Be Your Umbrella" and a Victor Herbert medley for continuous performance which begins at 5 p.m. for cocktails.

The Speakeasy (the "Joe sent me" password is not needed for admittance,) is going legit in its upstairs room next month. On the agenda is a revue, penned by co-owner Besoyan, tagged "In Your Hat." The pianola, incidentally, is called "Invisible Irene."

Dot Heading For $10,000,000 in '57

Dot Records will hit a $10,000,000 sales gross in 1957. That's Dot prexy Randy Wood's estimate in a report to Paramount Pictures which acquired the diskery last April.

It will mark the seventh consecutive year that the diskery has doubled the previous annual take. Wood's report revealed an increase of more than 100% in single record sales for the first six months of '57 as compared with the same period in '56. He reported that 8,887,453 single units were sold as of June 30 this year against 3,790,442 units sold during a similar period the previous year. Album sales for '57 went five times ahead of the '56 rackup.

New artists who joined the Dot roster this year include Tab Hunter, Bonnie Guitar, Carol Jarvis and Nick Todd, brother of Pat Boone.

Wood launched the Dot label in 1950 in Gallatin, Tenn. He moved his h.q. to Hollywood in '56. Wood has continued to head up the operation after the Paramount buy, serving as a Paramount veepee and Dot prexy.

BALLROOM BIZ UP 10 TO 100%

The ballroom business is getting up off the floor. Although the dance biz is not back to the heyday period of the 1930s and early '40s, ballroom ops are reporting a noticeable upbeat and in some cases a doubling of last year's revenue.

Vic Sloan, prexy of the 500-member National Ballroom Operators Assn., which meets in New York next week (23-25) at the Park Sheraton Hotel, reports that most ballrooms have had a 10% to 100% boxoffice improvement over last year in the past summer alone.

NBOA members account for a gross of over $20,000,000 in admissions alone with over half of this going to 1,000 local, regional and name bands. (Concessions bring in a similar sum, but cost of the services must be deducted while the admission money, less taxes, goes entirely to the operator.)

"Repeats of tv shows this summer may have been an important factor," Sloan admitted, "but I personally feel that tv's hold is being loosened and the wives are eager for more than tv and a bottle of beer in their living rooms." Sloan, who operates the Pla-Mor, Lincoln, Neb., added that tv viewing is getting more selective now and a wife wants to get out at least one night a week to show off her new dress, and mingle with people.

R. E. (Doc) Chinn, operator of the Crystal Ballroom, Fargo, N.D., said that some of his returning customers were just plain "getting tired of tv."

Sloan pointed out that bands like Lawrence Welk and Lester Lanin are the best salesmen for dancing because they have a definite dance tempo. "What we need is a dozen Welks," he said. "The operators want to keep this skyward trend

(Continued on page 46)

Jeri Southern Exits Decca for Roulette

Roulette Records continued its pacting-spree last week with the addition of Jeri Southern to the roster. Thrush comes to the label after a six-year tie with Decca.

Hugo Peretti and Luigi Creatore, Roulette's artists & repertoire chiefs, already have mapped out a recording schedule for Miss Southern which will include releases in the singles and album fields.

Indie Publishers Partisan to BMI Want Voice in Music Biz' Debates

Tribute to Dorseys

Mrs. Theresa Dorsey will be presented a tribute to her late sons, Tommy and Jimmy, at the convention banquet of the National Ballroom Operators Assn. at New York's Park Sheraton, next Tuesday (24).

The inscription on the plaque will read, "Tribute To Tommy and Jimmy, the Fabulous Dorseys, by the National Ballroom Operators Assn., for their outstanding careers in the musical world, providing the zenith in ballroom music, and everlasting entertainment to millions. 1957"

As a vehicle to sound off in the continuing debates over the music business which was kicked off some four years ago with the suit of the 33 ASCAP songsmiths against Broadcast Music Inc., a group of publishers have set up a new trade organization called the Assn. of Independent Music Publishers. While not immediately taking a position in the ASCAP cleffers' row with BMI, the association's leaders and organizers are known to be generally sympathetic with the BMI position in the suit. The association, however, plans to take stands on all issues facing the music biz, including amendment of the Copyright Act and similar questions.

At its first meeting in New York last week, temporary officers were elected until a constitution and by-laws are framed. President pro tem is Joe Csida, who has a BMI (Trinity) as well as ASCAP (Towne) firm. Ralph Peer, head of the Southern-Peer combine with dual affiliations, is honorary v.p. Other officers are Howie Richmond, first v.p.; Jean Aberbach, second v.p.; George Levy, secretary; and Dave Dreyer, treasurer, all of whom are also dual publishers. Representatives of 17 firms kicked off the organization with $250 contributions per firm.

Keynote of the organization was sounded by the "General Statement of Purposes" distributed at the meeting but having no official standing until the bylaws are finally adopted. The statement after a reference to the MBI-ASCAP fight, said that "literally scores of persons, either as individuals, or purporting to speak for organizations, have issued statements concerning music, as it is written, recorded, exploited, sold and traded today. Music publishers themselves have been strangely silent throughout the four years during which their product and their businesses have become so newsworthy."

Raps in the consumer and trade press "to the effect that today's music is trash as compared to the music of years past," the statement said, "is detrimental to the music publishing industry. Certainly efforts to create new, or alter pres-

(Continued on page 46)

Vox to Debut 16 rpm Disks

The wide circulation of phonograph machines with four speeds, including the 16rpm speed, is now generating wider releases of long longplaying disks. Vox Records, an indie longhair firm, is kicking off a regular schedule of 16rpm platters next month in response to persistent queries from consumers who wanted to know what the purpose was of the 16rpm speed on their phonos. Makers of automatic changers have been including the 16 rpm speed on their machines for the past four years.

The 16rpm disk process was developed for Vox, as well as for another indie label, Prestige Records, a jazz outfit, by Dr Rudolph Van Gelder, of Hackensack, N.J. The 16rpm disks, which run up to two hours apiece, are understood to have good quality. The disks will also be bargain-priced in relation to the amount of music contained in each package.

Vox's initial release will comprise five platters, selling at $6.95 per two-hour disk. In addition to four longhair disks, there'll be one pop platter, titled "Around The World Around The Clock," which is a musical Cook's Tour of seven countries with a Pan-American Airways promotional tie-in. Vox execs stated that following the initial release of five disks, there would be a regular bi-monthy release. The 16rpm disks will be handled through regular trade channels wth dealer reaction expected in a couple of months.

Monte Carlo Trademark Suit Vs. Roulette Spins Again in Coast Court

Los Angeles, Sept. 17.

Trademark infringement suit of Monte Carlo Records against Roulette Records and local distrib Abe Diamond is on again, after Federal Judge Ben Harrison reversed his previous ruling that Roulette was not doing biz on the Coast. Judge Harrison's new ruling permits Roulette to be sued in local Federal Court.

Last July, defense had argued, and Judge Harrison agreed, that Roulette operated locally solely through indie contractors, who pressed disks, printed labels and distributed records on Coast on a subcontractual level. However, in arguments last week, attorney Arthur Katz, repping plaintiff Joseph Koss, counterclaimed that this is the "traditional" way of doing biz in the disk field, an argument which Judge Harrison then upheld.

Trademark which Koss' Monte Carlo firm claims was misappropriated is gimmick in which Roulette wheel numbering, which is duplicated around edge of disks.

Monte Carlo is asking a permanent injunction against Roulette and distrib Diamond, an accounting of profits, and triple damages.

Palitz to Coast

Morty Palitz, artists & repertoire chief at Jubilee Records, heads for the Coast tomorrow (Thurs.) for a series of recording sessions with Walter Scharf, Carl Ravazza, Kirk Stewart and Henry Sukman.

He'll stay on the Coast for about 10 days returning to Gotham in time for the diskery's 10th anni fete at Danny's Hide-A-Way Sept. 27.

Gayles Settles Row With Gale, Gets Back 50% Share in Mutual

Juggy Gayles, who recently sued his partner in Mutual Music, Jack Gale, for his share of the firm, has settled the dispute out of court. Under the settlement, Gayles will get back his 50% of the publishing firm in return for paying back the $10,050 which Gale had paid on a loan made by Gayles from Joseph Diamond.

In the original suit filed in N. Y. Supreme Court, Gayles disclosed that he had put up his equity in the firm as security for the loan. He claimed that he was not given enough time to pay off the debt by Gale and Diamond.

While Gayles gets back his interest in the firm, he's expected to sell his share. In any case, he's not returning to the firm's management and will continue to work as promotion man for Jubilee Records.

PAUL ANKA'S 'DIANA' INTO GOLDEN CIRCLE

Paul Anka, 16-year-old Canadian crooner, has moved into the golden disk circle with his first ABC-Paramount release. Anka's etching of "Diana" passed the 1,000,000 sales mark last week and Sam Clark, label's prexy, reports that the disk is still rolling at a 25,000 a day selling pace.

Diskery already has set plans for Anka's next release slated for later this month. It will be a coupling of "Tell Me That You Love Me" and "I Love You Baby."

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Tammy (Northern)	1	3	1	1	1	2	1	2	1	1	1	1	116
2	2	*Around the World (Young)	2	1	2	3	2	1	2	1	2	3	3	2	108
3	3	†Fascination (Southern)	3	..	3	2	3	3	3	3	..	2	2	..	75
4A	7	†Middle of Island (Morris)	5	7	4	6	9	..	..	4	5	4	10	7	49
4B	4	*Love Letters Sand (Bourne)	6	2	..	..	6	6	..	9	3	8	4	6	49
6	5	†White Silver Sands (Southern)	8	..	..	5	8	9	5	7	7	7	6	..	37
7	12	*Affair to Remember (Feist)	4	8	..	..	4	..	4	6	..	6	..	..	34
8	6	*Gonna Sit Down (Chappell)	..	..	..	4	5	..	..	..	..	5	5	3	33
9	13	†Diana (Mellin)	..	..	..	..	..	..	7	5	..	10	..	4	18
10	14	*Honeycomb (Joy)	7	..	5	..	..	..	..	..	..	..	..	5	16
11	8	*Rainbow (Robbins)	10	..	6	10	7	..	..	..	..	..	7	..	15
12	9	*Not For Me to Say (Korwin)	..	..	7	9	..	5	..	..	..	..	..	9	14
13A	15	*Goldmine in the Sky (Bourne)	..	5	..	..	..	..	..	..	10	..	..	8	10
13B	..	*Bernardine (Cromwell)	..	..	..	..	..	..	8	..	4	..	..	..	10
15	..	†Bon Voyage (Afdmore)	..	4	9	..	..	..	..	..	..	..	..	..	9

On The Upbeat

New York

Sheb Wooley's slicing of "Recipe for Love" is being pushed in the pop market as well as the country & western field by MGM Records . . . Sutton Restaurant on First Ave. launches an entertainment policy in early October featuring combos and vocalists . . . **Carmel Quinn**, MGM thrush, at the Beverly Hills Club, Newport, Ky., until Sept. 27 . . . Columbia Records pouring for **Doris Day** at Danny's Hide-A-Way tomorrow (Thurs.) . . . **The Paul Quinichette-Buck Clayton Quintet** opens at Cafe Bohemia Monday (23).

Roger King Mozzian on a tour of deejays in the east and midwest promoting his Decca LP "Dancing on a Rainbow" . . . **Don Abney** joined the Village Vanguard show last night (Tues.) . . . **Fred Marx** took over the keyboard at the Cafe Grinzing last night (Tues.) . . . Songstress **Bette McLaurin** is now being managed by **Eddie White** . . . **Fred Kelly** orch is playing the Saturday night dances at Herb McCarthy's Bowden Square, Southampton . . . **Don Rondo**, Jubilee crooner, headlines the State Theatre, Hartford, bill this weekend (20-21) . . . **Chris Connor** opens at the Peacock Alley, St. Louis, Friday (20) for a one-week stay.

The Hi-Lo's open at the Interlude, Hollywood, Friday (20) for a three-week stand.

Music biz marriages: **Miriam Abramson**, veepee at Atlantic Records, to **Fred Bienstock**, v.p. at Hill & Range; **Joe Mathews**, head of eastern promotion for Capitol Records, to singer **Joanne Hill**; **Abbott Lutz**, Columbia Records sales staffer, to **Eleanora Cataldi**.

Chicago

Al Belletto orch and **Jerri Winters** this week open the first show of new Lake View Club, Minneapolis, to be followed by **Pat Moran** Sept. 30, for two weeks . . . **Bob Scobey** band into Blue Note here, Oct. 16-20 . . . **Oscar Peterson Trio** set for Blue Note here, Nov. 13-24 . . . First of seven jazz concerts set for Mandel Hall here, Oct. 3 with **Gene Ammons, Tra Sullivan, Phil Woods Walter Perkins, Richard Abrams** and **Robert Cranshaw** on bill . . . **Teddy Wilson** trio opens at Brass Rail, Milwaukee, Monday (23), for one week.

San Francisco

Earl (Fatha) Hines left The Hangover yesterday (16) for six-week European tour with **Jack Teagarden's band, Ralph Sutton's** taking over . . . **Four Lads** opened at the Fairmont's Venetian Room . . . George Andros' Fack's II gets **King's IV** Oct. 2, after **Mary Kaye Trio**, on Oct. 23 gets **Bobby Troup**, and shortly thereafter gets **Four Freshmen** and **Betty Reilly** . . . **Marty Marsala** band looks set at The Tin Angel the rest of the year . . . **Max Weiss's** Fantasy has signed the **Jean Hoffman** Trio.

Pittsburgh

George Morgenstern on tour with **Jean Shannon** and the **Brooks Bros.** as their accompanist and arranger . . . **Terrie Angel**, a sophomore at Chatham College, is the new vocalist with **Jack Purcell** band . . . **Everett Neill** band back into the Vogue Terrace for an indefinite stay . . . **Ernie Neff**, organist, playing first four nights of the week at the Bali Kea. In the daytime, he's an automobile salesman . . . **Ramon Padilla Trio** has replaced **DiLernia Bros.** at Penn-Sheraton Hotel. DiLernias were there for a couple of years . . . **Bernie Armstrong**, organist and bandleader who has been living in Florida for some time, is back in Pittsburgh with the Concerto Room, a hi-fi outfit, as veep in charge of public relations . . . Downtown now has a ballroom, the Elks, in the heart of the theatrical district, for regular dancing. It's being operated by ex-bandleader **Wes Parker**, who also runs the Royal Ballroom in the Wilkinsburg district . . . **Joe Negri** orch has succeeded the Tiny Wolfe outfit at the Copa.

Indie Publishers

Continued from page 45

ent legislation concerning the music publishing business is of keen interest to us as independent music publishers." The statement defined the organization's "ultimate objective" as "to present the music publishing industry in the most favorable and dignified light to the public and to the lawmakers in Washington."

Buddy Morris, head of E. H. Morris Music (ASCAP) and Meridian Music (BMI), stayed for part of the meeting but said that he didn't feel he could participate in the organization. Other publishers, besides the officers, who were present at the session were Lou Levy, George Paxton, Sammy Kaye, Phil Kahl, Al Brackman, Danny Kessler, Murray Sporn, Moe Gale, Hal Fein, Herbert Marks and Paul Barry. Virtually all of the above have dual ASCAP-BMI affiliations.

In the general discussion, some publishers came out vigorously in behalf of BMI. Others, however, expressed reservations and it's expected that some of these may not join the organization. Several dozen other publishers not preseent at the meet, have indicated a desire to join. One publisher also queried whether the new outfit would conflict with Music Publishers Protective Assn., a longstanding trade association of most of the top publishers. General sentiment was that there would be no conflict and that both orgs could work together on some issues.

Stereo Sound

Continued from page 45

sales of standard phonos have held steady at about $450,000,000 annually over recent years, he expects a decline of about $10,000,000 in 1958 due to the hi-fi impact. He warned, however, against writing off of the conventional phonos since, as with radio, styling and features of convenience will always find customers.

Toney said that Victor's new two-speed machines, which eliminate the 78 rpm speed, is an example of meeting the market's demands. He said that the two-speed mechanisms enable Victor to offer these instruments as substantially lower prices than a four-speed phono. "Sales of 78 rpm records," he said, "continue to drop every month, showing that customers have been paying for a speed they never use."

British Disk Bestsellers

London, Sept. 17.

Diana ..... **Anka** (Columbia)
Love Letters Sand ..... **Boone** (London)
Train San Fernando .... **Duncan** (Columbia)
Island in Sun ..... **Belafonte** (RCA)
All Shook Up ..... **Presley** (HMV)
Water, Water ..... **Steele** (Decca)
All My Heart ..... **Clark** (Pye-Nixa)
Paralysed ..... **Presley** (HMV)
Bye, Bye Love ..... **Everly** (London)
Wanderin' Eyes ..... **Gracie** (London)

Jay-Gee's Boston Distrib

Jay-Gee Records has set Music Suppliers, Boston firm, as distributor for its labels in the New England area. The Jay-Gee labels are Jubilee, Josie, Port, Blue Chip and Winley.

Music Suppliers is headed by Harry Carter.

Bands Got 'Em Dancing Again

Continued from page 45

moving and they honestly feel that a few new road bands that look good, play danceable music and have a little tv or record exposure before they tour, would do it."

Well-Designed Spots

During World War II and until 1948 anyone could hire a band and make money, Sloan said. Now, the operator must have a well-designed, pleasant and efficiently run ballroom with plenty of parking space and good dance music to do business. According to Sloan the average cost of a new ballroom is $200,000 but costs have varied from $100,000 to $500,000.

Tom Archer, who operates ballrooms in Des Moines, Sioux City and Marion, Ia., and Sioux Falls, N.D., has built three new ballrooms in the last two years, while John Spence spent over $500,000 on his Surf Ballroom in Nantasket, Mass. The Roseland and Arcadia ballrooms in New York have also gone on an enlarging and redecorating spree.

In the midwest, heartland of the one-nighters, the wartime high was three or four dances a week. After tv took hold, it simmered down to one dance a week, but now it's up to an average of twice a week or more.

Bands usually work the one-nighters on a guarantee and percentage basis with the guarantee ranging from as low as $200 to as high as $2,000. The bands can also get 60% of the gate which can run as high as $5,000 on a single night.

The local or regional bands of eight to 10 pieces are the best dance bands, Sloan pointed out, "because they play better tempos than the big flash name bands that are over-arranged and difficult to follow.

"What we need are bands with the glamour of the name bands of today, but the danceable tempos of the local bands," Sloan said.

NBOA Agenda

The NBOA meet will kick off with a board of directors huddle Monday (23). The following day at a general meeting there will be talks by Eddie Rugg of the Boston-Record American and a representative of the American Federation of Musicians. Five members will be elected to the board of directors and a report on the nation-wide teenage dance program will be given.

Also on the agenda will be a panel of music industryites to discuss how to keep the public dancing. (The panel includes Carl Braun, Commodore Ballroom, Lowell, Mass.; Bob Weems, General Artists Corp., for the band bookers; Richard Maltby, for the bandleaders; Art Ford, for the disk jockeys; Arnold Maxim, a&r chief at Epic Records, for the recording industry; Don Byrnes, of the Dance Educators of America, for the dance teachers, and a representative of AFM.

On the closing day Wednesday (25), there will be a meeting of the board of directors and the finals of the second annual NBOA dancing championships at the Arcadia Ballroom. Cash prizes and trophies will be awarded the winners of the all-around, waltz, fox-trot, polka and tango categories.

RETAIL ALBUM BEST SELLERS

VARIETY — Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York (R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Albany—(Ten Eyck Record Shop)	Boston—(Gordon Marsh Co.)	Philadelphia—(Record Mart)	Pittsburgh—(National Record Mart)	Chicago—(Lyon-Healy)	Kansas City—(Katz Record Center)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(Alamo Piano Co.)	Memphis—(Trentwood Records)	Atlanta—(Rich's Dept. Store)	Louisville (Shackleton's)	Minneapolis—(Dayton's Dept. Store	Indianapolis—(Ayres)	Portland—(Sherman Clay Co.)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**AROUND THE WORLD** (Decca) Soundtrack (DL 9046)	2	7	..	2	1	2	2	1	1	2	1	1	1	3	1	1	4	3	2	3	3	177
2	3	**ELVIS PRESLEY** (Victor) Loving You (LPM 1515)	1	9	6	..	7	4	1	6	8	3	2	6	..	..	2	2	2	..	7	..	1	109
3	4	**NAT KING COLE** (Capitol) Love Is the Thing (W 824)	3	1	7	..	..	5	3	2	6	1	5	7	3	4	..	5	..	..	4	8	..	101
4	2	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)	5	..	..	5	4	3	..	..	7	6	4	..	..	..	6	..	6	1	1	6	5	84
5	5	**FRANK SINATRA** (Capitol) Swinging Affair (W 803)	4	2	..	7	5	..	4	3	3	..	3	..	5	..	9	10	..	..	5	7	..	76
6	9	**JOHNNY MATHIS** (Columbia) Wonderful, Wonderful (CL 1028)	7	..	9	..	..	1	5	9	9	4	10	..	6	1	..	3	..	..	..	4	..	64
7	6	**MANTOVANI** (London) Film Encores (LL 1700)	..	6	..	6	9	..	..	10	2	5	6	3	9	..	3	..	..	..	3	..	..	59
8	7	**KING & I** (Capitol) Soundtrack (T 740)	..	3	1	9	3	..	..	..	..	10	7	..	..	..	..	..	5	..	..	..	6	44
9	10	**ROGER WILLIAMS** (Kapp) Fabulous Fifties (KXL 5000)	..	..	2	..	..	..	..	..	..	..	9	..	2	..	..	6	..	2	..	..	7	38
10	16	**HARRY BELAFONTE** (Victor) Sings the Caribbean (LPM 1505)	..	8	4	..	10	..	10	..	..	..	..	..	..	..	7	..	3	..	..	2	8	36
11	19	**PERRY COMO** (Victor) We Get Letters (LPM 1463)	8	..	3	3	..	..	..	..	4	..	..	..	4	..	..	..	..	10	..	..	..	34
12	..	**FRANK SINATRA** (Capitol) Where Are You (W855)	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	1	2	26
13A	11	**LESTER LANIN ORCH** (Epic) Dance to Music Of (LW 334C)	..	..	..	1	..	..	..	..	..	..	8	..	..	2	..	..	..	..	..	..	9	24
13B	..	**JACKIE GLEASON** (Capitol) Velvet Brass (W 859)	..	..	..	..	..	..	..	7	5	..	..	..	..	..	..	4	..	..	..	..	4	24
15	22	**PAJAMA GAME** (Columbia) Soundtrack (DL 5210)	..	10	..	..	6	..	..	5	..	..	..	..	..	..	8	..	7	..	..	8	..	22
16	18	**MARTIN DENNY** (Liberty) Exotica (LRP 3034)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	5	..	..	..	16
17	..	**OKLAHOMA** (Capitol) Soundtrack (AO 595)	..	..	..	10	..	..	..	8	..	9	..	..	10	..	..	..	..	..	10	..	..	15
18A	..	**NAT KING COLE** (Capitol) This Is Nat King Cole (T 870)	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	13
18B	12	**EDDY DUCHIN STORY** (Decca) Soundtrack (DL 8289)	..	..	..	2	8	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	13
18C	..	**JULIE LONDON** (Liberty) About the Blues (LPM 3043)	..	..	..	..	..	..	..	4	..	..	..	5	..	..	..	..	..	..	..	..	..	13
18D	15	**FRED WARING** (Capitol) Waring in Hi-Fi (W 845)	..	..	..	..	..	..	..	..	..	..	..	..	..	5	4	..	..	..	..	..	..	13
22	17	**TENNESSEE ERNIE** (Capitol) Hymns (T 756)	6	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	8	..	..	..	..	12
23A	..	**ERROLL GARNER** (Columbia) Other Voices (CL 1014)	..	10	..	..	..	..	..	..	..	..	2	..	..	..	..	..	10	..	..	..	..	11
23B	23	**TENNESSEE ERNIE** (Capitol) Spirituals (T 818)	..	..	..	..	..	..	..	..	..	..	..	..	..	6	5	..	..	..	..	..	..	11
25	14	**ROGER WILLIAMS** (Kapp) Almost Paradise (1063)	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	8	..	6	..	..	..	10

Hugo Winterhalter

SEARCH FOR PARADISE

KASHMIR

June Valli

BABY COME HOME

OPEN YOUR ARMS

TAKE THREE... THEY'RE TERRIFIC!

Judy Faye

PLAYTHING

WHO CARES?

America's favorite speed... 45 RPM RCA VICTOR

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST														SOUTH												MIDWEST												FAR WEST												TOTAL POINTS
						Dave Leeds—WMCA—New York			Lou Dennis—WHRY—Waterbury			Eddie Gallagher—WTOP—Washington			Howie Leonard—WLOB—Portland, Me.			Alan Dary—WBZ—Boston			Tal Hood—WFGM—Fitchburg			Dick Smith—WORC—Worcester			Dick Piper—WKBR—Manchester			Larry Brownell—WKBW—Buffalo			Jerry Jerome—WSAY—Rochester			Jack Murphy—WTLB—Utica			Bud Brees—WPEN—Philadelphia			Sherm Strickhouser—WICE—Providence			Bob N. Ferry—WCKR—Miami			Jerry Wiebner—WQAM—Miami			Jim Carley—WPIN—St. Petersburg			Bill Dawson—WISE—Asheville			John Wrigley—WIS—Columbia, S.C.			Bob Larimer—WSIX—Nashville			Jim Lowe—WRR—Dallas			Dave Walchak—KCTI—Gonzales			Ray Schreiner—WRNL—Richmond			Don Bell—KIOA—Des Moines			Al Lohman, Jr.—KFBI—Wichita			Ron Dunn—WBRB—Detroit-Mt. Clemens			Dan Daniel—WDGY—Minneapolis			Frank Allen—KOWH—Omaha			Johnny Bell—KYW—Cleveland			Will Lenay—WSAI—Cincinnati			Joe Angello—WOHO—Toledo			Bob Larsen—WEMP—Milwaukee			Frank Kalil—KTKT—Tucson			Bill Daniels—KFWB—Hollywood			Ira Cook—KMPC—Los Angeles			Jim Ameche—KPAL—Palm Springs			Dick Cook—KSFO—San Francisco			Len Ross—KDB—Santa Barbara			Gene Platt—KELO—Sioux Falls			Ray Briem—KLUB—Salt Lake City			Ray Hutchinson—KOL—Seattle	
1	1	10	Debbie Reynolds	Coral	*Tammy	1	..	..	1	4	..	8	..	..	4	..	..	1	1	4	4	..	..	..	..	2	5	2	1	2	7	5	2	9	..	7	4	10	1	1	2	5	1	1	1	1	2	..	..	1	241
2A	3	7	Jimmie Rodgers	Roulette	*Honeycomb	9	2	4	2	..	7	1	..	1	..	2	..	..	..	1	8	..	..	..	3	..	1	..	8	..	2	3	..	..	4	7	..	..	..	..	..	8	..	..	2	134
2B	2	11	Paul Anka	ABC-Par	†Diana	8	..	..	..	8	..	..	1	..	2	..	..	3	9	..	..	..	1	..	..	1	2	..	4	2	1	..	2	1	..	..	..	..	..	..	..	..	1	..	134
4	4	4	Crickets	Brunswick	†That'll Be the Day	2	1	2	..	..	1	6	..	..	..	10	..	2	..	2	..	1	3	..	6	5	..	1	..	..	1	1	..	3	..	..	..	..	..	..	..	..	..	..	129
5	18	8	Dick Jacobs	Coral	*Fascination	..	4	..	..	..	..	..	5	4	9	2	..	6	..	..	9	4	2	7	9	2	..	..	1	..	..	..	..	..	..	..	..	..	..	6	4	5	..	97
6	5	9	Jerry Lee Lewis	Sun	†Whole Lot of Shaking	5	..	..	..	..	..	6	..	..	..	..	1	..	4	..	2	..	..	..	..	..	1	..	3	6	5	..	6	..	3	..	..	..	..	..	..	..	..	..	79
7	9	9	Tony Bennett	Columbia	*Middle of the Island	..	..	..	9	..	..	..	3	..	..	..	5	1	..	6	6	..	5	..	4	8	..	..	..	10	..	..	10	..	2	..	..	..	..	7	..	..	..	..	67
8	10	6	Pat Boone	Dot	*Remember You're Mine	..	7	..	..	..	3	..	..	..	..	..	..	..	..	..	3	..	..	..	3	..	..	5	..	..	7	..	..	4	..	2	..	3	..	..	..	..	..	..	62
9	7	10	Russ Hamilton	Kapp	*Rainbow	..	..	..	7	..	3	..	7	3	..	..	..	..	..	..	..	..	..	..	8	..	5	..	..	9	5	..	10	8	3	..	8	..	..	..	..	..	..	..	56
10	17	13	Don Rondo	Jubilee	†White Silver Sands	..	..	3	..	..	..	..	..	..	3	..	..	3	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	9	..	..	..	4	..	..	3	50
11	..	1	Johnny Mathis	Columbia	*Chances Are	3	6	..	..	10	5	..	..	..	..	..	5	..	..	..	..	..	..	..	..	7	..	..	3	..	..	..	..	..	..	..	7	..	10	..	..	8	..	9	48
12	27	8	Jill Corey	Columbia	†Love Me to Pieces	..	..	..	..	..	..	..	..	..	..	3	..	7	10	5	..	5	10	5	6	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	43
13A	13	7	Jimmy Dorsey	Fraternity	*June Night	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	9	..	..	9	..	4	..	..	..	3	..	..	6	..	4	..	..	6	..	..	42
13B	6	20	Johnny Mathis	Columbia	*It's Not for Me to Say	..	..	5	..	..	..	5	..	..	5	..	..	..	5	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	3	..	..	..	..	..	42
15	11	6	Jane Morgan	Kapp	*Fascination	7	..	10	3	1	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	5	..	..	..	..	38
16	..	4	Della Reese	Jubilee	*And That Reminds Me	6	5	..	..	6	..	7	..	..	8	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	6	..	..	..	..	5	..	..	..	..	..	..	..	37
17A	16	4	Gene Vincent	Capitol	†Lotta Lovin'	..	..	..	6	..	..	10	..	..	..	..	..	..	..	..	4	..	..	..	..	..	8	4	..	6	..	3	..	..	..	..	..	..	..	..	..	..	..	36
17B	19	6	Pat Boone	Dot	*Goldmine in the Sky	..	..	..	..	2	..	..	2	..	4	9	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	36
19	20	5	Bobettes	Atlantic	†Mr. Lee	10	3	..	..	..	2	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	6	..	..	4	..	7	..	..	..	..	..	..	..	..	..	..	..	35
20	12	5	Kay Starr	Victor	*My Heart Reminds Me	..	..	..	10	..	..	..	7	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	9	5	4	3	..	..	34
21	..	5	Ron Goodwin	Capitol	†Swinging Sweethearts	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	3	8	2	..	..	..	..	..	30
22A	8	5	Chordettes	Cadence	†Just Between You & Me	..	..	..	..	..	10	..	..	..	8	..	6	..	..	..	8	..	4	..	..	9	..	..	..	8	..	..	..	..	..	..	6	..	..	..	..	..	29
22B	..	6	Dinah Shore	Victor	*Fascination	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	2	..	..	..	..	29
24A	..	1	Buddy Knox	Roulette	†Hula Love	4	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	9	..	..	..	..	..	..	..	..	..	..	..	5	26
24B	14	15	Billy Williams	Coral	*Gonna Sit Right Down	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	5	..	..	..	2	..	10	9	..	..	..	26
24C	15	3	Ricky Nelson	Verve	†My One & Only Love	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	26
27	22	13	Nat King Cole	Capitol	†Send for Me	..	..	8	..	4	..	9	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	5	..	..	..	..	25
28	..	1	Tune Weavers	Checker	†Happy, Happy, Birthday	..	8	..	..	..	4	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	24
29	..	5	Pat Boone	Dot	†Technique	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	3	..	20
30A	26	14	Mantovani	London	*Around the World	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	8	..	..	..	..	..	6	..	..	3	..	..	..	19
30B	25	15	Victor Young	Decca	*Around the World	..	..	9	..	..	..	..	..	..	7	..	..	5	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	19
32	39	2	Perry Como	Victor	†Marching Along Blues	..	..	..	..	..	..	..	8	..	..	7	..	..	..	..	..	..	..	..	..	6	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	18
33A	26	9	Vic Damone	Columbia	*Affair to Remember	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	2	..	17
33B	..	8	Ames Bros.	Victor	*Tammy	..	..	..	..	..	..	..	..	..	..	..	..	2	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
35A	..	18	Patti Page	Mercury	*Old Cape Cod	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	6	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	15
35B	..	1	Sarah Vaughn	Mercury	†Band of Angels	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
35C	..	8	Satins	Ember	†To the Aisle	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	15
38	23	13	Elvis Presley	Victor	*Teddy Bear	..	..	..	..	..	..	10	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	13
39A	..	1	Diamonds	Mercury	†Zip, Zip	..	..	..	7	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
39B	..	1	Lee Lamar	Era	†Sophia	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	8	8	11
41A	..	1	Andy Williams	Cadence	†Lips of Wine	..	..	..	..	..	9	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	8	9	..	..	..	..	10
41B	37	10	Larry Williams	Specialty	†Short, Fat Fanny	..	..	..	..	..	6	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
41C	..	18	Everly Bros.	Cadence	†Bye, Bye, Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	10
44A	24	9	Eileen Rodgers	Columbia	*Third Finger, Left Hand	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	9
44B	25	5	Janice Harper	Prep	†Bon Voyage	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	9	..	..	..	..	..	9

(Copyright Variety, Inc. All Rights Reserved)

MOVIES ARE BETTER THAN EVER... AND THE BEST MOVIES ARE ON COLUMBIA RECORDS

COLUMBIA RECORDS PRESENTS THE ORIGINAL CAST SOUND TRACK FROM "THE PAJAMA GAME" starring DORIS DAY

OL 5210

and co-starring **John Raitt, Carol Haney, Eddie Foy, Jr.**
with **Reta Shaw, Barbara Nichols**
musical direction by **Ray Heindorf**
an original sound track recording from the **WARNER BROS.** presentation of "THE PAJAMA GAME," a **George Abbott** and **Stanley Donen** production in WarnerColor

Decca Corrals 3d B'way Pkge.

Decca Records has racked up the biggest score for Broadway original cast albums this fall with three shows already set. Latest to be packaged under the Decca banner is "Mr. Rumple," starring Gretchen Wyler and Eddie Foy Jr., with score by Frank Reardon and Jeff Schweikert.

Decca previously snagged the scores to "Carefree Heart," with score by Robert Wright and George Forrest; and "Copper and Brass," with score by David Craig and David Baker.

A great score composed by Dimitri Tiomkin for the new cinerama production

"SEARCH FOR PARADISE"
Hugo Winterhalter and Orchestra R.C.A. Victor
Robert Merrill R.C.A. Victor
Jack Pleis and Chorus Decca Records
David Rose with Dean Jones M.G.M. Records
Les Baxter and Chorus Capitol Records

"THE HAPPY LAND OF HUNZA"
Robert Merrill R.C.A. Victor
Walter Schuman Singers R.C.A. Victor
Tito Puente and Orchestra R.C.A. Victor

"KASHMIR"
Hugo Winterhalter and Orchestra R.C.A. Victor
Robert Merrill R.C.A. Victor

"SHALIMAR"
Robert Merrill R.C.A. Victor
Walter Schuman Singers R.C.A. Victor

SOUND TRACK ALBUM
by R.C.A. Victor
MANY MORE TO COME

M. WITMARK & SONS

The Drums Are Beating For
A Rousing New Song Hit
JOHNNY REB and BILLY YANK
From the ... Broadway Musical ...
GENE AUTRY on Columbia
THE COUNTRY SINGERS on Vik
ROBBINS MUSIC CORPORATION

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	DEBBIE REYNOLDS (Coral)	Tammy*
2	2	PAUL ANKA (ABC-Par.)	Diana†
3	3	JIMMY RODGERS (Roulette)	Honeycomb*
4	4	CRICKETS (Brunswick)	That'll Be The Day†
5	6	JERRY LEE LEWIS (Sun)	Whole Lot Of Shaking†
6	9	RUSS HAMILTON (Kapp)	Rainbow†
7	7	JANE MORGAN (Kapp)	Fascination†
8	10	PAT BOONE (Dot)	Love Letters in The Sand* Goldmine In The Sky*
9	5	JOHNNY MATHIS (Columbia)	It's Not for Me to Say* Chances Are*
10		TONY BENNETT (Columbia)	Middle of The Island*

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*TAMMY—"Tammy & Bachelor"-F	Northern
2	2	†DIANA	Mellin
3	6	*HONEYCOMB	Joy
4	..	†THAT'LL BE THE DAY	Southern
5	3	*AROUND THE WORLD—"Around World In 80 Days"-F	Young
6	4	†FASCINATION—"Love In The Afternoon"-F	Southern
7	7	*RAINBOW	Robbins
8	10	†MIDDLE OF THE ISLAND	Morris
9	..	†WHOLE LOT OF SHAKING	Marlyn
10		*LOVE LETTERS IN THE SAND—"Bernardine"-F	Bourne

(*ASCAP †BMI F-Films)

ROSALIND ROSS HEADS GAC'S NEW DISK DEPT.

Rosalind Ross has been named manager of the record dept. at General Artists Corp. This makes the first time that the agency will have a record department. Although the office has done a big business with diskeries, there was never a formal disk division here.

With the reorganization which took place recently and with greater departmentalization of all divisions, Miss Ross was taken off the cafe beat and put in charge of the shellac shop. She'll operate in the GAC subsidiary General Artists Bureau.

The HIT! OF THE WEEK
SHEB WOOLEY
RECIPE FOR LOVE
and
I'M TOO YOUNG
K12541
M-G-M Records

BEAU JAMES
Produced by
BEAU JAMES
Arranged and Conducted by
DEAN MARTIN
Capitol
For Our Music Corporation

LEROY ANDERSON
Another Big Hit
FORGOTTEN DREAMS
Recorded by:
• LEROY ANDERSON (Decca)
• CYRIL STAPLETON (London)
• FREDERICK FENNELL (Mercury)
MILLS MUSIC, INC.

KAPP
TILL
ROGER WILLIAMS
Orchestra and Chorus
K197
K records

THE THINGS WE DID LAST SUMMER

Coral's Album, Single From 20th 'Kiss' Film

Coral Records is issuing the soundtrack set from the 20th-Fox production, "Kiss Them For Me," with score by Lionel Newman. McGuire Sisters, Coral pactees, sing the title song behind the opening credits. It will be a single release.

Diskery hit it big in this field with its Debbie Reynolds' "Tammy" disk which was also from the soundtrack of the pic "Tammy and the Bachelor."

Inside Stuff—Music

Lanny Ross did an hour's salute to Richard Rodgers Monday (16) morning over WCBS, N.Y., keyed to the David Ewen biography on the composer which Henry Holt & Co. is publishing this week. Ross, who did the first concert of strictly Rodgers music, made it a point to tell the publisher that he "was conspicious by his absence" in the chapter referring to similar concerts. Ross' professional and personal identification with Rodgers has been extensive over the years, including the fact he first introduced Martha Wright ("South Pacific") to the composer. Singer is presenting an edited tape, sans the commercials, of his salute to the songsmith to Mrs. Dorothy Rodgers. Latter, with Oscar Hammerstein 2d, did tv and radio guesters on the Tex and Jinx shows.

Composer, who is making considerable progress in his recent hospitalization and rest cure, insisted that his biographer, Ewen, dedicate the book "to my three collaborators: Lorenz Hart, Oscar Hammerstein 2d and Dorothy Rodgers."

Tome has a 7,500-copy advance sale, about the same as Ewen's biog of George Gershwin last year, also published by Holt.

Still another series on the music business is hitting the dailies via a United Press syndicated series breaking to subscribers today (Wed.) Three-part story, by Fred Danzig, overs the current battle between the ASCAP songsmiths and BMI in addition to other phases of the publishing and recording businesses.

ABC-Par Gets Drop On TV's Wyatt Earp

Hugh O'Brian, tv's Wyatt Earp, is moving into the disk picture via ABC-Paramount. He's already grooved an album of western-flavored tunes with the Ken Darby orch and chorus backing. Darby, incidentally, composed all of the tunes in the package with O'Brian assisting on several.

Two of the tunes. "I'm Walkin' Away" and "Don't Move," are being culled from the album for single release. The single is slated for release this week with the album, "Hugh O'Brian Sings," scheduled to hit the market three weeks later.

Kornheiser in Coast Trek

Bob Kornheiser, sales manager at Cadence Records, left on a Coast trek early this week, to huddle with diskery's distribs in Seattle, San Francisco and Los Angeles.

He'll also meet with Albert Marx, who independently produces albums for release under the Cadence banner. Kornheiser will be gone four weeks.

SONGS FOR EVERY MOOD
JO ANN MILLER
currently STARRING at
PALMER HOUSE, Chicago
VIK RECORDS
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
745 Fifth Ave. New York 22, N.Y. Phone: PLaza 9-4680
203 N. Wabash Ave. Chicago, Ill. Phone: CEntral 6-9451
407 Lincoln Rd. Miami Beach, Fla. Phone: JEfferson 8-0383
8619 Sunset Blvd. H'wood 46, Calif. Phone: OLympia 2-9940

You'll Really 'Make Whoopee' with this one

VIK LX-1119

Eddie's Greatest Recording *Ever*...

ARRANGED & CONDUCTED BY HENRI RENE

Newly recorded in "New Orthophonic" High Fidelity Sound

A POTENT PACKAGE OF SHOW BIZ NOSTALGIA BY AMERICA'S MERRIEST MINSTREL ... and on Vik records

Burlesque Has More Permanent Playing Time Than Any Other Live Medium; 25 Weeks Available

Although vaudeville has all but disappeared, burlesque houses are still going strong despite censorship opposition of many townsfolk, and convenience as a political football. Presently there's about 25 weeks of burley time around the country. It's more playing time than vaudeville has had in about 15 years.

However burley conditions have changed considerably. It used to be that comedy was the backbone of the circuits, then came chorus and strips. Today, there are choruses only in about three houses in the country, and strips and vaude acts of various kinds as well as comedy teams predominate as the staples on that circuit.

The importance of the field has grown considerably as an act outlet since the near demise of vaude. It's virtually the only kind of permanent live theatre in many major cities throughout the country. Its importance to many towns is seen by the fact that the censorship laws passed by the municipality of Union City, N.J., which forced the shuttering of the Hudson Theatre, last season, met with opposition from the business community of that town. They sensed the loss of much commuter trade from New York and elsewhere with the loss of the burlesque house and evolved a formula which permitted the house to resume operation.

The American Guild of Variety Artists has also sensed the importance of that medium in the present entertainment scheme, and has started organization of that industry. In the past few weeks, the union has signed 15 houses. Among them are the Hudson, Union City; Casino, Boston; Roxy, Cleveland; Gaiety, Baltimore; Casino, Pittsburgh; Park, Youngstown; Town Hall, Toledo; Gaiety, Cincinnati; Gaiety, Columbus; Geneva-on-the-Lake, Geneva, Ohio, a summer operation only; Gaiety, Detroit; Mayfair, Dayton; Bard, Miami Beach; Follies, Chicago, and Palace Buffalo. Organization drive is being continued with the Hirst and Midwest Circuits still to sign. In all the situations, chorus minimum is $75 weekly, and principals get a $125 base.

Union officials say that a greater amount of regulation vaude acts is bound to be used in most of these houses, because of the elimination of chorus. The entertainment diet will have to be varied.

Burlesque used to be an important contributor to the talent marts since it helped develop a lot of acts. It has served no such function within the past few years, but union is hopeful that it will resume that status in time.

Mexico's Tourist Assn. Seeking Easier Rules For Canada's Trippers

Mexico City, Sept. 10.

The Mexican Tourist Assn. (AMT) is working hard to make it easier for Canadians to visit Mexico, by allowing their entry on tourist permits, instead of the passports, as now demanded. AMT reveals that Canada, which in recent years, provided only a few visitors down here now holds third place, ranked only by the U.S. and Cuba.

AMT said it has warned the government's tourist department that unless it is made easier for Canadians to enter Mexico soon, there is danger of considerable loss for Mexico because people in the Maple Leaf country, who vacation abroad during the winter season, will favor Cuba over this country. Cuba has practically no restrictions on the entry of visitors, AMT learns, and this is paying off big for the island republic.

AMT is pleased with the swift airplane service between Toronto and Vancouver and Mexico. All tourist organizations have started intensifying efforts to entice Americans to visit Mexico during the fall and winter. Drive features the great improvement of hotel and other catering services.

BLACK WATCH AT R.P.I.

Troy, N. Y., Sept. 17.

The 100-strong Black Watch Band, Highland Dancers and Massed Pipers will appear at the R. P. I. Field House Sept. 29.

It will be the second date in the college arena for Sol Hurok's British importation, on a 57-city, 14-week tour of the United States and Canada.

Merc Artists Takes Over Sayre Agency

Mercury Artists Corp has absorbed the Sid Sayre Agency which has been in operation for more than 10 years. Sayre will handle Latin units at Mercury, while Ed Shelley, who had been with the Sayre office and who also went over to Mercury, will handle the cocktail department.

Doris Steele has also joined Mercury to work in the television dept.

Nobody Likes Presley In Canada Except The Kids; 1-Niter Hits 30G

Vancouver, Sept. 17.

"These shows are a disgrace and should not be allowed here," said Magistrate Alexander A. McDonald after fining a seaman $250 for common assault. Incident occurred during a melee after Elvis Presley's appearance at Empire Stadium here Aug. 31. The seaman was charged with assaulting a cop on duty in the stadium, where a crowd of teenagers broke through police lines to the stage.

Vancouver Province writers also ganged up on Presley after his one-niter there, which grossed around $30,000. Feature writer Ben Metcalfe wrote, "A gang moved into our town to exploit $22,000 preconditioned adolescents, hired our policemen to stop anybody who wanted to get too close, then left with the loot and left the police and the kids to fight it out for what was left—nothing."

Dr. Ida Halpern, music critic, said, "The performance had not even the quality of true obscenity; merely an artificial and unhealthy exploitation of the enthusiasm of youth's body and mind. One could call it subsidized sex." Les Weidman, entertainment editor, wrote, "It was planned artificiality at best, and the gullible and truly worshipful Elvis Presley fans bit."

Metcalfe added, "A girl, her dress torn, was carried screaming in very real hysteria off the field. Presley came forward, winking gleefully at his cronies, and started it again . . . Girls were punched, lifted bodily back into the heaving mass. Their escorts, teenagers like themselves, threatened the police . . . On stage, Presley winked again . . . It was obvious that he was enjoying himself."

Lawyer Sues Hawaiian Nitery-Radio Operator

Honolulu, Sept. 10.

Her former attorney has slapped a $15,000 suit against Shirley Louise Mendelson, millionaire heiress who operates Top o' the Isle nitery and indie radio station KHON. Edward Berman, the attorney, claims Miss Mendelson has refused to pay him for legal assistance in acquiring the station and for advice in connection with the operation of her nitery.

Berman, among other points, claims compensation for "conducting successful negotiations" for Miss Mendelson when "personal and other difficulties threatening the continuation of the night club" were eliminated. City liquor commission previously had threatened to withdraw the nitery license.

AGVA Raps Bert Levey

Hollywood, Sept. 17.

Claims by various members have put agent Bert Levey on the AGVA unfair list. Action came about two months after AFTRA had similarly placed Levey on the unfair list following charges by members.

James L. Kelly, assistant to AGVA coast topper Irvin P. Mazzei, reported that Levey must pay off all outstanding debts and post a $1,000 bond before he can be reinstated.

Miami Beach Spots in Rivalry For Tourists With Novelty Shows

Miami Beach niteries will compete with each other along novelty lines. The predominant influence in the Florida resort among the cafes is still the Cotton Club Revue, one of the most successful nitery ventures ever to hit the resort, and Benny Davis is currently working on a second edition of that show. He's angling for such names as Sammy Davis Jr., Eartha Kitt, among others to head the proceedings, but nothing definite has been signed. However, Davis feels that there's still enough boxoffice in that name to carry this season.

E. M. Loew, operator of the Latin Quarter in Miami Meach as well as New York, is currently aiming for Lili St. Cyr at $2,500 weekly to head his show. Deal is on but hasn't yet been finalized.

However, the major novelty is likely to prevail at the Cafe de Paris, formerly Copa City, to be run by Lou Walters who recently disassociated itself from the operation of the Latin Quarters in New York and Miami Beach. Walters will aim for many new twists in cafe operation. He's installing a rain curtain, a tank for ice shows and a glass floor in his new emporium. By this device, he hopes to achieve sufficient novelty to take his customers' minds off names.

Walters says that under present-day conditions, the use of names in cafes has become prohibitive unless there's a roulette table to help the operator. He'll derive most of his talent from the ranks of acts which do not demand a first-mortgage on the spot. He doesn't want to hike the costs of operation to the point where he says it will force king-sized raises in menu prices and thus force patronage elsewhere.

Speakeasy's Book Show

An intime book-show, "In Your Hat," is slated for The Speakeasy, a Greenwich Village, N. Y., nitery starting Oct. 1. Included in the cast will be Karen Anders, Jo Anne Hill, Barbara Sharma, Bill Graham and Ken McMillan.

Cress Hewett, who did the "Shoestring Revue," will do the staging and Richard Besoyan is doing music and lyrics.

Despite SRO, Lido In Paris to Change Shows To Keep Tourist Biz

Paris, Sept. 10.

Though playing to turnaway biz nightly, the present show at the Lido nitery, "C'Est Magnifique" will be replaced by an entirely new show in mid-December. Lido toppers Pierre-Louis Guerin and Rene Fraday considered extending the show to two years but because most biz comes from yearly foreign visitors the annual change should be kept up. New show will be named "Prestige" and again will depend on big production numbers showcasing unusual acts.

Guerin and Fraday have left for the U. S. and Far East to pick up talent to round out their coming show. Already inked are an acro-dance team, Holger & Dolores, a puppet act, the Alaria Ballet from Argentina and a Steel Band from Trinidad. A Calypso singer also will be added.

So the Lido remains on a yearly show level. Guerin and Fraday also plan to make the present vaude-cabaret, the Moulin Rouge, into one featuring a lush spectacle. It will be a merging of the Bal Tabarin and the MR and will naturally be called Moulin Rouge-Bal Tabarin. It would open next spring.

Jimmy Savo Set for One-Man Show in Tex.

Dallas, Sept. 17.

Jimmy Savo will star in "Two A Day," a one-man show, at Margo Jones Theatre in the State Fairgrounds during the annual State Fair of Texas, Oct. 5-20. Ramsey Burch, arena theatre's managing director, who signed the pantomimist, will assist in the presentation. Production will require a large backstage crew.

It's the first time in expo runs that the arena theatre has offered its own show. Normally the legit house is leased for other shows during the annual 16-day Texas fair.

New B'klyn Nitery

A new Brooklyn nitery is set to preem Sept. 23. Town Hall will open with "No Time for Squares," a revue headed by Timmie Rogers which started last season. Show is being recast this year.

Operators of the new spot also run the Baby Grand, a Harlem cafe.

BOSTON SMASH HIT

THE GLAMOROUS NEW HOTEL

AVERY

Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath and television. Many Air Conditioned.

AVERY & WASHINGTON STS.

"THE COMEDIAN"

The Only Real Monthly PROFESSIONAL GAG SERVICE

THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST

Now in its 85th issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits, ideas, intros, impressions and impersonations, political, interruptions. Thoughts of the Day, Numerous Views of the News, etc. Start with current issue, $15 yearly — 2 years $28 — 3 years $40 — Single Copies $2.00 — NO C.O.D.'s.

BILLY GLASON

200 W. 54 St., New York 19

CAB CALLOWAY

CURRENTLY

TOWN CASINO

Buffalo, N. Y.

Mgt. BILL MITTLER, 1619 Broadway, New York

Adelphia

HOTEL

12th & CHESTNUT ST.

400 ROOMS

400 BATHS

AIR CONDITIONED ROOMS

Cocktail Lounge

8 REHEARSAL HALLS

2 DINING ROOMS

SPECIAL WEEKLY THEATRICAL RATES | SINGLE — $36. DOUBLE — $40.

KEN BARRY

2nd WEEK

3 RIVERS INN

Syracuse, N. Y.

Mgt.: Stu & Will Weber, New York

the nimrods

TROTTER BROS.

FEATURING FABULOUS PUPPETS

2ND WEEK—EMERALD BEACH HOTEL

NASSAU, BAHAMAS

Dir.: GAC

• 13th WEEK •

"The new show 'We're Having a Ball' and the GOOFERS WALTZED AWAY WITH IT"—Daily Telegraph

PALLADIUM, London

Direction: MCA

Management: MANNIE GREENFIELD

Highbrow Edinburgh Fete Eyeing Int'l Vaude Show for Mass Appeal

By GORDON IRVING

Edinburgh, Sept. 17.

Vaude, the "Cinderella" of arts in this annual culture-junket, at last looks like it will get an inning at the International Festival here. Plan to stage a full week of international vaude acts has now reached a fairly high level.

The idea is to assemble on one stage, for one week during the Festival, a representative selection of the world's best acrobats, jugglers, clowns, comedians, dancers, ventriloquists, etc. They would come from many different nations, including the U. S. and Soviet Russia. Europe, with its abundance of skilled vaude acts, would provide a useful quota.

The plan has been publicly aired here by the civic head of Edinburgh, Lord Provost Ian A. Johnson-Gilbert. He said the "arty-arty" people might not agree with vaude being shown at the Festival, but he thought it was a matter which should be given serious consideration.

"It would not be detrimental to the high ideals which we have set in connection with our International Festival," he said. "I believe that an artiste who can hold the stage, as many can, on the variety platform is well worthy of consideration from an artistic point of view."

Admitting he was probably "making the fur fly," he said that, as chairman of the Festival Society, he wanted to ensure that as many walks of life as possible became definitely interested in the Festival. It might well be that, through the medium of vaude, they would increase that interest and thereby "add to the attainment of a more universal understanding, not only between nations, but between people in different walks of life."

If the idea is adopted, international vaude acts may have a valuable shop-window at the local Empire vaudery in August, 1958, or 1959. The date, which would become an annual one, would be keenly sought after by acts and agents from every part of the world.

A plan to stage sophisticated Festival revue at Edinburgh is also being mulled over. Artists of international calibre are being approached and sounded on the question.

This, too, would open up a new field for performers such as Bea Lillie, Hermione Gingold, Maurice Chevalier, Victor Borge, Danny Kaye, Joyce Grenfell and so on.

RAY ROMAINE and CLAIRE
"Delightfully Different"
NOW APPEARING
OLYMPIA MUSIC HALL
Paris, France
Thanks to A. TAVEL Paris

Search For Parents

I, Sylvia Edrich Leighton urgently need to find my mother, Martha Edrich, who left me in the New York Foundling home in 1902. She was living at 1600 Third Ave., New York. Mother was 20 years old then. My father William Norris Leighton, born in Scotland, was a song and dance man from 1895 to 1918. He wrote songs which he sold outright to a Mr. Van Tilzer. He did an imitation of Harry Lauder. He also traveled in the company of two gentlemen who billed themselves as the Australian Black and White Trio, comedians. If anyone knows of my parents or relatives of theirs, please contact me.

SYLVIA EDRICH LEIGHTON
2106 Chenevert Street, Houston, Tex.

YVONNE MORAY
CURRENTLY
RED CHIMNEY
SALT LAKE CITY, UTAH
MILTON DEUTSCH AGENCY
Hollywood - New York

JACK POWELL
And His Educated Drumsticks
ENROUTE TO ALASKA
USO CAMP SHOWS
(For Six Weeks)
(RETURNING OCTOBER 28)

SET ALAN FREED FOR B'WAY PAR AT XMAS

Alan Freed has been signed for a 12-day stand at the N. Y. Paramount, starting Christmas Day. Freed has been alternating between the N. Y. and Brooklyn Paramount Theatres during the past couple of years.

In his recent stand in Brooklyn, Freed did $140,000 of which he's said to have taken out $79,000. Freed pays the cost of the band and show out of this take.

Tooter Union Demands Judy Get Brit. Maestro

London, Sept. 17.

Because the Musicians' Union insists on a British band leader to direct the orchestra, the Rank Organization have signed Geraldo to baton the Judy Garland show, which opens a four-and-a-half weeks' run at the Dominion Theatre, Tottenham Court Road, on Oct. 16. Miss Garland, however, will be bringing her own musical arranger, as that is allowed under rules.

The show will run on a once-nightly basis with the star appearing for 90 minutes in each performance.

VING MERLIN
and
LYNDA
CURRENTLY
CANNES CASINO
FRENCH RIVIERA
Mgt.: Jerry Levy - Fred Amsel Dir.: WILLIAM MORRIS AGENCY

JOAN BRANDON
"IS THE GREATEST HYPNOTIST I HAVE EVER SEEN."
JOHN CHAPMAN, N. Y. Daily News.
CURRENTLY
Modern Living Exposition, Jacksonville, Florida.
September 14th thru 22nd
Manchester, New Hampshire Home Show
Sept. 25-29
Mgt.: JOAN BRANDON, 450 W. 24th St., New York

Joey Adams, Kelly Head Old Roumanian Preem

Joey Adams and Al Kelly have been signed to head the new show preeming at the Old Roumanian's new Broadway location, starting Oct. 9. Lillian Hayes is the featured turn.

The Old Roumanian, operated by Jack Silverman, is locating on the site of the former Iceland Restaurant, and is regarded as the first major nitery addition to Broadway in a number of years.

Tex. Supermarket Chain Promotes Sales Via Tour Of Names in 38 Cities

Supermarkets are again going in for free shows with admission being by ticket in exchange for a specified amount of cash register receipts. The Furr Supermarket chain, with headquarters in Lubbock, Tex., is currently promoting a name show which will give 38 performances starting Oct. 26 in Ft. Worth and winding up in Albuquerque Nov. 11. Promotion for these shows has already started in stores controlled by this chain.

Pacted thus far for the shows are Herb Shriner, Julius LaRosa, The Hilltoppers, DeCastro Sisters and the Jimmy Dorsey Orchestra, now conducted by Lee Castle. Other acts signed include Shari McKim and Bud & Cece Robinson.

Last season, Super Markets Inc. started this form of merchandising with a series of name shows which worked in various chains. This season, however, the Furr chain is doing this promotion on its own. Roster, thus far includes Odessa, Abilene, Hobbs, El Paso, Midland, Roswell, Denver, Colorado Springs, Pueblo, Amarillo and Albuquerque.

Stores are exchanging one ticket for each $25 in merchandise. Stores are further promoting this show period by giving away 10 automobiles in various drawings.

AGVA ELECTS PRICE PREXY FOR 2D TERM

Georgie Price was reelected president of the American Guild of Variety Artists defeating Cy Reeves and Allan Walker. It's Price's second consecutive term. Penny Singleton got the nod for the first vice-presidency over Archie Robbins; Joe Campo was named second veepee, defeating a field of four other candidates; Joe Evans is third veepee, winning over three other seekers of that office; Joe Smith (& Dale) was named treasurer, defeating incumbent Rex Weber and two others, while Sally Winthrop got the decision over Johnny Woods for post of recording secretary.

National board members elected for a three-year term are Lenny Paige, of Buffalo; Al Tucker, Detroit; Harry Otto, Kansas City; Joe Campo, Philadelphia; Jackie Heller, Pittsburgh, and Dick Martin, Providence. Candidates at large are Henry Dunn, Bobby Faye, Senator Murphy, Rajah Raboid, Archie Robbins, Frank Ross, Karl Wallenda and Sally Winthrop.

Hover Asks Time For Ciro's Reorganization

Los Angeles, Sept. 17.

Herman Hover, operator of Ciro's, filed a petition in L. A. Federal Court Friday (13) requesting time to reorganize finances of his restaurant, under the bankruptcy statutes. Ciro's, according to attorney Jack Stutman, who filed action, owes creditors approximately $200,000 and they are threatening legal action to collect. He listed Hover's assets in excess of $600,000.

Present financial mixup, Stutman reported, is due mostly to disputed tax liens which resulted in Hover's liquid assets being "frozen." Petition carries approval of the creditors, Bernard D. Flaxman, counsel for a creditors committee, declared. Hover was given 10 days to file a sked of assets and liabilities by U. S. Judge Ben Harrison.

McGuires Into Waldorf

McGuire Sisters have been pacted for their first stand at the Hotel Waldorf-Astoria, N. Y., starting Feb. 10 for four weeks. Date as set by the William Morris Agency.

Their previous cafe date in New York was at the Copacabana.

Traffic of Variety Talent's Terrific As Agents Keep Churning Shifts From 1 Booking Office to Another

Talent agencies are currently working on a proposition designed to increase the flow of acts coming and going through their office. The percenteries are going under the assumption that there must be at least 50% of the acts under contract to various agencies that have some cause for dissatisfaction. The various agents are talking to the more promising turns in the hopes of getting most to switch.

As it's now working out, the larger offices seem to be working on the rosters of each other. One of the most potent talking points is the amount of service rendered the offices to the various acts. The datedigger trying to make the switch points out the lack of personal attention, the lack of a video show or guest shots, and too frequently expresses amazement at the fact that this particular act is working for so little money. "Besides our office has plans for you and you know we're much too big to be interested only in the measly commissions your present office is now getting out of you," is the come-on convincer.

The movement of talent between the various offices is reaching some sort of peak. There is a lot of unrest among acts because of unsettled conditions in many fields. The nitery field is in always a state of flux. Conditions in video are constantly on the move, and virtually every important acts feels that rates a television series. All these provide talking points for agents from opposition offices and many acts are making moves. Traffic of talent between offices is reaching a high point as more dissatisfaction is being circulated among acts.

Averages Out

One agency may gain a few turns during a campaign of this kind but, eventually, it evens itself out, and the only difference to the offices is that they have a new set of personalities to work with.

There are some deterrents to this flow, such as a contract. However, most offices would rather release an act than have a dissatisfied client around. Some agencies are also happy to get rid of some turns because original promise didn't pan out.

In the end, many acts return to their original affiliation, new offices being unable to do any more than the first one was able to do. Some turns have been changing offices regularly, and some give 90-day authorizations just to see how a new affiliation would work out. Meanwhile, the contract departments of the various offices, and attorneys of acts and agencies, have become busier because of the study of new pacts.

Some agents take the view that getting established turns to change is far more profitable than building acts from scratch, which seems to be a basic reason for the present sub rosa campaign.

SENSATIONAL! FABULOUS!
A veritable Fort Knox of Classified Comedy material. Took 3 years to compile each of the first two editions. Five years spent on third edition.
FUN MASTER'S
Giant Classified Encyclopedia of Gags
• 3 Different Editions •

Edition No. 1—5 Vols.	$300.00
Edition No. 2—5 Vols.	$300.00
Edition No. 3—8 Vols.	$500.00
All 3 Editions—18 Vols.	$1,000.00

No C.O.D.'s
Fully classified, covering every conceivable subject from A to Z. The last word in classified gags. Top drawer stuff! Can't be beat!
BILLY GLASON
200 W. 54 St., New York 19 Circle 7-1138

Hilarious
MARGE CAMERON
HAS LAUGHS, WILL TRAVEL
FUTURE DATES
BEVERLY HILLS COUNTRY CLUB, Covington, Ky.
NEW NIXON, Pittsburgh, Pa.
TOWN CASINO, Buffalo, N.Y. (3rd return engagement)
GOLDEN SLIPPER, Glen Cove, L. I. (3rd return engagement)
AVAILABLE NOVEMBER 18th

LEE MORTIMER, N. Y. Mirror
"Next big comedienne, Marge Cameron. Her Presley take-off flips everyone."
HAROLD COHEN, Pittsburgh Post Gazette
"Marge does a Presley that's better than the real thing and certainly much funnier."
PHIL STRASSBERG, N. Y. Mirror
"Devastatingly funny girl."
ARTHUR SPAETH, Cleveland News
"I suspect Marge Cameron could defrost a morgue. Her glib presence is pretty special."
NICK KENNY, N. Y. Mirror
"Marge Cameron regarded as the next big female comedy star."
DON HEARNE, Washington, D. C.
"There were times I laughed so hard I missed some of the lines."
Detroit Times
"Comediennes are rare and appreciated. This means that Marge Cameron, one of the few great performers in her field, is something special."
Personal Management: BILL FOSTER
1650 Broadway, New York City JU 2-3326

Vaude, Cafe Dates

New York

Geoffrey Holder inked for Radio City Music Hall starting Oct. 3 with film, "Les Girls" . . . Joan Roberts pacted for a return to the Americana Hotel, Miami Beach, in March . . . Eartha Kitt to repeat at El Rancho, Las Vegas, Feb. 25 . . . Larry Storch goes into the Fontainebleau, Miami Beach, Oct. 15 . . . Mauri Leighton starts a stand at the Red Carpet tonight (Wed.) . . . Jerry Lewis to guest at a dinner for Israel Bonds at the Plaza Hotel, tomorrow (Thurs.) . . . Johnny Melfi & Dick Towers head the floorshow at the New Roumanian, starting tonight (Wed.) . . . Gitta Landor and Varringer Trio comprise the show at the Polka Dot . . . Tilli Dieterle takes over at the Wellington Hotel's Medallion Room, Sept. 25 . . . Dorian Dennis signed for the Continental Club, starting Sept. 27 . . . Joe E. Lewis and Terri Stevens to comprise the show at the Latin Casino, Philadelphia, starting Oct. 21.

Lee Salomon has taken over the Hotel Waldorf-Astoria account at the William Morris Agency . . . Eileen Rodgers to the State Theatre, Hartford, Oct. 12 and 13 . . . Dusty Brooks down for the Twin Coaches, Pittsburgh, Sept. 20 . . . Maria Antina started at El Chico, yesterday (Tues.) . . . Allen & De-Wood to the Statler-Hilton, Dallas, Dec. 25 . . . Jackie Kannon to the Chez Paree, Chicago, Oct. 3 on the Tony Martin bill . . . Stella Brooks returning to Julius Monk's Upstairs Room, tomorrow (Thurs.) . . . Tove St. Pierre, former Miss Denmark opens Sept. 23 at the Circus Lounge, Sept. 23 . . . Barry Sisters set for second show at the Old Roumanian, date not yet definite.

Chicago

Joanne Wheatley pacted for St. Paul, Minn. Auto Show, Nov. 27-Dec. 1 . . . Tune Tattlers have been re-inked by Conrad Hilton Hotel here for the next ice show this winter . . . Al Morgan set for Brass Rail here for four frames, starting this week . . . Ike Cole currently at Black Orchid Jr. Room here . . . Lurlean Hunter toplining Negro Achievement Day Show Oct. 14, of Texas State Fair, Dallas.

Atlanta

Henry Grady Hotel Paradise Room's new show opened Monday (16) starring Hi-Lites, backed by Alex & Galin, European novelty act, with Erv Hinkle's band . . . Anne Bouche, of Folies Bergere, is joining singer Freddie Martell in Atlanta Biltmore Hotel's Empire Room, with Sonny Morgan's band providing tunes . . . Continuing the French theme, Club Peachtree is starring Parisian exotic Nicki Parker, with Dick Broderick, comedy-emcee, and dancers Dottie Ann Cook and Candy Cane . . . Desiree heads the list of exotics on bill at Clovis Club, which includes dancer Jo Turner and comedian Buster Raye, who doubles as emcee . . . Exotic Kalantan is spotlighted at Imperial Hotel's Domino Lounge, with Tokye Trio and George Bruton's band.

Ellington Plays Troy Longhair Auditorium

Troy, N.Y., Sept. 17.

Duke Ellington's Orchestra will give an afternoon concert in Troy Music Hall here Sunday (22) at $2 admission. Impresario is Ted Bayley, area promoter of entertainment sports attractions.

It is the first time a unit like Ellington's has appeared in the 1,300-seat Music Hall—for years a local center for the presentation of symphony orchestras and concerts.

Vaughn Monroe to GAC

Vaughn Monroe has moved in to the General Artists Corp. setup. Monroe had been scouting around for an agency for the past month after exiting the Willard Alexander office. He had been with Alexander for the past 12 years.

The RCA Victor crooner is set for a guest appearance on George Gobel's NBC-TV show Sept. 24 and hits the road on a special two-week tour for RCA in his capacity of "The Voice of RCA." Other tv guest shots are currently being lined up.

BILLY GLASON'S **FUN-MASTER**
PROFESSIONAL COMEDY MATERIAL
for all Theatricals
"We Service the Stars"
BIG CLEAN-OUT SPECIAL!
FIRST 35 ISSUES $15
PLUS $1.00 POSTAGE
OUR MONTHLY SERVICE
"THE COMEDIAN"—$15 per year
• 3 Parody Books, Per Bk.... $10 •
• 4 Blackout Books, Per Bk... $25 •
• Minstrel Budget..... $25 •
How to Master the Ceremonies
$3 per Copy
No C.O.D's . . . . . "Always Open"
BILLY GLASON
200 W. 54th St., N.Y.C., 19 Circle 7-1130
(WE TEACH EMCEEING and COMEDY)
(Let a Real Professional Train You)

see
ELISA JAYNE
On The
ED SULLIVAN SHOW
Sun., Sept. 22
Opening Roosevelt Hotel,
New Orleans, Oct. 10,
for four weeks
Direction:
GENERAL ARTISTS CORP.

Pitt's New Nixon Tries Name Policy This Fall

Pittsburgh, Sept. 17.

New Nixon downtown nitery which has stuck strictly to production shows since it opened last February, has decided to go in for occasional names to compete with the big outlying spots. The highway cafes have been managing to show some neat statements lately with people like Sophie Tucker, Andrews Sisters, Carmen Cavallaro, Johnny Puleo and Billy Williams, so New Nixon is going to get into the swim, too.

First of the marquee bait will be Don Cornell, who comes in Oct. 11 for a week, and management is dickering now with Edyie Gorme, Myron Cohen and George Jessel. Productions will continue, with line of eight Craig Daye Dancers holding over indefinitely. New Nixon was booked exclusively out of New York by Miles Ingalls first six months of its operation; now Don DeCarlo, a local booker, is agenting the 350-seat room.

HOPE'S RECORD 168G AT EASTERN EXPO

Bob Hope came through with a new record during his three-day stand at the Eastern States Exposition, Springfield, Mass., which ended Sunday (15). Hope scored a huge $168,413 despite bad weather with 26,168 admissions being clocked. Last year, Pat Boone headlined a layout that returned a heavy $153,535.

Hope show included Marilyn Maxwell, John & June Belmont and Geri Gale.

Rock 'n' Roll Troupe Rolls Up 21G in Pitt

Pittsburgh, Sept. 17.

First of the rock 'n' roll shows here this season was a block-buster. The Fats Domino-LaVern Baker-Clyde McPhatter-Frankie Lymon-Paul Anka package last week played to 7,584 and a gross of $21,475 at 3,800-seat Syria Mosque in two performances. Arrangements are already being made to bring back much the same line-up later in the season.

Next coming up is Norman Granz's "Jazz at the Philharmonic," which plays Mosque Thursday (19) but for one show only.

Saranac Lake

By Happy Benway

Saranac Lake, Sept. 17.

Bob (Mello-Larks) Smith had a barbecue shindig and going-home-to-get-married party held in the main mess hall of the Will Rogers mospital. He also ended his apprenticeship as a motion picture operator and is now a member of the IATSE and ready for work. He is marrying Elna Oliver, of the Roxy theatre, Clarksville, Tenn., this fall.

Margaret Hagedorn, of the staff of the Gotham office of Warner Bros., was stricken with an acute apepndicitis and was emergencied into the general hospital. She will recuperate at the Will Rogers hospital.

Santa Claus has hit the Will Rogers a little early this year and handed down bills of good health to Jack Norton, Arthur J. Slattery, Frances Franks, Sonja Spieker, Lee Klimick, Elna Oliver, Frank Lee and Bob Cosgrove. They are all a certainty to leave here this fall.

Herschel Riley, who is connected with the Great Lakes Theatre, Bloomington, Ill., registered in as a new guest.

Write to those who are ill.

Robbins' New Tivoli Pact

Melbourne, Sept. 17.

Archie Robbins, currently at the Tivoli Theatre here with "Calypso Capers," has had his contract upped so that he will play at that stand for 16 weeks.

Contract now will have the comic doing 27 out of 29 weeks on the Tivoli circuit.

Freddy Grant's Carnegie Stand

Freddy Grant is set to perform his third annual Carnegie Hall, N. Y., concert Sept. 21, at the head of a company of 35.

Supporting cast will include Prince Rocky, Princess Antilla, Count of Monte Cristo, Los Ponciancs, Alice & Eddie, and other Carib imports.

Kay Brown Subs For Peggy King at Copa

Kay Brown has been signed to substitute for Peggy King at the Copacabana, N. Y. Miss King worked only a few nights at the spot and was felled by the flu and laryngitis. She attempted a comeback one night last week, but just didn't make it.

Miss King will play out her Copa stand at a later date.

Chorus Wage Demands Stall Sadler's Wells

London, Sept. 17.

A rearrangement of the program for the first month of new season has been forced on the Sadler's Wells Theatre because the chorus has not so far accepted the management's offer of a $4.25 weekly pay rise on last season's fees. British Actors Equity has been holding out for a $5.60 hike.

The new season will open on schedule Sept. 24 with the revised program comprising one act of "Cosi Fan Tutte," the second act of "Samson and Delilah" and fourth act of "La Boheme." These will be in place of the projected revival of "Samson and Delilah." Other programs in the first month will include a revival of "The Consul" and "The Moon and Sixpence."

East Side Clubs

Continued from page 1

expensive eateries have cropped up, and managements of large firms are considering installation of restaurants in the basements of buildings where catering outfits such as the Brass Rail Restaurants, can serve moderate priced meals, frequently at a loss to the employer. Many employers have fourd it difficult to hold onto many categories of help simply because there's an insufficiency of eating spots at prices they can afford. The loss in the operation of restaurants is absorbed under the heading of employee relations.

One nightclub owner has told talent agencies that if prices and unavailability of names continue to give him major headaches, he'll operate as a straight eatery. As it is, the Versailles, long one of the top cafes in New York until closed for tax-reasons, may reopen as a straight restaurant, although nothing is definite as yet.

House Review

Apollo, N. Y.

Dinah Washington, Hines Kids (2), The Charts (5), Ocie Smith, Slappy White, Eddie Chamblee Orch (12); "Walk the Proud Land" (U).

As a change of pace from rock 'n' roll marathons, Harlem's vaude flagship has an easy on the ears bill this week topped by Dinah Washington. Vet songstress, backed by Eddie Chamblee's band, does a batch of numbers from one of her albums tagged "Swingin' Miss D."

Sparkplug of the session, Miss Washington can do no wrong here whether she's warbling "Teach Me to Love" or duetting "The More I See You" with Chamblee. She also demonstrates her versatility by thumping out an instrumental piece on the piano accomped by Chamblee's sax. She wins deserved plaudits.

Hines Kids, introed as "fresh from Las Vegas," are no strangers here. They reprise their snappy hoofing for neat results. But a bit in which Gregory Hines essays some lip-synching to an offstage recording is ineptly done and could be eliminated.

Ocie Smith, who's appeared at some of Gotham's better supper clubs, wraps his baritone around a quartet of tunes for a warm mitting. His volume is ample, his enunciation good as he vocals three standards plus a novelty, "Smack Dab in the Middle." The Charts (5), a so-so harmony group, fail to excite in three fairish r 'n' r numbers.

Comedy slot is held down by Slappy White who manages to amuse the customers with some clean material—no mean feat in this arena. Chamblee, whose outfit comprises three rhythm, four reed and five brass, backs the show nicely and doubles as an okay emcee. *Gilb.*

FOR RENT
GROUND FLOOR
For Night Club
or Restaurant
5,000 Sq. Ft.
Air-Conditioned & Equipped
EAST SIDE 50's
Inquire Murray Kay
PEASE & ELLIMAN, Inc.
60 East 56th St. TE 8-6600

HERKIE STYLES
"FASHIONED FOR LAUGHS"
Just Closed:
AMERICANA, Miami Beach
Opening Sept. 26th
AVANT - GARDE, Los Angeles
for three weeks
Contact Via: ABE TURCHEN, personal friend
140 East 56th Street, New York
Musical Arrangements by WOODY HERMAN???
Special Material by MOREY AMSTERDAM???
Thanks: Gold Coast Agency Associated Booking Corp.
Miami Beach New York

The DEEP RIVER BOYS
Starring HARRY DOUGLASS
9th International Tour
Currently
EMPIRE THEATRE
Newcastle, England
Direction: WILLIAM MORRIS AGENCY
Pers. Mgr.: ED KIRKEBY

The Amazing Stars of "WHAT'S ON YOUR MIND"
Lucille and Eddie ROBERTS
RETURN ENGAGEMENT RIVERSIDE HOTEL RENO, NEVADA M.C.A.

Hotel Pierre, N. Y.

Stanley Melba presents "Cotillion Strings" (9), under direction of Joseph Ricardel, featuring Salvadore Terini, David Lester, David Ornstein, Joseph Spallino, Al Ciccone, Alex Rosatti, Samuel Lucker, Sasha Semenoff; Ed Shapley (bass), Charles Buckman (accordion); Joseph Sudy orch featuring Marilyn Mitchell; $1-$1.50 *couvert.*

Maestro-impresario Stanley Melba, who is also general entertainment director of the Hotel Pierre, may not be completely happy with the curtailment of his Cotillion Room as a showcase for live personality talent, but the "Cotillion Strings," new policy, may turn the trick. This is not only the American road company of Paris' famed fiddle joints — Monseigneurs, long the No. 1 spot, but of late deteriorated, the Sheherazade, Grand Seigneur, Don Juan, Hermitage Russe, Casanova; and Dinerzade—but may well evolve into "the original cast."

Everything about the Pierre's Cotillion Room is lusher and plusher. The atmosphere is clean and the policy clearcut—meaning that the price is right, instead of the famed Paris tourist spots' vacillating policy of 6,000 and 7,000 francs for obligatoire champagne ($18 to $21 a copy of dubious vintage in the country where it's in the backyard) and always with the "fast hustle" for the refills. If any tourist, Yank or overseas, wants schmaltzy atmospheric music the Cotillion Room is it.

While, of course, the fiddle policy is not entirely new to the Gotham scene—Billy Rose even tried it abortively at his Diamond Horseshoe—and is currently a boxoffice excitement at Chez Vito and the Monsignore restaurants in Manhattan, the "Cotillion Strings" is the most elaborate. Then, too, Melba has evolved an arresting contrast with the Joseph Sudy band alternating for the straight dansapation so that, after the violins get through a set of romantic Gallic, Latin, musicomedy or waltz tunes, the upbeat tempos for the hoofology accelerate things pronto. Only extended violin barrage is at the post-10 p.m. break when the fiddles, en masse, officiate as the relief orchestra with extended waltz and tango sets.

Joe Ricardel heading the string ensemble is an ingratiating personality, ever-willing to comply to requests, and he has in the above-credited team a corps of virtuosi who know their surefire medleys. Alex Rosatti is highly effective with his "Arlverderci Roma" and kindred Italo - American ballads. Maestro Ricardel is also no slouch with the emceeing and his own chirping of the French hit paraders. Sudy's terp - compelling combo has Marilyn Mitchell, a cute looker, decorating the bandstand between sessions. Ex-Glenn Miller (Ray McKinley) thrush was a runnerup "Miss Washington, D. C." in the 1955 "Miss America" sweepstakes which certainly makes her one of the top lookers in band vocalizing circles.

It may disturb some of the effete patrons that the dinner clattering competes with the pizzicato artistry but that is an occupational hazard: once dinner is over and that 10 o'clock relaxation period approaches even the latest of diners are relaxed and as fully attentive as the "Cotillion Strings" deserve.

It was a matter of budgetitis that this Paul Getty-owned hostelry, through its board, decided that "something new" might be tried as an offset to the constantly pyramiding salaries of such names as Hildegarde, Lilo, Celeste Holm, Marguerite Piazza, et al. The execs observed that they "can't compete with Las Vegas salaries," and it looks like they may have something with his new policy. It's certainly different in hotel entertainment and one of the most relaxing rooms on the Manhattan scene.

Abel.

Drake Hotel, Chi

Chicago, Sept. 13.

Fernanda Montel, Jimmy Blade Orch; $1.50-$2 *cover.*

At this time last year the Drake instituted its current Camellia House policy of booking society type thrushes with a continental flavor backed by Jimmy Blade's orchestra. Fernanda Montel was the first of a series of Latino warblers, and she touches off the opening of this season's set of singers.

The Camellia House formula holds pretty consistently with Miss Montel piping Gallic songs in English, or English songs in French, flirtations between the chanteuse and a set of balding ringsiders, and the presentation of a bouquet of roses.

There are all kinds of pitfalls for singers, who usually tend to be as encumbered by the surroundings as by the narrow gowns which encumber their walkaround routines. Miss Montel scores better than par for her throaty pipings, which she belts with sufficient energy to maintain the listeners' attention even to foreign lingo stuff. Nevertheless the delivery is sufficiently refined and suitable to the plush surroundings to avoid any superfluous ostentation. She has enough left over to get a live reaction on her rhythmic material and her Charleston number.

Jimmy Blade handles the backing and dansology with his usual aplomb.

Jane Morgan sets up shop here Oct. 18. *Leva.*

Village Vanguard, N. Y.

Horace Silver Quartet, Helen Merrill, Slim Gaillard, Stan Free, Osie Johnson, Wendall Marshall; $3 *minimum.*

Max Gordon, a virtual neophyte in the jazz biz, has caught on fast. After a successful run with a Chris Connor-Dizzy Gillespie outing, Gordon has held over madcap Gillespie and bolstered the bill with thrush Helen Merrill and the Horace Silver Quintet. And for an added fillip, there's Stan Free (piano), Osie Johnson (drums) and Wendall Marshall (bass) to lay down a neat beat for Miss Merrill and Gillespie. In all, it's a solid jazz lineup.

Horace Silver's bunch knocks out a frantic beat in a hard-driving set. The boys are sparked by Silver's work on the 88, hot but stylish, and they each are given opportunities to get in some standout solo licks. Art Farmer's trumpet and Clifford Jordan's tenor sax are especially standout. In the repertoire are such snappy items as "No Smoking," "Camouflage" and a nifty treatment of "Ill Wind."

Miss Merrill supplies a nice change of pace with a pleasing vocal style that touches on the cool groove. She's got a lot of interesting phrasing ideas and makes them all work effectively. The lighthearted "People Will Say We're In Love," the moody "Don't Explain," the breezy "By Myself" and the free-wheeling "Bye Bye Blackbird" is a sampling of how she mixes 'em up for an audience-hold that never lets up.

Gaillard continues to keep everybody happy with his jazzed-up musical nonsense. *Gros.*

Harrah's, Lake Tahoe

Lake Tahoe, Sept. 12.

Liberace, George Liberace, Jean Fenn, Sid Krofft, Darius, Gordon Robinson, musical conductor; Will Osborne's Orch; $2 *minimum.*

With his first personally produced and directed package, Liberace runs his show for 90 minutes and finds it hard to leave even after that. In a casino, which is more interested in getting its customers back to the tables than keeping them out of circulation for an hour and a half, this is a news event. He's also being held over for an extra week, another first at Lake Tahoe. Added to the fact that the summer season is really over, it can only be summed up that this is a pretty hot show.

Well paced, with Liberace himself in 80% of it, customers find it hard to believe they've seen a 90-minute show. Liberace runs unchecked in his fantastic glitter of costumes, smiling consistently and laughing with the crowd. He seems intent on making everyone recall how they may have laughed at him or ridiculed him, just so he can make them change their mind about him later.

By midway he has the whole house with him as he runs his critics up a tree, slams Confidential and wonders why people take offense that he smiles so much. Probably a little overdone are his references to Confidential.

Show opens with Sid Krofft and his unusual marionette act which is technically amazing. His marionettes dance together, strip and generally perform tricks which it would seem impossible to accomplish with a mere tug of a string.

Soprano Jean Fenn, blond and statuesque, gets quick respect for her classical and pop selections, such as "I Could Have Danced All Night," which is the place for Liberace to join her in a waltz.

George Liberace is ever present and smiling and plays his own violin solo. But later he not only talks but even sings.

Most noticeable change in the presentation of Liberace since he appeared five years ago in this area, is his humor—sometimes cutting, but most often pertinent and clever. He takes a little more freedom in his late shows by his cracks against Confidential.

Anyway, what many considered a big gamble—Liberace, at the end of the season, yet—has turned out to be the hottest draw at Tahoe this season. *Mark.*

Savoy Hotel, London

London, Sept. 13.

Georges Ulmer (with Claude Normand), De Vel & Pat, Leslie Roberts Dancers, (7), Sydney Simone and Hermanos Deniz Orchs; $5.75 *minimum.*

Georges Ulmer is the type of comedian who gets the best results in an intimate atmosphere. Playing the vast main restaurant of the Savoy Hotel is no aid to his talents, although it's a credit to him that his brand of humor projects to earn a warm audience response.

His opening had been deferred a couple of nights owing to illness and the Paris star was still obviously suffering the after-effects of a heavy chill. Nevertheless, he commands attention with his shrewd satirical material. A variety of impressions of how people of various nationalities react after they have discovered they've lost their cash after calling for a check in a restaurant is boff comedy. The same classification applies to his satire on pictures dubbed into French, which he intros under the title "Hallo Dick." Inevitably, as the composer of the Gallic hit tune, "Pigalle," he uses it to provide a sock closure to an act which, although not seen to best advantages, is above average standards.

Also in the current layout are a juggling duo, De Val & Pat, the highspot of whose routine is some nimble work with clubs on a unicycle. The gal member of the team plays a full part in the act, perched on her partner's shoulders while he's moving around on his machine. The Leslie Roberts Dancers contribute attractive precision stepping by opening and closing the layout. Sydney Simone, leading the Savoy Orpheans resident combo, emcees the show as well as ensuring smooth backing to the performers. The Hermanos Deniz Cuban Rhythm combo take over for the Latin American dance sessions.

Myro.

Chez Paree, Chi

Chicago, Sept. 12.

Pearl Bailey & Louie Bellson Quartet, Steve Condos, Chez Paree Adorables (6) with Tommy Nichols, Ted Fio Rito Orch (12); $1.95 *cover,* $4.95 *minimum.*

After a 10-year absence from local bistros Pearl Bailey returns to Chicago as a headliner with every indication of being a top-notch draw. If her opening night reception is indicative she'll put more regular wear on local floorboards from now on.

This warm-voiced thrush takes hold of the audience's confidence in a unique way. The customers laugh openly at the barbed quips she flips at them, and ringsiders lend her willing support on audience participation bits right through the full cast finale, "Won't You Come Home Bill Bailey."

Torchy ballads and showtunes come through with a continuation of the satirical undercurrent that enlivens her patter. A smoothness of routine and spontaneity make for sock showmanship, and payees would keep her on stage indefinitely if not for her clever use of a spicy medley as a begoff.

With her is spouse Louis Bellson's foursome. It would be hard to pack more excitement into their brief 10 minutes on the floor. Featured trumpeter, Charlie Shavers, offers a rousing treatment of his own tune "Undecided," after which Bellson improvises blockbusting pyrotechnics around "Stomping at the Savoy."

Singing tapster Steve Condos offers a fine warmup routine with special tune material and a soft shoe "Tea for Two," rating better than par for this standard.

Final revisions have bolstered the house line. Routines are now better rehearsed and colorful costuming adds class to the house act. Ted Fio Rito's band handles the backing well. Tony Martin headlines the next bill, Oct. 3. *Leva.*

Hotel Radisson, Mpls.

Minneapolis, Sept. 14.

Hildegarde (2), Don McGrane Orch (7); $2.50-$3.50 *minimum.*

A Hildegarde appearance here is always an outstanding local supper club event. And with the chantoosy this time unveiling a new act and fresh techniques that impress as being as sure-sell, the three-week engagement seems another cinch for filled tables and ovations.

Instead of the usual two shows, there was the single one for the opening night's plushy Flame Room capacity audience, obviously well-spotted with veteran Hildegarde admirers.

This act stacks up as brisker and more forceful than last year's. Hankie is still in evidence, but gets little waving. Also, the table-hopping bit is out, making way for some adlibbing with ringsiders. Her way with interrupters likewise hits the target even better than ever, if anything. Customer who requested "Ach Du Lieber Augustine" was told "Dies ist doch Minneapolis, nicht Deutschland." And when persisted she ordered him, "Still sein!")

Upswept hairdo, lace gown and white mink stole as well as shoulder-length gloves that didn't come off even during pianistics, are decorations.

Routines includes much original material and arrangements, and there are hit parade numbers, surefire show tunes and perennial favorites. Mild jokes sprinkled among the chirping and ivories tickling found the house with her all the way.

But on this tour flutteriness is out and more pianoing, comedy and direct-sell in, and there's less of the living-legend bit.

Accompanist Martin Freed held to band piano and with Don McGrane and his topdrawer orchestra provides perfect background-ing. *Murf.*

Royal Nevada, Las Vegs.

Las Vegas, Sept. 13.

Art Mooney Orch (14), Phyllis Inez, Jimmy Grosso, Chase & Mitchell, Sparkletones, Jack Melick; $1.50 *minimum.*

Good all-around variety entertainment and good food represent a co-billing that is packing the Crown Room here. First successful full-scale "chuckwagon and show" policy on the Strip is enhanced by Mooney's well-balanced offering.

Comics Dick Chase and Bud Mitchell steal much of the applause with on-and-offstage antics for the $1.50-a-platers. They whip through a well-received series of monologue and vocal impressions spiced by an enegetic audience participation routine.

Chic Phyllis Inez adds a deft naughty touch with four original songs that include "Three-Handed Dame" and "The Wedding." Miss Inez intersperses with cafe society witticisms keyed to the nightclub set.

Jimmy (Mr. Everything) Grosso hits with versatile vocal impersonations and an intriguing variety of instrumental impressions featuring main pieces in the orchestras of Guy Lombardo, Tommy Dorsey, Harry James, and even Mooney's (the banjo in "Four Leaf Clover).

A dash of rock 'n' roll is supplied by the young Sparkeltons (4) who sit in with the Mooney orch. Pianist Jack Melick is featured in the orch's two opening numbers, a Latin rhythm and "Boogie Woogie." The band only offers only those two instrumentals in the 60-minute show.

The orch is booked for three weeks, with three shows nightly plus two dance sets in the revamped Crown Room. Remainder of the show will remain for an additional week. Policy of serving chuckwagon-style food has loosened up the performance and appears to present many opportunities for low-budget engagements for newcomers. *Digl.*

Beverly Hills, Newport

Newport, Ky., Sept. 13.

Carmel Quinn, Novelites (3), Donn Arden Dancers (10), John Juliano & Mary Fassett, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 *minimum;* $4 *Sat.*

John Croft, host of northern Kentucky's palatial casino, rolls another winner with the current floor show, headed by Carmel Quinn and the Novelites. In support are the superb Donn Arden group in two new sprightly song and dance routines and the excellent band batoned by Gardner Benedict.

Miss Quinn, in her first Greater Cincy cafe appearance, is not without supporters among nightclubbers. Opening turnout, far above average, indicates a whopper fortnight. The colleen from the Arthur Godfrey clan builds tremendously in holding the boards 40 minutes. Red haired and blue-eyed, in a green gown that blends with her brogue, Miss Quinn waxes friendly with currently pop tunes as well as Irish ditties and a bit of talk about herself. Gene Kutch is her piano director.

The Novelites, fixtures here, have added to their laurels since the last visit a couple of years ago. Frankie Carr, accordion; Art Terry, guitar, and Don Santora, bass fiddle, make instrumentalism incidental to clowning. It's a 33-minute mixture of Jolson, Rooney and Durante takeoffs, singing and gags.

Don Cornell and Hal Leroy coheadline the show starting Sept. 27. *Koll.*

Cocoanut Grove, L. A.

Marguerite Piazza, Jack Bunch, Billy Van, Freddy Martin Orch; $2-$2.50 *cover.*

Marguerite Piazza and the Cocoanut Grove seem to go together. Both exude a certain class not generally found in boites or babes. It's a skilled trick she employs, that of making the transition from a high-born lady of the lorgnette set to a jazz-possessed denizen of the New Orleans dives with one zip. The trade will run to buckets rather than tapered bottles to keep the tabs high and Presleyites out.

Quondam opera and tv thrush is making her third stop at the Ambassadorial play rooms so the "peel" from floor-sweeping gown to black tights is not the eyebrow-raiser it was the first time. Once stripped down to her exposed charm she almost frantically works up a head of steam for the dixieland finale, which brings the turn to a rousing wrapup. Up to that point it was more in the drawing room manner, with an aria from "Madame Butterfly," an Italian medley of folk songs and such pops as "Around the World."

Miss Piazza has eschewed the production of past appearances and works straight into the microphone aside from one number with a hand mike and in the closing bit with Jack Bunch, a nimble stepper who formerly played jester to her diverse talents. Held over is "Saints Come Marching In," a rousing romp around the stage with a quintet of windblowers.

As a warmer-upper for the Piazza entrance, Bobby Van puts his flying feet through a succession of dance routine and impressions that caught a hearty response. His imitative steps of George M. Cohan and hoofing from vaude to TV were both skilled and inventive. Freddy Martin's bandstanders opened with the piano team of Bob Hunter and Dave Leonard barreling through "St. Louis Blues." This is one floor that never lacks for dancers, credit to Martin's tempos. *Helm.*

Elmwood, Windsor

Windsor, Ont., Sept. 9.

Eartha Kitt, Bob Silver & the Four Chaps, Stu Allen, Mara & Maurice, Chris Colombo, Craig Daye Dancers (8), Jack Madden Orch; $1 *cover.*

A more mature, but just as intense, Eartha Kitt toys kittenishly with her audience and they go for it at the plush Elmwood Casino across the river from Detroit. Standing perfectly still, with her hands rigidly at her sides, she rivets her attention on a ringside male, pauses at appropriate places in a song and moves her fingers as if waiting for the man to reply. It breaks up the audience.

Miss Kitt sets the mood with her opening "I Wanna Be Evil" and maintains it until the closing "C'est Si Bon." She ignores a persistent demand for an encore. Miss Kitt seems more sure of herself than in previous appearances here. And, as usual, indications that her tongue might be in her cheek added to the effectiveness of her custom-made lyrics.

The other acts do not belong in this class spot. Stu Allen's comedy material is flat and dull. Singers Bob Silver and the Four Chaps need more polish. Mara & Maurice indulge more in weight lifting than in dancing. Emcee Chris Columbo hardly makes himself heard or noticed. The Craig Daye line and the Jack Madden orch are adequate. *Tew.*

Black Orchid, Chi

Chicago, Sept. 11.

Frances Faye, Joe Parnello Trio; $1.50 *cover.*

The closeness of Frances Faye's current engagement to her last one at the Black Orchid evidently isn't hurting her drawing power one whit. And she's drawing 'em alone this time, with no supporting act save the house combo.

Spiced with her own trade-marked comedy bits and variations the songalog runs on Cole Porter, Gershwin and a miscellaneous assortment of ballads, ditties and specialty tid bits. Miss Faye's heavy keyboard style gets support from her company, Sandy Mosse on sax and Jimmy Gourley on guitar, while house drummer Hal Russell and bassist Jerry Friedman on bass double from Joe Parnello's house trio. Parnello himself adds appropriate support on the cowbells.

The act is a little overloaded with plugs for the singer's disks and with false-starts on "Songs I Don't Sing" that begin to wear during the performer's 40 minutes on stage, but the overall house's reaction to the show is otherwise enthusiastic. She closes Oct. 21. *Leva.*

VARIETY BILLS

WEEK OF SEPTEMBER 18

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 19
India Adams
Georgie Kaye
Rockettes
Raymond Paige Orc

Roxy (19)
"Fiesta at Roxy"
Elena Giusti
Skating Squires
Roxyettes
Roxy Orch

AUSTRALIA

MELBOURNE
Tivoli (T) 23
Archie Robbins
Margo "Z" Bomb
Boys of Mexico
2 Earls
Christine & Moll
Lebrac & Bernice
Bobby Gonzales
Delicados
Williams & Shand
Buster Fiddess
Brenda Rowe
Frank Ward
Della Vance
Dionne Vail
Ballet (13)

SYDNEY
Tivoli (T) 23
Johnny Lockwood
Bobby Limb
Dawn Lake

Riggoletto Bros. & Aimee
Les Thaika
Medlock & Marlowe
Balladinis
Billy Rayes
Darryl Stewart
Johnny O'Connor
Edit Juhasz
Alwyn Leckie
Rae Morgan
Pamela Godso
Olivia Dale

HONG KONG
Ritz Cabaret (T) 23
Darvas & Julia

BANGKOK
Oasis Cabaret (T) 23
Banks & Demuth

MELBOURNE
Town Hall (T) 23
Luigi Infantino

BRITAIN

ASTON
Hippodrome (I) 16
Lauri Lupino Lane
George Truzzi
Hal Garner
Cellophane Girls

BLACKPOOL
Palace (I) 16
Hylda Baker
Tanner Sis
Odette Crystal
Sonny Roy
Mitchell Singers
Impero Bros.
Janet Gray
Martin Granger
Bollana Ivanko 4
Joan Davis Co.

Opera House (I) 16
Jewel & Warriss
Yana
Holger & Dolores
Latona
Graham & Chadel
Mitchell Singing Gr.
Dancing Debonaires
Dorothy Dampier
Herbert Hare
Tiller Girls
Audrey Mann
Nirska

BIRMINGHAM
Hippodrome (M) 16
Ronnie Carroll
Florence Whiteley
Zio Angels
Bobby Thompson
Lynda & Constant
Hayes 4
Pat & Peggy
Henri Vadden Co.
Gordon & Colville

BRIGHTON
Hippodrome (M) 16
Mel Torme
Gold & Cordell
Mandos Sis
R & R Marlow
Mundy & Earle
Mumfords Puppets
Billy Maxam

EDINBURGH
Empire (M) 16
Dave King
Hazel Gee Dancers
Dany Ray
Kordas
Kordites
Hermanes
Mistin Juniors
Bernard Landy

FINSBURY PARK
Empire (M) 16
Eddie Calvert
Sylvia & Audrey
Sally Barnes
Ward 3
Billy Stutt
Janie Marden
Duo Russmar
John Bouchier

GLASGOW
Empire (M) 16
Billy Eckstine
De Vere Girls
Wilson, Keppel & Betty
Carlo Sis
Mack & Kirk
Annell & Brask
Hackford & Doyle

LEEDS
Empire (M) 16
Donald Peers
Shane & Lamar
Ken-Tones
Richman & Jackson
Tommy Fields
Johnny Franks

LIVERPOOL
Empire (M) 16
Charlie Gracie

K & A Kemp
Fredye Marshall
Raf & Julian
Bill Waddington
Elimar
Jack Beckitt

LONDON
Metropolitan (I) 16
Harry Dennis
Larry Page Co.
Dickie Bishop Co.
City Ramblers
Zom, Kirby & Raymond
Joe Devoe

MANCHESTER
Palace (M) 16
David Whitfield
Harry Worth
Audrey Jeans
King Bros.
Billy Dainty
Skylons

NEWCASTLE
Empire (M) 16
Deep River Boys
De Vere Girls
Pan Yue Jen Tr.
Johnny Dallas
Allen & Albee Sis
Sid Plummer
Archie Glen
Ash's Chimpanzees

NORTHAMPTON
New (I) 16
Spanky Ryan
Slick Chicks
Frances Grayson
Jack Kirwan Co.
Blushing Belles

NORWICH
Hippodrome (I) 16
Dave Gray
Toni Kaye
Derek Lawrence
Arthur Gordon
Kish & Valaire
Marina Ellen
Erid Watts
Pauline Terris
Jo & Joy Walker
Johnny Lister
Lana Mai Wong
Whiteleys Starlets

NOTTINGHAM
Empire (M) 16
Vipers
Fox Girls
Cab Kaye
S & V Pardoe
Jim Dale
Fred Lovelle
Victor Seaforth
Campbell & Rogerson

SHEFFIELD
Empire (M) 16
Terry Dene Co.
Horler 2
Southlanders
Pat Rosa
Hobeaux Skiffle Gr.
Smoothy & Layton
Dickie Dawson
Richards & Yolanda

SOUTHAMPTON
Grand (I) 16
Leon Cortez
Tony Dalton
Doran & Duval

SUNDERLAND
Empire (M) 16
G. H. Elliott
Hetty King
Randolph Sutton
Billy Danvers
Manley & Austin
Jill Jayes
E & A Gerard
Terry Doogan

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddie
Felicia Sanders

Blue Angel
Carol Burnett
Luc Poret
Axidentals
George Matson

Casanova
Jacques Zarow
Alex Alstone

Chateau Madrid
Felo & Bruno
Mariolo Torrente
Ralph Font Orc
El Canay
Candi Cortez

Copacabana
Joe E. Lewis
Kay Brown
Four Mints
Cindy Tyson
Sammy Devens
Elaine Deming
Michael Durso Orc
Frank Marti Orc

El Chico
Maria Antinea
Rosita Rios

No 1 Fifth Ave.
Mickey Deems
Bob Downey
Harold Fonville

Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi Gypsies
Quintero Rhumbas

Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Marilyn Mitchell
Joseph Sudy

Hotel Plaza
Lilo
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt
Sammy Kaye Orc

Hotel Statler
Buddy Morrow

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Constance Moore
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Szonys
Robert Lamouret
Molidor Trio
Debonairs
Gillian Grey
Simon McQueen
Chic James
Bob Kennedy

Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc

Park Sheraton
Eddie Leyton
Spark Thurman

Le Cupidon
Monique V. Vooren

Red Carpet
Mauri Leighton

Viennese Lantern
Loma Duke
Laureanne Lemay
Ernest Schoen Orc
Paul Mann

Village Barn
Larry McMahon

Vivian Swanson
Ed Smith
Jack Marlin
Piute Pete
Bobby Meyers Orc

Village Vanguard
Horace Silver
Chris Connor
Helen Merrill
Slim Gaillard

Waldorf-Astoria
Count Basie
Sarah Vaughan
Haitian Dcrs
Bela Babai Orc

CHICAGO

Black Orchid
Frances Faye
Joe Parnello (3)

Blue Angel
"Calypso Cruise"
Phil Sanchez
Lydia Lora
Lord Carlton
Ted Shovon (3)
Roger McCall
Al D'Lacy Orc

Blue Note
Kai Winding
M. J. T. Plus 3

Chez Paree
Pearl Bailey & Louis Bellson (5)
Steve Condos
Chez Adorables (6)
Ted Fio Rito Orc 13

Cloister Inn
Ramsey Lewis Tric
Lorez Alexandria

Conrad Hilton
"Ice Review Spec"
Glenn & Colleen
Miss Lucille
Jo Ann McGowan
Ros Pettinger

Bill Christopher
Gil Shepard & De Soto Sisters (3)
Paul Gibbon & Sully Kothman
Fred Napier
Norman Crider
Tune Tattlers (4)
Charlie Fisk Orc

Drake Hotel
Fernanda Montel
Jimmy Blade Orc

Gate of Horn
Odetta
Glen Yarborough
Marilyn Child

London House
Andre Previn (3)
Eddie Higgins (3)

Mister Kelly's
Jeri Southern
Cindy & Lindy
Marty Rubenstein 3

Palmer House
Jo Ann Miller
Martin Bros. (2)
Bob Lewis & Ginny
Johnny Conrad Dancers (4)
Ben Arden Orc.

LOS ANGELES

B. Gray's Band Box
Billy Gray
Leo Diamond
Carol Shannon
Bert Gordon
Ric Marlowe
Le Hermen (3)
Bob Barley Trio

Coconut Grove
M. Piazza
Bobby Van
F. Martin Orc

Crescendo
Stan Kenton

Mort Sahl

Interlude
Bobby Short
Chamber Jazz Sex't.

Mocambo
Louis Prima
Keeley Smith
Frankie Sands Trio
Paul Hebert Orc

Moulin Rouge
Jerry Colonna

Statler Hotel
Irene Ryan
Harbers & Dale
Ed. Bergman Orc

LAS VEGAS

Desert Inn
Jan Peerce
Happy Jesters
Gina Genardi
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc

Dunes
"Minsky Follies"
Garwood Van Orc

El Cortez
"Rhythm on Ice"
George Arnold
The Tarriers
Buster Hallett Orc

El Rancho Vegas
Milton Berle
Betty George
Dunhills
Stan Fisher
Met Sextette
Molnar Dancers
Dick Rice Orch

Flamingo
Tony Martin
Kraft Dancers
Bob Williams
Merry Macs
Lou Basil Orch

Fremont Hotel
Stardusters
Make Believes
Mark Wayne 4

Golden Nugget
Hank Penny
Sue Thompson
Harry Ranch
Billy Regis
Charlita

Riviera
Spike Jones

Helen Grayco
Freddie Morgan
Dorben D'ncrs
Ray Sinatra Orc

Royal Nevada
Art Mooney
Phyllis Inez
Chase & Mitchell
Jimmy Grosso
Sparkletongs

Sahara
Victor Borge
Cee Davidson Orc
Mary Kaye Trio

Sands
Nat King Cole
Joey Bishop
Copa Girls
Antonio Morelli Orc

Showboat
Wallis & Carroll
Carol King
Garr Nelson
Showboat Girls
Mike Werner Orch

Silver Slipper
Hank Henry
Toni Mohr
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc

Thunderbird
Four Lads
Allan Jones
Thunderbird Dncrs
Al Jahns Orch

Tropicana
Vivian Blaine
Dick Shawn
Nat Brandywynne

RENO

Harolds Club
Jodimars
Terry Haven

Harrah's
Dukes of Dixieland
Fabulous Woodsons
Denis & Rogers Players

Holiday
Wilder Bros.
Jacqueline Fontaine
4 Canucks
Ish Kabibble

Mapes Skyroom
Helen Traubel

Amin Brothers
Skylets
Ed Fitzpatrick Orc

New Golden
Gaylords
Harry Ranch Orc
Bob Bramar Trio

Riverside
Julie Wilson
Dean Murphy
L & E Roberts
Don Dellair
Starlets
Bill Clifford Orc

LAKE TAHOE

Harrah's
Liberace
Jean Fenn
Geo. Liberace
Sid Krofft

Gordon Robinson
Will Osborne Orc.

Wagon Wheel
Art Engler
McClevertys
Fairways

MIAMI-MIAMI BEACH

Americana
Jean Shannon & Brooks Bros.
Paul Grey
Del Breece
Stan Ross Trio
Jackie Heller
Lee Martin Orc
Maya Orc

Balmoral
Billy Mitchell
Rosina Aston
Sonny Kendis Orc
Tana Lenn

Di Lido
Mandy Campo Orc
Gloria Blake
Jane Moore
Bernie Sager
Jack Barcena Orc

Eden Roc
Romo Vincent
Enid Mosier Trio
Step Bros.
Johnny Costa Trio
Mal Malkin Orc
Chico Cuban Boys

Fontainebleau
Robert Clary

Chiquita & Johnson
Tina Robins
Jack Stuart Orc
Sacasas Orc
Pupi Campo Orc
Natali-Fields Trio

London Towne
Arthur Blake
Weela Gallez
Jean Tourigny

Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc

Nautilus
Larry K. Nixon
Marriette
Mario & Tonia
Syd Stanley Orc

Seville
Bob Sennett
Murri & Ruth
Tommy Ryan

Johnny Silvers Orc
Rey Mambo Orc

Saxony
Ruth Wallis
Charles & Faye
Al Stuart Archette

Jimmy Grippo
Fred Thompson
Tommy Angel

Vagabonds
Vagabonds (4)
Tanya & Biagi
Frank Linale Orc

HAVANA

Montmartre
Raul Mesa
Raquel Barisba
Ivette De La Fuente
Clarisse Novo
Gladys Bocay
Guzman Singers
Fajardo Orc

Nacional
Sheila Reynolds
Ray Carson
Dancing Waters
W. Reyes Orc

Sans Souci
Gloria & Rolando

Alfredo Sadel
Miriam Baneras
Roberto Barcelo
Maria Magdalene
La Serie Orc
Ortega Orc

Tropicana
Luis Garcia
Alberto Rochi
Matzuko Miguel
Gladys & Freddy Riveros
Dominique
Tropicana Ballet
S Suarez Orq
A Romeu Orq

Vatican Edict

Continued from page 1

maintain close relations with Church officials and Catholic laymen because of the religious programming they produce and help support.

Church Major Factor

Real key to the future is the manner in which the Church will implement the Papal order. Should the Church operate on an informal basis, consulting with the webs, then few problems are anticipated. But if the supervision should be formalized into a new organization paralleling the National Legion of Decency, or even via an expansion of the Legion itself to include broadcasting, then the webs fear the worst.

A second factor as to the future is the matter of the extent of such "supervision." If the supervision is concerned with matters relating only directly to the Church, the webs will go along happily—they've always consulted the Church in such matters in the past. But if the supervision embraces all programming of every type, the networks will probably resist.

Also up in the air is the mechanics of such supervision. Church can't possibly monitor all broadcasts of all networks and stations throughout the day. Even if the Church should limit itself to network-only programming, there remains the factor of an after-the-fact evaluation. That is, for live programming, the Church can only report on the shows after they've been on the air. And for film programming which could be screened in advance, the webs could refuse to allow such screenings.

Biggest fear of the networks—and this relates again to the sponsor—is that the Church as an alternative method would view one or two episodes in a particular series and release an evaluation on the entire series for the entire season. Such a move could bring an immediate cancellation at the end of the first 13-week cycle from the sponsor.

Attitude of advertisers on television has traditionally been a timid one, namely, to offend nobody. Sponsors have steered clear of any show smacking of controversy for precisely that reason, even to the extent of turning down shows dealing with the Civil War. With the Church labelling his show "objectionable" or "condemned," virtually any sponsor would drop it like a hot potato, simply because of the business attitude that he can't offend anybody.

The networks have refused to comment officially on the encyclical, first because they don't want to be drawn into a hassle until they know what the score is, and secondly because they hope, possibly futilely, that the mechanics of broad radio-tv supervision may prove too difficult to implement. But the prospect of Church "evaluation" of programming has them worried.

20th-Fox Dickers

Continued from page 1

direct relationship to similar deals being sought by National Telefilm Associates, which handles 20th feature product for tv.—NTA is a separate company. But it is considered likely that the intensive NTA drive for stations has had its affect on 20th's thinking.

Paramount, another of the Hollywood majors, owns KTLA, Los Angeles, and a minority interest in two DuMont stations in Washington and New York.

Unit Reviews

Judy Garland Show

Washington, Sept. 16.

Judy Garland, Jackie Miles, Nora Kovach & Istvan Rabovsky, Tippy & Cobina (with Manuel & Marita Viera), The Skyrettos, Judy's 11 Boy Friends featuring Jimmy Brooks and Meurisse Duree; Jack Cathcart, musical director, produced by Gordon Wynne under supervision of Sidney Luft, Capitol Orch (21); at Capitol Theatre, Sept. 16, 1957, $6 top.

This is a different kind of theatrical engagement. It's a love affair between Judy Garland and the folks who are paying up to $6.60 top this week to hear her sing at the Capitol Theatre here.

Miss Garland makes quick rapport with her audience, and you can feel the affection they have for her from the time she opens up with her big, deep voice. She's a kind of one-gal rebellion against the rock 'n' roll, taking you back to the songs with heart.

The bill is a good bill, a strong supporting first half of four acts and a well-dressed and staged second half with the 11 Boy Friends to back her up. But what's important is Judy under a spotlight singing "Rockabye Your Baby," "Trolley Song," "You Made Me Love You," and teasing out some audience participation.

She was bothered Monday night (16) by throat trouble. Once she apologized for failing to hit the high note at the close of a number. Explaining she had laryngitis, she cleared her throat on stage several times. From the audience came only sympathy and applause. This was their Judy and they were with her all the way.

Actually, she socked home most of her numbers with no trouble, handsomely, with a big voice and the gestures that spell show business know-how.

The Boy Friends, in their own number and working with her in such selections as "The Man Who Got Away," backed up the star neatly.

Vaude bill in the first half is solid. Jackie Miles is a slick performer who milks his material like a Bob Hope.

Hungarian dancers Nora Kovach & Istvan Rabovsky have greatly improved their act since they last appeared here for the second Eisenhower inaugural festivities in January. The costuming is handsome and lively and the dancers have ditched the classical numbers for slick jazz ballet which should go well anywhere.

The Vieras with their monkeys, Tippy & Cobina, and the new chimpanzee, Toto, are well received as is the curtain raiser, the bicycling Shyrettos. *Lowe.*

Sim Sala Bim

Montreal, Sept. 12.

Harold Steinman production in association with Sam Shayon, stars Kalanag, Gloria De Vos with Carl Conway, Mary Ann Burgio, Gae Foster Line (16), Bessra & Her Pythons. Opened at Her Majesty's Theatre, Montreal; $3.60 top.

Kalanag, a Swiss import who has been on the European and international circuits for many years, has been imported by Harold Steinman for a swing of arenas and legit houses. It's the first major magic import in a longtime and should have a lot of interest. Having had its first date in an arena and now pared down to legit house proportions, it's a versatile kind of show which should be able to play a wide variety of spots including the Las Vegas inns, once the rough points have been eliminated.

Kalanag has long headed a small show but Steinman has enlarged this nucleus with Gae Foster production which gives the layout a wider scope. At its showing at Her Majesty's, a lot of polishing has to be applied before its lustre can be more evident, but even at this stage of the game, there's a lot of entertainment in this package. Kalanag is an expert magician who can differentiate his unit by the performance of large scale tricks. He scores with a levitation trick in which a femme suspended in midair is raised and lowered at will. An automobile disappears in midair, and another trick has a femme trailing off into space. Kalanag's magic bar, which produces any drink upon request, is perhaps the best trick.

Kalanag's method of operation encompasses excellent showmanship. He's an amiable performer, doesn't press for the laughs which are plentiful, and infuses his work with a lot of humor.

Other major performer is Gloria DeVos, a blonde looker, who assists Kalanag and does some small tricks on her own. Her major stint is a mentalist bit in which names from telephone directories around the world are called out and she completes the information with the phone number.

Miss Foster's production recalls some of her efforts at the Roxy Theatre in New York. Her trademarks of past productions, including the fan and bouncing ball numbers, go over well. The music is lively and provides an excellent background for the opus.

Others in the layout include singers Carl Conway and Mary Ann Burgio. Bessra does a snake dance with real pythons which makes for picturesque production. Kalanag's stint includes the overuse of stooges coming on stage to do the inspection.

Otherwise there's enough merit in this show to entice family trade. *Newt.*

New Acts

SMITH TWINS (2)
Songs 20 Mins
Hotel Muehlebach, Kansas City

The willowy blonde sisters, Lou and Sue Smith, are warbling in the Terrace Grill of Hotel Muehlebach in conjunction with the Joe Reichman Orch and the summer policy of a single act. They are from the Coast, making their debut in the midwest.

They offer a variety of songs, some done in near standard fashion, some with comedy treatment, and some originated for them. Besides the established songs, a special bit kids Miss Monroe, titled "Marilyn," plus the version of "Dream Man," an original which they recorded on Verve. There is even a farcical resemblance to Miss Monroe which helps that number considerably. Their versions of the standards drew a fancy hand.

Tallish, model types, in black gowns, they make a striking appearance and add a share of glamor to any room such as this. Their singing of some numbers is in unison, some in harmony, and all reflect the blending of their personalities and experience. They are a good bet for the more stylish roms and clubs. *Quin.*

CU BETH
Songs
25 Mins.
Showbar, Boston

Cu Beth, uniquely monickered chirp, is a red-thatched, blue-orbed, 5-ft-7 looker with a classy chassis, who is essaying the switch from op to pop. Out for a short few months, not yet documented in VARIETY, the Tennessee soprano has a background of Atlanta Opera and Wagner Opera Co., where she sang as Elizabeth Gresham. With fetching looks, a four-octave range, and a 39-29-39 figure handsomely showcased in white velvet hourglass sheath, she impresses with class from walkon to bowoff. Evidencing vitality, charm, stage savvy and fine delivery, she still retains some of the diva gestures and mannerisms, especially on intros and windups, but on her it looks good.

Her songalog includes a flock of show tunes, blues, and country music blending better than listenable tones and personable charm into pleasant entertainment. Staking first half of turn on straight singing, technique essayed by few saloon chirps, she enhances with production dressing in second half to relieve unbroken run. The Knoxville stunner commands attention from all angles throughout stint which opens with "'S Wonderful" reaching into wide variety of folk idioms, "If'n I Say I Love You," "Afraid," country folker written for her by Eddy Arnold, "Cuban Lullaby" and the natural tie-in "Tennessee Waltz." Quick change to strapless bouffant number starts her on production kick with boff "Darkness on Delta," in which chest tones are slick; "Sun in the Morning," "There's No Biz Like," "Big Wide Wonderful World."

Smartly groomed looker is easy and confident on the Showbar floor, where acts of her type are rare. Opening to a tough crowd, she had the tablesitters with her after a few bars. Soprano looks to make it big on the saloon circuit with inevitable polish and integration of her act, which shows imagination and showmanship. Looks great bet for class niteries, vaude, video and show spots. *Guy.*

$500 Annual Minimum for Actors In Norway, But No Unemployment

BY JESSE GROSS

Only juves and adults over 65 can freelance as actors in Norway. Those in the large middle group must belong to the actors union and are hired on a yearly basis.

That's part of the Norwegian legit picture as described by Andrew Gran, a Norwegian playwright currently in the U. S. Gran is the author of the comedy, "Skal Det Verne Et Barn," which had one of the longest post-World War II runs in Norway. The play, which opened in Oslo in November, 1951, ran for 282 performances at the 600-seat Central Theatre there.

The comedy subsequently toured major cities for three months in 1952 and small towns for a total of 18 months during 1953-54. The total gross on that property, according to Gran, was about $150,000. He figures it cost around $4,000 to produce and about $1,500 per week to operate while at the Central, which is privately operated.

Anent the acting situation, Gran points out that the season in Norway runs from Sept. 1-Aug. 31, with actors hired by each theatre and touring outfit for the full 12-month period. Their contracts include a six-week summer vacation.

The minimum salary for an actor is pegged at roughly $500 yearly, with the wage for top talent running as high as $3,000, which is what the Norwegian Prime Minister gets. Actors, who've been working at least five years average about $2,000 yearly, according to the playwright.

Gran, who formerly wrote a weekly theatre column in a Norwegian newspaper (Dagbladet), besides editing a theatre monthly (Sal and Scene) and functioning as correspondent for Plays & Players in London, also notes that since 1949 the government has been running a theatre school. Potential students have to audi-

(Continued on page 60)

Kerr's 'Pieces at Eight' Has Shubert Alley Zip And Sage Observations

By ABEL GREEN

Walter Kerr's new book of theatre observations, "Pieces at Eight" (Simon & Schuster; $3.95), captures the excitement and fervor that always pervades the Shubert Alley environs just about this time as the new season gets into gear. There are all the hoped-for enthusiasms, fraternal esprit, horizons of lifetime friendships and the like, as Dress Rehearsal segues into Great Expectations.

Thereafter, the N. Y. Herald Tribune drama critic takes the reader into discourses and incisive incursions of the moods, manners and mores of opening nights, critics, playwrights, audiences, ticket sales, trends, directors, actors, strawhats 'n' everything.

It's an orderly book, but in its chapter-and-verse unfolding it encompasses lots more things than the headings might indicate. Kerr's thoughtful, clinical appraisal of the legit stage deprecates the power of the critics (George M. Cohan got few really good notices yet remains an American institution); notes the hit-happy audiences and the fact that the gallery seats are the hardest to sell, and observes the vanities and vagaries of all concerned.

It is natural that, as a critic, he sees much through the eyes of a professional typewriter-thumper, hence he cites (1) that William Gillette, for example, never quoted a critic, no matter the rave notice; (2) that, if perhaps the stage is less popular, then the critics' role may prove more powerful, hence hateful (viz., attacks from such femmes as Kim Stanley and Faye Emerson); and yet (3) there are instances galore where five-two good notices result in a flop engagement and any number of four-three "bad" notices saw the shows survive. From this stems Kerr's observation that so many other factors often count in the boxoffice fate of the play, critics aside, such as the title or the theme.

If the standards of criticism must be guided by these elements, in reprising some four-star "dogs" (viz., "Come of Age," "Sing Till

(Continued on page 60)

All-Star Appeal on TV For La Jolla Playhouse

Hollywood, Sept. 17.

Plea for construction funds for new $2,700,000 La Jolla Playhouse, to be designed by Jo Mielziner, was made on KFMB-TV, San Diego, Last Sunday (15) by galaxy of Hollywood stars.

Delegation was headed by La Jolla co-founders Gregory Peck, Mel Ferrer, Dorothy McGuire and John Swope, with Vincent Price, Leon Ames, Gladys Cooper, Taina Elg, Don Taylor and Susan Kohner also making the trek. New playhouse is a project of San Diego Theatre & Arts Foundation.

'Sgts.' Has Netted $1,250,000 So Far

"No Time for Sergeants," which ended a 100-week (798-performance) run Saturday (14) night at the Alvin Theatre, N. Y., represents a total profit of about $1,250,000 thus far on an original investment of $100,000. After a week's layoff, the New York company goes on a bus-truck tour of mostly one-night and split-week stands, while the second company continues its regular tour and a British edition goes along at Her Majesty's Theatre, London, with Barry Nelson as star.

According to the latest audit, by accountant Charles H. Renthal, covering the period ended Aug. 24, the Ira Levin dramatization of Mac Hyman's novel had netted $1,241,937, including profits from the original production, the second company, the London version and the show's share of the $350,000 sale of the film rights to Warners. The amount distributed was $891,929, split evenly between the backers and management.

With the film version of the comedy not due for release until Oct. 1, 1958, it's figured the Maurice Evans production (in association with Emmett Rogers) will earn considerable more profits, to which will be added the returns from the London edition and ultimately the stock and little theatre rights.

Besides establishing Andy Griffith as an actor, after he'd made his legit debut in the leading role, "Sergeants" also supplied a boost to the careers of stager Morton Da Costa and scenic designer Peter Larkin. The show was the second boxoffice smash in a row for producer Evans, whose last previous entry had been "Teahouse of the August Moon," presented in association with George Schaefer.

FLOURNOY RENEWING BINGHAMTON LEGITER

Binghamton, N. Y., Sept. 17.

Peter Flournoy has done so well with his first summer season, which runs 13 weeks, at the Southern Tier Playhouse here, that he is renewing, with an eye to trying out more plays pre-Broadway. The 782-seater in the Masonic Temple, which can hit a $10,500 gross potential at $2.75 top, is following Harry Granick's "The Inseparables" (reviewed in this issue) with Gus Schirmer Jr.'s road company of "Boy Friend," which may be followed with a local production of "South Pacific" (still iffy at this writing, because of contractual negotiations) and close the season with "Valentina."

This is a pre-Broadway hopeful, presented by Jack Potter and Olga Rued, directed by Luis Martinez, authored by Paine Fenimore (music) and Aimee Torriani (book), with Joan Woodruff staging the choreography. James Jewell will be starred.

Flournoy did his best business here with Basil Rathbone in "Witness for the Prosecution," "Brigadoon," "Pajama Game" and "Half in Earnest."

"The Inseparables" last week starred Albert Dekker, Allan Furlan and Edith Atwater.

George Smith Subs As W-T Music-Terp Critic

George Alan Smith, off-Broadway reviewer for VARIETY, is doubling temporarily as music and dance critic of the N.Y. World-Telegram & Sun. He's subbing for regular World-Telly critic Louis Biancolli, who's on indefinite leave of absence because of the serious illness of his wife.

Smith is also continuing his regular duties as executive-director of the American Theatre Wing training program.

'Bells' in Black; 10G-a-Week Net

"Bells Are Ringing" is figured to have just about recouped the balance of its production cost last week. That was not including the show's anticipated share of the $500,000-plus sale of the film rights to Metro.

The musical represents an investment of $360,000 (including 20% overcall), but a cost of $388,798 to bring in. The Betty Comden-Adolph Green-Jule Styne musical is currently in its 43d week at the Shubert Theatre, N.Y.

According to the latest auditor's statement, covering the five-week period ended Aug. 3, the Theatre Guild production still had $44,193 to recoup. It has been averaging nearly $10,000 weekly operating profit.

On the basis of an estimated net of $12,000 for the lower-grossing two weeks that Larry Parks and Betty Garrett substituted for the vacationing Judy Holliday and Sydney Chaplin, the show is figured to have earned around $50,000 for the six weeks ended last Saturday (14).

Highlights of the Aug. 3 accounting include the following:

Operating profit last five weeks, $48,711.

Total income to date, $344,605.

Unrecouped costs, $44,193.

Capital returned to backers, $280,000.

Cash reserve, $25,000.

Balance available, $10,807.

OAKDALE MUSIC TENT CLOSES BEST SEASON

Wallingford, Conn., Sept. 17.

Oakdale Musical Theatre wound up last Sunday (15) the biggest season in its four-year history. According to managing director Ben Segal, the improved business reflected the policy of bigger name leads. On the list were stars as Martha Wright, Anne Jeffreys and Robert Sterling, Constance Bennett, Olsen and Johnson, Howard Keel and Robert Wright.

Total paid attendance reached 115,500. The total gross was $269,000, ranging from $6,100 to $37,900. The latter figure believed to be a tent record, was set by "South Pacific," with Miss Wright for seven performances and Betty Jane Watson for one.

Other individual grosses were "Pajama Game" (16 performances), $52,600; "Oklahoma" (14), $32,200; "Silk Stockings" (7), $22,600; "Anniversary Waltz" (7), $27,700; "Kiss Me Kate" (7). $22,100; "Hellzapoppin" (7), $16,600; "Boy Friend" (7); $15,700; "My Three Angels" (7), $11,500; "Mister Roberts" (7), $10,000; "Three Men on a Horse" (7), $8,600; "Solid Gold Cadillac" (7); $6,100.

Janet Blair, Geo. Gaynes Set for London 'Bells'

London, Sept. 17.

Janet Blair and George Gaynes have been signed for the leads in the upcoming London production of "Bells Are Ringing," which is being presented here under the Prince Littler and S. A. Gorlinsky banner. (Larry Parks and Betty Garrett will co-star in a U.S. road edition and Judy Holliday continues as star of the Broadway original.—*Ed.*)

The Broadway tuner is due to open a pre-London tryout in Manchester at the end of next month and will come to the West End in mid-November. This will be Gorlinsky's second Broadway musical import, his first, "Fanny," having just folded at Drury Lane and being prepped for a countrywide tour.

'Mame' Has Netted $157,138 So Far; Roz Got $225,357 Salary & Profit

"Auntie Mame," with an increased b.o. scale and higher gross since resuming its Broadway run after a summer layoff, is now netting up to almost $7,900 a week. As of Aug. 31, it had earned $157,138 profit after paying off its $179,307 production cost. The total distributed profit to date was $116,464.

With the top price now $6.90 nightly, instead of $5.75 weeknights and $6.90 Friday and Saturday nights, the Robert Fryer & Lawrence Carr production has a gross capacity of $46,500, instead of $43,000 before the b.o. boost. With standees, the Jerome Lawrence-Robert E. Lee adaptation of the Patrick Dennis novel has recently been getting over $47,900 (it set a new house record last week with $47,900).

For the four-week period covered in the latest audit, "Mame" earned $28,063 profit, including $7,882 for the stanza ended Aug. 17. The same accounting lists $10,149 expenses during the layoff period, June 30-Aug. 4. However, that did not include a cost item of $1,052 for railroad fare for the star, Rosalind Russell, to go to the Coast for her vacation.

Under the unusual profit splitup on the show, the $116,464 distribution has been divided as follows: $54,854 (47.099% to the producers), $40,146 (34.471%) to the backers (including $11,646 to Miss Russell for her $41,250 investment), plus $15,641 (13.43%) to the actress as star, and $5,823 (5%) to stager Morton DaCosta, who also gets 3% of the gross.

Miss Russell's share of the profits is in addition to her regular 10% of the gross. On the basis of a total gross of approximately $1,980,700 for the 45-week run to date (including the five-week tryout tour), the star has received $198,070 as her share of the gross,

(Continued on page 60)

Panama-Frank Angling For 'Requiem' Legit Play

Hollywood, Sept. 17.

Screenwriters Norman Panama and Melvin Frank, already active in legit as co-authors and co-producers of the Broadway musical, "Li'l Abner," are negotiating for the stage rights to "Requiem for a Heavyweight," which Rod Serling is dramatizing from his own successful tv script.

The property was formerly under option to Broadway producer Michael Myerberg.

Play Is Obscene, Its Author Says

London, Sept. 17.

"The Entertainer," currently repeating its boxoffice smash of last season in a return engagement with Laurence Olivier as star, contains unquestionably obscene lines, according to its author, John Osborne. The playwright also has expressed surprise that the script was passed by the Lord Chamberlain, official stage censor.

In a Page One story headlined, "Is Sir Larry's Play Obscene?" the London Star published last Friday's (13) an interview with Osborne, under the by-line of Robert Wraight, its drama critic. The aisle-sitter comments in the piece, "Since I heard Sir Laurence Olivier as John Osborne's hero mouthing the lines that Max Miller would not touch with a disinfected gag book. I have been trying to discover a new definition of obsenity."

The critic goes on to assert, "The result is the revelation of a great heap of muddled thinking which has its base rigidly set in the Lord Chamberlain's office. The play exposes, as no play has done before, the absurdity and inconsistency of censorship for the stage."

According to the interview, Osborne worked on the principal that the more obscenities he put into the play the more were likely to survive the blue pencil and help to establish the principal character. He is quoted as saying that the lines he had expected to be cut were left alone, but simple words like "bull" were taken out.

Wraight reports that the author-actor declared, "There is no sort of kick in getting bad language into a play. It doesn't bring them in like straightforward sex."

Osborne Play Due Here

(John Osborne's earlier play, "Look Back in Anger," is due to open Oct. 1 at the Lyceum, N. Y., with Kenneth Haigh and Mary Ure in the leading roles they played in the original West End production. The drama aroused some controversy in London and its author has generally been included in the group of writers frequently referred to as "England's angry young men."—*Ed.*)

LEAGUE-TOOTER PACT SETS 4.7% PAY RAISE

Musicians working in Broadway shows receive a 4.7% wage increase in the new contract signed last week by the League of N.Y. Theatres and Local 802, American Federation of Musicians. The three-year pact is retroactive to Labor Day.

With the upped rate, the pay for musicians at contract theatres is $155.50 per week for musical shows and $109.35 for straight plays, and at non-contract houses the pay is $195 for musicals and $146.25 for plays. Contract theatres are those employing musicians whenever open, while non-contract houses use tooters only for shows requiring them.

Under the new agreement the minimum number of musicians employed in a musical is increased from 24 to 25, not counting conductor, in the theatres seating 1,100 or more. A clause in the contract prohibiting musicians from investing in shows on which they are employed was included over the objection of the League.

Nat'l Ballet of Canada Saved by $50,000 Grant From Gov't; Ready Tour

Toronto, Sept. 17.

Backed by a $50,000 grant from the federal government that has saved the National Ballet of Canada from bankruptcy, plus a transcontinental tour handled by the William Morris Agency, the Canadian company (formerly operating at a loss despite last season's four months' tour for slightly better than a $300,000 gross) has commenced rehearsals for eight forthcoming engagements in Canada and some 50 U. S. cities ranging from New England to the Coast.

The tour opens Nov. 4 in Hamilton, Ont., and will give performances in key cities of Ontario and Quebec, with a fortnight at Her Majesty's Theatre, Montreal (week of Nov. 18) and four weeks at the Royal Alexandra Theatre, Toronto, early in 1958. The Morris agency will then send the troupe and its orchestra, with company about 75, to the U. S., commencing in Boston and ending in Los Angeles and San Francisco.

Celia Franca, founder of the National Ballet of Canada in 1951, said, "But for the $50,000 grant from the federal government, there had been a possibility of our closing down." The company has twice toured Canada plus three progressively larger tours of the U. S.

Members-Only 'Bridge' Opens Glasgow Season

Glasgow, Sept. 10.

Citizens' Theatre, local legit group, staged Arthur Miller's "A View From The Bridge" as opening play of its fall season. With only fee-paying members of the theatre society admitted, production was used as a lever to hypo interest in the operation, already affected by adverse attendance last season and by the arrival of indie tv as an opposition magnet.

Staged by new producer Peter Duguid, the presentation was warmly received by both crix and patrons. Archie Duncan, guest actor, did a standout job in role of Eddie, and other good portrayals were by Irene Sunters, Annette Crosbie and Frank Wylie.

Shows Out of Town

Jamaica

Philadelphia, Sept. 16.

David Merrick presentation of musical comedy in two acts (17 scenes), with book by E. Y. Harburg and Fred Saidy, music by Harold Arlen, lyrics by Harburg. Stars Lena Horne, Ricardo Montalban; features Josephine Premice, Joe Adams, Erik Rhodes, Adelaide Hall. Staged by Robert Lewis; choreography, Jack Cole; scenery, Oliver Smith; lighting, Jean Rosenthal; costumes, Miles White; musical direction and vocal arrangements, Jack Blackton; orchestrations, Philip J. Lang; dance music arrangements, Peter Matz. At Shubert Theatre, Philadelphia, Sept. 16, '57.

Savannah	Lena Horne
Koli	Ricardo Montalban
Quico	Augustine Rios
Grandma Obeah	Adelaide Hall
Ginger	Josephine Premice
Snodgrass	Roy Thompson
Hucklebuck	Hugh Dilworth
Island Women	Ethel Ayler, Adelaide Boatner
Governor	Erik Rhodes
Cicero	Ossie Davis
Lancaster	James E. Wall
Ship's Officers	Tony Martinez, Michael Wright
Joe Nashua	Joe Adams
Dock Worker	Allen Richards
Radio Announcer	Alan Shayne

Songs: "Savannah," "Savannah's Wedding Day," "Pretty to Walk With," "Push the Button," "Incompatibility," "Little Biscuit," "Coconut Sweet," "Pity the Sunset," "Yankee Dollar," "What Good Does It Do," "Monkey in the Mango Treee," "Take It Slow, Joe," "Ain't It the Truth," "Leave the Atom Alone," "For Every Fish," "I Don't Think I'll End It Today," "Napoleon."

This big new musical has a couple of positive tangibles in its corner and a couple more that certainly don't hurt any. But producer David Merrick, who worked wonders with "Fanny" several seasons back after its ragged tryout here, is going to have to do as well this time.

The positive assets of "Jamaica" are, unquestionably Lena Horne and Harold Arlen's luminous score. The star, with 12 musical numbers in which she participates, justifies her position as one of the stage's greatest contemporary artists. Her performance as a beautiful native girl of the mythical Pigeon Island, just off Jamaica, is a galvanic and almost breathtaking tour-de-force, and her unflagging energy and verve in a non-cooled theatre on a sweltering night, slamming across one number after another, deserved all the acclaim they received.

Arlen was last represented here in the musical comedy score field by "House of Flowers," a musical with a similar setting and flavor. The score of "Jamaica" probably has more likely smash song hits. Of a dozen or so numbers, seven or eight have strong possibilities, including "Ain't It the Truth," "Coconut Sweet," "Take It Slow, Joe," "Pity the Sunset" and the title song.

A surprise is costar Ricardo Montalban, whose playing is immeasurably superior to his performance three seasons back in the musical edition of "Seventh Heaven." His song delivery, in particularly, registers more surely and he duets with Miss Horne and carries several solos in tip-top style.

Oliver Smith's stunning scenic designs and the remarkably smooth and graphic physical presentation of the yarn rate as runner-up assets. After that there is a gap. The book by E. Y. Harburg and Fred Saidy only occasionally bursts into flame. More often it is pedestrian.

Jack Cole's choreography is not accented and doesn't stand out. Somewhat of a disappointment is Josephine Premice, who was a surprise smash hit in "House of Flowers." Adelaide Hall, however, delivers two numbers in dandy style, and Ossie Davis clicks in a second lead. Augustine Rios is an attractive juvenile with plenty to do.

The show ran just short of three hours at the opening and was well received by an audience that was evidently waiting for the love passages between Miss Horne and Montalban; they were quite torrid. The whole thing is likely to present problems for filming.

Waters.

Nature's Way

Wilmington, Sept. 11.

Alfred de Liagre Jr. production of three-act comedy by Herman Wouk. Stars Orson Bean, Betsy von Furstenberg, Scott McKay; features Audrey Christie, Robert Emhardt, Edmon Ryan. Staged by de Liagre; setting and lighting, Donald Oenslager; costumes, Frank Thompson. At Playhouse, Wilmington, Sept. 11-14, '57; $4.80 top.

Billy Turk	Orson Bean
Butler	Godfrey Cambridge
Maggie Turk	Betsy von Furstenberg
Mr. Chaney	William Cottrell
Nadine Fesser	Beatrice Arthur
Vivian Voles	Scott McKay
Gilbert Price	Edmon Ryan
Mrs. Fawcett	Audrey Christie
Dr. Bacher	Robert Emhardt
Waiter	Joe Silver
Musician	Barry Newman
Rip Voorhees	Sorrell Booke
Mrs. Voorhees	Renee Roy
Dr. Blimber	Ronald Long

Herman Wouk's first comedy may not be the most riotous that ever opened a tryout tour in Wilmington, but this amusing spoof of New York's superficial set should provide a pleasantly satirical evening for Broadway audiences.

The author, best known for serious efforts like "Caine Mutiny" and "Marjorie Morningstar," is giving a ribbing to Manhattan's glittering world of art and pseudo-art, its crackpot philosophies and scientific faddism. The title refers to childbirth without anesthetic, and the basic situation involves a dizzying collection of big city eccentrics and a straight-thinking, blunt-speaking expectant grandmother.

Orson Bean is funny and disarming as a harrassed young musical comedy composer catapulted to fame and fortune by a hit show and dazed by the prospect of premature paternity. Betsy von Furstenberg, is a stunner and an enchanting comedienne as the four-months-married and six-months-pregnant wife.

Scott McKay is properly insufferable as the naive hero's egotisti-

(Continued on page 61)

THE TRUTH OF THE MATTER

The below affidavit, voluntarily signed and sworn to by Conductor Irving Actman and his entire "Happy Hunting" orchestra, also by Bob Downing, Production Stage Manager, and Herman Bernstein, General Manager for this attraction, speaks for itself.

It is published in the interest of accuracy, honesty, fair play and public information, and is direct disproof of an item (see below) which appeared in Dorothy Kilgallen's column in the New York Journal-American on September 4, 1957.

September 5, 1957

AFFIDAVIT

As members - the complete personnel - of the "Happy Hunting" orchestra at the Majestic Theatre, we wish to attest to the inaccuracy, the utter untruth, of the story which appeared on September 4, 1957, in the Dorothy Kilgallen column in the New York Journal American, which read as follows:

"During the hunting number the other night, she (Miss Merman) and the new conductor, Irving Actman, had a difference of opinion about the tempo of the song - she sang it too slow to suit him, he played it too fast to suit her - so she wound up center stage beating out the time for him, and there was quite a discussion backstage afterwards."

Such action, had it actually transpired, would have been immediately visible to those of us in the orchestra pit. It simply did not happen.

Conductor

Shows on Broadway

Carousel

N. Y. City Center Light Opera Co. (Jean Dalrymple, producer) revival of musical drama in two acts (17 numbers), with music by Richard Rodgers, book and lyrics by Oscar Hammerstein 2d, based on the Ferenc Molnar play, "Liliom," as adapted by Benjamin F. Glazer. Choreography, Agnes de Mille, restaged by Robert Pagent; staging, John Fearnley; scenery, Oliver Smith; lighting, Peggy Clark; musical director, Julius Rudel; associate conductor, Samuel Matlovsky; choral director, Charles Smith; costume supervisor, Florence Klotz; hair styles, Ernest Adler; assistant to the producer, Alan Green. Stars Howard Keel, Barbara Cook, Russell Nype, Pat Stanley, Marie Powers, Bambi Linn, James Mitchell, Kay Medford, Robert Pagent, Victor Moore. At City Center, N.Y., Sept. 11, '57; $3.80 top.

Carrie Pipperidge	Pat Stanley
Julie Jordan	Barbara Cook
Mrs. Mullin	Kay Medford
Billy Bigelow	Howard Keel
1st Policeman	Evans Thornton
David Bascombe	Robert Eckles
Girl With Bear	Elisa Monte
Nettie Fowler	Marie Powers
June Girl	Evelyn Taylor
Enoch Snow	Russell Nype
Jigger Craigin	James Mitchell
Hannah	Joan Eheman
Boatswain	Robert Pagent
2d Policeman	James Gannon
Captain	Sam Kirkham
Heavenly Friend	Leo Lucker
Starkeeper	Victor Moore
Louise	Bambi Linn
Carnival Boy	Robert Pagent
Enoch Snow Jr.	Larry Fuller
Principal	Bruce Baggett

Townspeople: Jane Burke, Shirley Chester, Faith Compo, Cherry Davis, Elizabeth Edwards, Lindsay McGregor, Beth Parks, Basha Regis, Jeanne Shea, Joy Lynne Sica, Bruce Baggett, Don Becker, Jack Eddleman, James E. Gannon, Sam Kirkham, David London, Vincent B. McMahon, Bob Newkum, Ted Otis, Robert D. Reim.

Dancers: Patricia Birsh, Verna Cain, Dorothy Etheridge, Mickey Gunnerson, Sally Gura, Ruby Herndon, Catherine Horn, Reba Howells, Rosemary Jourdan, Eloise Milton, Kiki Minor, Evelyn Taylor, Jim Albright, Charles J. Carow, Gerald Fries, Larry Fuller, William T. Inglis, Donald Martin, Glenn Olson, Robert St. Clair, Gerald M. Teijolo Jr.

Today's theatregoers are privileged in being contemporaries of Richard Rodgers and Oscar Hammerstein 2d. Having been around when "Oklahoma," "Carousel," "South Pacific" and "The King and I" were first presented, they must have a special appreciation of such matchless works.

Of course, if they were lucky enough to have attended the actual openings of these shows the remembered excitement must add a unique flavor to nostalgia. Even for a first-time showgoer, however, any of these four R & H triumphs must offer a rewarding experience and have some of the thrill of discovery.

"Carousel," brought back for the third time at the N. Y. City Center, makes most of Broadway more recent musical smashes seem pallid. For this is perhaps the finest score by the greatest theatre composer of our time, if not of all time, and it offers possibly the shrewdest and most felicitous book and lyrics by the stage's greatest artist in that field. The intervening 12 years have merely added to the quality and the emotional impact of this lovely musical drama.

The show is superbly produced, which has become almost standard for the City Center's musical revivals, with an assist in this case from the extensive and efficient R & H casting file and production staff, notably in the staging of John Fearnley. The performance is outstanding, especially in the playing and singing of Barbara Cook as Julie, Russell Nype as Enoch Snow, Pat Stanley as Carrie Pipperidge, Victor Moore as a gently stern Star Keeper, Bambi Linn as the ballerina orphan and Kay Medford as the carousel proprietor.

Howard Keel is virile if not particularly penetrating as Billy Bigelow, Marie Powers has the forthright attack of a heavyweight challenger in the rôle of the expansive Nettie, and the "June Is Bustin' Out All Over" number is too much for her two-range voice, but she puts over the affecting "You'll Never Walk Alone" admirably.

James Mitchell is vividly convincing as the sinister Jigger, Robert Pagent is an expert male dance lead, and Evelyn Taylor and Joan Eheman impress in featured dance spots.

The show is an especial personal click for Miss Cook, who first drew Broadway attention in a previous City Center revival of "Carousel," but in the second-lead role of Carrie. She sings such numbers as "If I Loved You" and "What's the Use of Wond'rin" beautifully, and has something of the touching quality that made Jan Clayton's original performance in the part unforgettable.

But "Carousel" is essentially Rodgers and Hammerstein's triumph. For with innumerable different leads it has remained a potent boxoffice draw and an overwhelming audience satisfier. Great as their other works have been, R & H have never surpassed this exquisite musical.

Hobe.

Mask and Gown

Leonard Sillman & Bryant Haliday presentation of revue in two parts. Stars T. C. Jones; features Betty Carr, Gaby Monet, John Smolko, Rod Strong. Choreography and musical numbers staged by Jim Russell; continuity, Ronny Graham, Sidney Carroll; new music and lyrics, Ronny Graham, June Carroll, Arthur Siegel, Dorothea Freitag; lighting supervision, Lee Watson; musical direction and arrangements, Dorothea Freitag; production associate, Jacqueline Adams; production conception and direction, Leonard Sillman. Musical accompaniment; Dorothea Freitag, Arthur Siegel, pianos; Ralph Roberts, drums. At John Golden Theatre, Sept. 1, '57; $5.75 top Friday-Saturday nights, $4.60 weeknights ($6.90 opening).

How would you go about plotting a full-length show for a female impersonator, even a talented one like T. C. Jones? That's a question that has obviously baffled the producers and scripters of "Mask and Gown." The show they've put together might be good for cabaret or perhaps a television spot, but doesn't amount to much for Broadway. It's scheduled for only five weeks.

Jones, introduced to Broadway in last season's "New Faces," carries most of the load in this capsule revue, with four personable dancer-singers filling in the costume-change interludes and handling supporting bits. Although he's a gifted femme impressionist, Jones seems a rather special entertainer, with limited appeal for the general public. He got an almost frenzied reception from at least a segment of the first-night audiences.

"Mask and Gown" is in two parts, the first being ostensibly a sort of kidding cavalcade of musical comedy over the last half-century, and the second portion consisting of Jones's caricatures of Shakespearean portrayals by such femme stars as Ethel Merman (as Juliet), Marilyn Monroe (as Ophelia), Tallulah Bankhead (as Cleopatra), Mae West (as Kate), Bette Davis (as Lady Macbeth), Judy Holliday (as Portia) and Katharine Hepburn (as Rosalind).

The opening half of the show is really just a gesture toward musical comedy history. As with most revue numbers from time immemorial, the sketches and songs tend to be loose and attenuated. Also, while Jones is moderately amusing with his Bankhead impersonation, it's already familiar and of diminishing impact. The Bette Davis bit is caricature and although the tv giveaway contest sketch has a diverting premise, Jones's dime-a-dance hostess number is maudlin.

The four featured members of the troupe, Betty Carr, Gaby Monet, John Smolko and Rod Strong, have all had parts in previous Broadway shows, and seem skillful and engaging enough to be seen again from time to time. But "Mask and Wig" is inescapably limited by the fact that its basic ingredient is a trick—the perhaps remarkable but quickly tiresome trick of female impersonation.

Hobe.

London Bits

London, Sept. 10.

A new American play by **Alex Samuels**, "All Kinds of Men," makes its bow Thursday (19) at the Arts Theatre Club, London. **Robert Mitchell** is staging the production, which will feature **Wilfrid Lawson**, **Patric Doonan**, **Ann Firbank**, **Miriam Karlin** and **Meier Tzelniker**.

Zena Dare and **Geoffrey Dunn** take over from **Joyce Carey** and **David Horne** in "Nude With Violin," the **Noel Coward** comedy currently at the Globe Theatre, London. Miss Carey is leaving the London cast to appear in the New York production of the play in which the author will star.

Norman Wisdom is to star in a production of "Where's Charley?" the musical version of "Charley's Aunt," due at the Palace Theatre next February, after a run at Manchester and Glasgow. It's being presented by H. M. Tennent in conjunction with **Bernard Delfont**, and will be staged by **William Chappell**. **Hanya Holm** is due from New York to arrange the dances.

Producer's Office

Will share perfectly equipped air-conditioned, centrally located, tastefully furnished. Can arrange for inclusion of receptionist, secretary-stenographer, messenger, etc.

Write Box V-1687-57 Variety, 154 W. 46th St. New York 36, N.Y.

GAL FRIDAY

Complete experience including bkkpg, steno—theatrical agency administration, artists personalized promotion, fan mail and relations. Desire position utilizing background. West or East Coast.

Box #1335 Variety, 154 W. 46th St. New York 36, N.Y.

Legit Bits

Richard Rodgers, who has been a patient in N. Y. Hospital, attended the opening last Wednesday (11) of the N. Y. City Center revival of "Carousel." It was his first public appearance since his illness.

Oscar Hammerstein 2d also attended the "Carousel" preem, having returned a few days previously from Hawaii, where "South Pacific" is being filmed. He'll remain in New York and at his country home at Doylestown, Pa., until he goes to the Coast about Oct. 1 to be present for final shooting of "S.P."

Gloria Mardon, of the William Morris agency concert department, plans a December wedding to **Jack B. Herson,** not of show biz.

William F. McDermott, drama critic of the Cleveland Plain Dealer, arrives in New York this week en route home from his first London show-catching trip in some years.

Abner Klipstein has joined **Ted Goldsmith** as an associate of **Arthur Cantor,** pressagent for "Long Day's Journey Into Night," "Most Happy Fella," "Auntie Mame" and the upcoming "Carefree Heart."

Legit pressagent **George Ross** had an article about the London theatre in last week's issue of The Playbill, official program of the Broadway shows.

Leah Salisbury left last week to attend rehearsals of "The Rivalry," by **Norman Corwin,** for whom she is agent.

Bandleader-legit investor **Meyer Davis** sails on the United States tomorrow (Thurs.) to check on his band on the ship, vacation a few days in London and Paris and also check on his orch on the America, due Oct. 8 in New York.

With the approaching windup of the San Francisco Civic Light Opera season, pressagent **Anthony Buttitta** is due in New York next week to spend the winter. He'll occupy the apartment of artist **Don Freeman,** who has gone to Florida to paint murals for a new airport hotel and will thereafter do a bally tour for Viking Press in connection with his recent book, "Fly High, Fly Low," co-authored with **Lydia (Mrs.) Freeman.**

Joseph Buloff is due back next Tuesday (24) from Buenos Aires, where he starred in a Yiddish production of "The Diary of Anne Frank."

Ted Meyer, formerly with the Grace Lyons agency, has joined the Jules Ziegler office, assigned to tv and legit casting.

Mary Martin, currently starring in Frisco in the Civic Light Opera revival of "Annie Get Your Gun," was made a honorary member of the San Francisco Press Club last week. **Ina Claire,** a local resident and honorary member, presented her with a gold certificate at a ceremony Saturday night (14).

Edwin Lester, general director of the Frisco and Los Angeles Civic Light Opera, will be guest of honor tonight (Wed.) at a dinner of the Frisco Critics Council.

Sydney Johnson, critic of the Montreal Star, is due in New York next week to catch up on the shows. Pressagent **Bill Fields** is coordinating his theatre schedule.

Scene designer **Lester Polakov** has an exhibition of paintings at the Roko Gallery, N.Y., through Oct. 10.

Morris Yuter, general p.a. for the Shubert Theatres in Philadelphia, has taken over the program concession this season, succeeding **"Ix" Kamins.** He plans to expand the program with columns and departments, in addition to the routine cast and credits. Kamins is still handling the program for the indie Erlanger.

S. M. Handelsman, managing director of the Playhouse in the Park, Philly, planed to the Coast last Sunday (15) to set up his production plans for James Lee's "Career," opening Oct. 28 at the Ivar Theatre, Hollywood.

Philly will have a Sunday newspaper drama column this winter for the first time in a number of years. Henry T. Murdock, critic for the Inquirer, starts a regular Sunday series this week. Previously, neither Inquirer nor Bulletin has had a Sunday drama column.

Ellen F. Green, who operates Green's Theatre Ticket Service, N. Y., returned last week from a two-month cruise to South and East Africa.

Tony Richardson, British director who staged the original London production of "Look Back in Anger" and will repeat the stint for the upcoming Broadway edition, arrived last week from England.

George Keathley has been dropped as stager of **Jack Dunphy's** play, "The Saturday Night Kid," after a dispute with **Shelley Winters,** star of the Oliver Smith-Playwrights Co. production. **Warren Enters** has taken over the direction. The show is playing a tryout stand in Philly this week.

Bobby Clark has withdrawn as costar of the upcoming Broadway production of **William Saroyan's** "The Cave Dwellers," giving doctor's orders and dissatisfaction with his part as explanations.

Actors Equity will hold a quarterly membership meeting Sept. 27 at the Sheraton-Astor Hotel, N.Y.

The text of "Look Back in Anger," **John Osbornes'** London drama due to open Oct. 1 on Broadway, was published Monday (16) by Criterion Books.

"Saint's Day," by John Whiting, staged by **Terese Hayden** and starring **Olive Deering,** will have a two-performance tryout next Saturday-Sunday (21-22) at **Lucille Lortel's** White Barn Theatre, Westport, Conn.

"Balloons," a revue with songs by **C. Robert Holloway, G. Wood, Claibe Richardson, Paul Rosner** and **John Holmes,** and sketches by **Dee Caruso, Robin Miller, Lester Judson** and **Jimmy Yoham,** is announced by **Howard Barker** for off-Broadway production in December at the Chanin Theatre, N.Y.

French mime **Etienne Decroux** will conduct a course this winter at the Dramatic Workshop, N.Y., and may be presented by **Saul Colin** in a solo show on Broadway.

Mitchell Lear, currently in the off-Broadway presentation of "Threepenny Opera," is planning a Broadway production of **Thomas Wolfe's** "Welcome to Our City" in partnership with someone to be selected.

Because of lack of money, **John Papp's** N.Y. Shakespeare Festival Theatre has postponed its fall opening from tonight (Wed.) to some time in November at the Children's Center, N.Y., and will present "Richard III" instead of its Central Park production of "Macbeth." **Howard Cullman** is heading a fund-raising drive.

Cy Feuer and **Ernest H. Martin,** currently producing a film version of "Boy Friend" on the Coast, are talking to **Oscar Hammerstein 2d** about providing an original story for a musical about a woman who refuses to sell her New York building in order to make way for a modern skyscraper. They hope Hammerstein and Richard Rodgers will write the book and songs for the proposed show.

The London production of "Bells Are Ringing" will be presented by **Prince Littler** and **S. A. Gorlinsky,** not by Gorlinsky alone, as errattumed in a story from London in last week's issue.

'NATURE'S WAY' $16,200 IN 5 AT WILMINGTON

Wilmington, Sept. 17.

"Nature's Way," opening the legit season last Wednesday-Saturday (11-14), grossed a healthy $16,200 in five performances at a $4.80 top at the 1,251-seat Playhouse. The Herman Wouk comedy was on subscription for the break-in stand.

Due next at the DuPont-owned theatre is the touring edition of "The Happiest Millionaire," starring Walter Pidgeon, Oct. 2-5, and then comes a break-in of "Monique," costarring Patricia Jessel and Denholm Elliott, Oct. 10-12.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Four Winds, Cort (9-25-57).
West Side Story, Wint. Gard. (9-26-57).
Knock at Door, Belasco (9-30-57).
Look in Anger, Lyceum (10-1-57).
Sat. Night Kid, Morosco (10-2-57).
Miss Lonelyhearts, Music Box (10-3-57).
Way Growing Up, Longacre (10-7-57).
Eghoist, Barrymore (10-8-57).
Romanoff & Juliet, Plymouth (10-10-57).
Cave Dwellers, Bijou (10-14-57).
Under Milk Wood, Miller (10-15-57).
Nature's Way, Coronet (10-16-57).
Copper and Brass, Beck (10-17-57).
Compulsion, Ambassador (10-21-57).
Monique, Golden (10-22-57).
St. Reef Wanderful, Nat'l (10-30-57).
Jamaica, Imperial (10-31-57).
Fair Game, Longacre (11-2-57).
Rumple, Alvin (11-3-57).
Carefree Heart, ANTA (11-7-57).
Time Remembered, Morosco (11-12-57).
Nude With Violin, Belasco (11-14-57).
Kukla, Fran & Ollie (11-21-57).
Country Wife, Adelphi (11-27-57).
Look Homeward, Barrymore (11-28-57).
Dark Top Stairs, Music Box (12-5-57).
Music Man, Majestic (12-19-57).
Miss Isobel, Royale (12-26-57).
Captain's Paradise, Alvin (1-28-57).
Goldilocks, Globe (3-6-57).

(Theatres Not Set)

Soft Touch (11-6-57).
Rope Dancers (wk. 11-18-57).
Shadow of My Enemy (wk. 12-9-57).
Salt Air (wk. 1-27-58).
Rivalry (1-27-58).
Sunrise at Campobello (1-30-58).
Love Me Little (2-6-58).

OFF-BROADWAY

Johnny Summit, Renata (9-24-57).
Italian Straw hat, 4th St. (9-30-57).
Maria Stuart, Phoenix (10-8-57).
Palm Tree, Cricket (10-15-57).
Trouce of the Bear, Blackfriars (10-23-57).
J. Caesar, Shakespeare wrights (10-23-57).
Clerambard, Rooftop (11-8-57).
Conversation Piece, Barbizon (11-26-57).
Makropolus Secret, Phoenix (11-19-57).

'Follies' Slender $12,600 In First 4 at Toronto

Toronto, Sept. 17.

The revised "Ziegfeld Follies," breaking in a tryout tour last Thursday-Saturday (12-14), grossed a disappointing $12,600 in four performances at the 1,525-seat Royal Alexandra Theatre here, at a $5.50 top weeknights and $6 Friday and Saturday nights. Potential capacity was $22,000 for the four shows.

The no-name cast revue continues the local tuneup this week, then tours extensively before a projected Broadway presentation.

'Story' $47,100 (7), 'Winds' 16G, Phila.

Philadelphia, Sept. 17.

Philly's legit season is off to a fast start with customers in a futile stampede for seats to two sellout new musicals. "West Side Story," which bowed last Tuesday (10), was a sellout from the moment the boxoffice opened. The straight play, "Four Winds" did okay business last week, with First Night Club help.

Critical reception to "Four Winds" was mixed, with a good notice from Henry T. Murdock (Inquirer), a so-so review from Wayne Robinson (Bulletin), filling in for the vacationing Max De Schauensee, and an outright pan from Jerry Gaghan (News). Aisle-seaters were more in agreement on "West Side Story." Murdock and Robinson pulled out all stops in their raves. Gaghan admired the show and dancing but was sceptical about its pull for the general public.

Philly has four houses lighted with the arrival of two other productions this week. "Jamaica" was almost clean for its three weeks at the Shubert before the opening last night (Mon.), with only scattered locations left. Other arrival is "The Saturday Night Kid," which kicks off the new season at the Locust tonight (Tues.) under the management of Manny Davis.

Estimates for Last Week

West Side Story, Erlanger (M) (1st wk) ($7.20; 1,880; $56,000). Advance interest stirred by glowing reports from Washington had this one in demand despite lack of cast names. Fact that musical was on Theatre Guild-American Theatre Society subscription list also heightened scarcity of ducats; approached $47,100 for first seven performances; stays two more weeks.

Four Winds, Forrest (CD) (1st wk) ($4.80; 1,760; $31,000) Ann Todd, Peter Cookson). Good cast for this poor-little-rich-girl play helped to over $16,000; tryout continues this week.

'Romanoff' Neat $34,800 As Hub Season Opener

Boston, Sept. 17.

The Hub's legit season, opening last week, picks up steam this inning with two shows on the boards, both tryouts. The town is due for a relapse in a couple of weeks, but then probably settles down to the standard seasonal pace. "Romanoff and Juliet," holding over this week, will be joined tonight (Tues.) by "Miss Lonelyhearts," at the Colonial, also in for two weeks. After that, there will be a dark week, but then the town gets to musical tryouts on successive nights, "Rumple" arriving Oct. 7 at the Colonial and "Jamaica" due Oct. 8 at the Shubert.

Estimates for Last Week

Romanoff and Juliet, Shubert (C) (1st wk) ($4.95-$4.40; 1,717; $43,000) (Peter Ustinov). British import ignited the season as a subscription entry; drew four favorable notices (Doyle, American; Durgin, Globe; Hughes, Herald; Norton (Record), one so-so (Dewar, Traveler) and one negative (Melvin, Monitor); grossed almost $34,800 for a regular eight-performance week; continues this week, then exits for further pre-Broadway shakedown in Philly.

Irish Guards $32,400, L.A.

Los Angeles, Sept. 17.

Two-night stand of Her Majesty's Irish Guards at Shrine Aud last Monday (9) and Wednesday (11) grossed $32,400. Moss & Hayman Attractions promoted.

Group of musicians, drummers and pipers is now en route to Australia.

Saul Levinson, amusement editor of the N.Y. World-Telegram & Sun, planed to Europe last Friday (13), to be gone 10 days.

B'way Starts Fall Rise; 'Girl' 58G, 'Bell's' $57,700, Roz Record $47,990, 'Carousel' $41,600, Jones $14,100 (7)

Broadway perked last week, recovering from the Labor Day dip and also reflecting the seasonal upturn. The unusual hot weather was figured to have limited the attendance pickup a bit. "Auntie Mame" and "My Fair Lady" were the capacity entries.

There were two openings last week, with one closing. No preems are due this week, but next week starts a parade of new productions.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (40th wk; 317 p) ($6.90; 1,214; $46,500) (Rosalind Russell). Previous week, $47,921; last week, another new straight-play house record, $47,990.

Bells Are Ringing, Shubert (MC) (42d wk; 332 p) ($8.05; 1,453 $58,101) (Judy Holliday). Previous week, $39,500; last week, over $57,700, after about $1,000 in refunds when the star missed two performances.

Damn Yankees, Adelphi (MC) (124th wk; 987 p) ($7.50; 1,434; $50,000. On twofers, previous week, $22,200; last week, nearly $22,600.

Happy Hunting, Majestic (MC) (41st wk; 324 p) ($8.05; 1,625; $69,989) (Ethel Merman). Previous week, $33,800; last week, $44,100; closing Nov. 30.

Li'l Abner, St. James (MC) (44th wk; 348 p) ($8.05; 1,028; $58,100). Previous week, $49,800; last week, nearly $57,300.

Long Day's Journey Into Night, Hayes (D) (38th wk; 230 p) ($6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $25,600; last week, almost $26,800.

Most Happy Fella, Imperial (MD) (72d wk; 572 p) ($7.50; 1,427; $57,875). Previous week, $29,000; last week, over $32,400; closing Oct. 26 to tour.

My Fair Lady, Hellinger (MC) (79th wk; 627 p) ($8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). Over $68,700 again.

New Girl in Town, 46th St. (MD) (18th wk; 143 p) ($9.20-$8.60; 1,297; $59, 084) (Gwen Verdon Thelma Ritter). Previous week, $49,000; last week, hit $58,000.

Separate Tables, Music Box (D) (40th wk; 316 p) $5.75; 1,010; $31,021) (Eric Portman, Geraldine Page). Previous week, $12,400; last week, nearly $13,100; closing Sept. 28 to tour.

Simply Heavenly, Playhouse (MC) (4th wk; 30 p) ($5.75-$4.60) 996; $25,000). Previous week, $12,300; last week, almost $13,400.

Tunnel of Love, Royale (C) (30th wk; 245 p) ($6.90-$5.75; 1,050; $34,000) (Tom Ewell). Previous week, $12,300; last week, nearly $16,400.

Visit to a Small Planet, Booth (C) (32d wk; 252. p) ($6.90-$5.75); 766; $27,300) (Cyril Ritchard). Previous week, $20,100; last week, nearly $21,600.

Mask and Gown, Golden (R) (1st wk; 7 p) ($5.75-$4.60; 800; $20,000) (T. C. Jones). Opened last Tuesday (10) to six pans (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; Watts, Post) and one yes-and-no (McClain, Journal-American); grossed over $14,100 for first seven performances; has a five-week booking, then must vacate the theatre.

Carousel, City Center (MD) (1st wk; 6 p) ($3.80; 3,090; $61,812) (Victor Moore, Howard Keel, Barbara Cook, Russel Nype, Pat Stanley, Marie Powers, Bambi Linn, James Mitchell, Kay Medford). Opened last Wednesday night (11) to unanimous raves; grossed $41,600 for first eight performances through Sunday night (15); engagement limited to three weeks.

Closed Last Week

No Time for Sergeants, Alvin (C) (100th wk; 796 p) ($5.75-$4.60; 1,331; $38,500). On discount rates, previous week, $19,700; last week, $19,300; closed last Saturday night (14), to tour. (Financial status in separate story).

OFF-BROADWAY

(Opening date in parenthesis)

Career, Actors Playhouse (4-30-57).

Iceman Cometh, Circle-in-Square (5-8-56).

In Good King Charles' Golden Days, Downtown (1-24-57).

Purple Dust Cherry Lane (12-27-56).

Sweeney Todd, Sullivan St. (8-27-57).

Synge Trilogy, Theatre East (3-6-57).

Tevya, Carnegie (9-16-57).

Threepenny Opera, de Lys (9-20-55).

'Sgts' $22,100, S.F., 'Diary' Fair 17G

San Francisco, Sept. 17.

Frisco continued as a three-show town last week, with the Civic Light Opera production of "Annie Get Your Gun" as the major draw. The touring entries, "No Time for Sergeants" and "Diary of Anne Frank" remained in the profitable groove.

Randolph Hale's Coast production of "Tunnel of Love" is due Oct. 7 at the Alcazar Theatre.

Estimates for Last Week

Annie Get Your Gun, Curran (MC) (3d wk) ($5.90-$5.50; 1,758; $58,000) (Mary Martin, John Raitt). Capacity again at $56,150; previous week, $56,034; subscription discount holds the gross below potential maximum.

Diary of Anne Frank, Alcazar (D) (3d wk) ($4.95-$4.40; 1,147; $33,500) (Joseph Schildkraut). Nearly $17,000; previous week, $19,000; exits next Saturday (21) to resume tour.

No Time for Sergeants, Geary (C) (11th wk) ($4.95-$4.40; 1,550; $36,000). Still making money at $22,100; previous week, $23,800; exits Oct. 6 to resume tour.

'FANNY' SMASH $70,800, 'DEBUTANTE' $8,300, L.A.

Los Angeles, Sept. 17.

Only one legit house is alight this week, following the close of "Reluctant Debuante" at the Huntington Hartford Theatre. "Fanny" also winds this week as the season's third Civic Opera offering.

Estimates for Last Week

Reluctant Debutante, Huntington Hartford (C) (3d wk) ($4.40; 1,024; $33,000) (Lynn Bailey, Brenda Forbes, Reginald Gardiner). Dipped to unprofitable $8,300; previous week, $9,200; folded Saturday night (14).

Fanny, Philharmonic (MC) (4th wk) ($4.95-$5.50); 2,670; $60,000) (Claude Dauphin, Doretta Morrow, Italo Tajo). Up slightly to $70,800 from last week's $70,500; fold next Saturday (21).

'Lady' Whammo $111,681 For Des Moines Week

Des Moines, Sept. 17.

This town, notable in the trade about 20 years ago for its whopping grosses for one-night stands, had a full eight-performance booking last week with the touring "My Fair Lady." It was like old times, only more so.

The gross for the 4,139-seat KRNT Theatre (formerly the Auditorium), was $111,681, at a $4.51 top (excluding tax). The Brian Aherne-Anne Rodgers starrer was a solid sellout, with an extra 40 chairs put in nightly. The gross is believed to be a local record for legit.

The G. B. Shaw-Alan Lerner-Frederick Loewe musical is playing the current week at the Kiel Auditorium, St. Louis.

'Lonelyhearts' OK $13,600 In 1st Four at Princeton

Princeton, Sept. 17.

"Miss Lonelyhearts," debuting the Princeton legit season, grossed a brisk $13,600 in four performances last Thursday-Saturday (12-14) at the 1,077-seat McCarter Theatre, at $4.50-$3.85 top. The Howard Treichmann dramatization of Nathaniel West's novel drew an enthusiastic notice from the Trenton Times and a not-so-good reaction from the Trentonian.

The Pat O'Brien starrer is continuing its pre-Broadway tuneup this week and next in Boston.

Norwegian Theatre Setup

Continued from page 57

tion for acceptance, and of the 120 tried out last year, only 14 were accepted.

The theatre school course runs three years, with students permitted to take on minor acting jobs during the last semester. After finishing school, they can then seek employment and work for another three years on a student contract for about $20 monthly the first year, $28 monthly the second year and $35 monthly the third year. At the completion of that term they can join the actors' union and work for the minimum $500 yearly.

Membership Roster

Regarding the actors union, the author estimates the membership at about 320. He says that there's no real actor unemployment problem such as exits in the U. S., where the membership of Actors Equity totals nearly 9,700.

The legit theatre setup in Norway, according to Gran, includes seven houses in Oslo, and three others in prncipal cities. In addition, he notes, there are three touring operations, one, the Riks Teatre, is subsidized by the government and is constantly on tour. Of the seven Oslo houses, Gran says the National Theatre, a repertory operation, is also subsidized and pays the highest salaries.

Several of the other theatres are subsidized either partially or wholly, but, Gran contends, there's no interference from the government. He adds that Oslo has two revue theatres. Productions for children are popular in Norway, Gran states, within elementary school pupils attending two juve shows yearly. Highschool students, he notes, see four performances or regular shows yearly. The studes have to pay for the show, but at reduced rates.

Regarding playwrights, Gran states they get 10% of the gross on productions of their works, while the payoff on translating foreign properties is a flat $150 for straigh play and $200 for a musical. He notes the Norway has a playwright's guild, but that the membership is very small. On that score, he points out that a playwriting contest held three years ago drew 123 scripts.

Gran estimates that about four-to-six new Norwegian plays are produced each year, with American plays dominating the post-World II offerings. Gran is in the U. S. studying tv and radio. He's also collaborated on an English adaptation of his comedy, now titled "Babies Anyone?"

Buford Armitage is general manager for the N.Y. City Center revival of "Carousel," with **Zelda Dorfman** company manager, **Alan Green** casting director, **Herman Shapiro** production stage manager, **Kermit Kegley** stage manager, **Bill Field** assistant, **Shelly Secunda** press assistant to managing director **Jean Dalrymple**, and **Madge D. Graves** production secretary.

New musical for Broadway

Financier seeks show expert as working partner

Share of profits without investment

OFFERED:—Share of profits with full credit. Advertiser (who is a financier) has working script based on "natural" theme. Will take care of all specialist fees.

* * *

REQUIRED:—In return advertiser seeks a practical worker fully experienced on stage musicals with the right contacts and know-how. This is not a job for an impresario, but for a man with all-round experience at highest level.

* * *

JOB:—To attract the best song writers, composers and re-write specialists on the best possible terms. To polish the working script and prepare it for Broadway presentation. To take over responsibility for the music, dancing and general presentation.

* * *

OPPORTUNITY:—This is an ideal opportunity for either a well-known personality or a "back-room boy." It's the experience that matters more than the name.

* * *

APPLICATIONS:—In strictest confidence by letter only to: Advertiser, c/o Henry B. Lamm, Attorney, 21 East 40th Street, New York.

Longhair Notes

The ANTA Theatre has been booked for an 11-day run of The Dancers of Bali, beginning Oct. 24. **Frederick C. Schang**, president of Columbia Artists Management, sponsoring the engagement, planed to Switzerland last night (Tues.) to meet the company, and will accompany it from Geneva to Lucerne and Paris and then to New York.

John Coast, who's staging the Dancers of India production, skedded for a Sept. 29-Oct. 12 run at the ANTA Theatre, N. Y., is due in New York from England late next week for final rehearsals. Coast recently returned to England from India where he had been conferring with **Shanto Rao**, the company's star.

Marian Anderson left by plane last Saturday (14) on a concert tour of the Far East, under sponsorship of the President's Special International Program for Cultural Presentations, administered by the American National Theatre & Academy. She's due back Dec. 2.

Kerr's 'Pieces'

Continued from page 57

Tomorrow," "A Red Rainbow," "Hook 'n' Ladder"), the critics' lot is indeed a hard one. Sagely, Kerr concludes, it is only a question whether the critic's loyalty is to the $350,000 investing syndicate or to the 5c. reader of his paper who may be touted on a $7.50 ticket buy.

VARIETY is frequently the source and/or springboard for some of his observations. On the subject of moderate hits, utilizing the VARIETY listings of absolute capacity potentials, Kerr indicates that many a "hit" still never achieves selling out those upstairs tickets, despite the scramble for the choicer and costlier orchestra pews.

Most, if not all of the chapters in "Pieces at Eight" have appeared previously as columns in the Herald Tribune or as articles in such publications as Harper's, Commonweal, etc.

'Auntie Mame'

Continued from page 57

plus $27,287 as her two-way slice of the profits. That gives her a $225,357 payoff from the show thus far.

A puzzling aspect of the last two accounting statements for the show (dated June 29 and Aug. 31) is that they list two payments of $1,226 each to DaCosta as his share of profit distributions, but include them with the director royalty payments in the weekly operating expense. The statements do not indicate whether or not the amounts are also included in the $116,464 total profit distribution.

Incidentally, the $157,138 total net profit on the production includes payments from Warner Bros. on the purchase of the screen rights for a minimum of $200,000 plus weekly bonuses based on the Broadway run, to a maximum of $500,000. One and perhaps two touring companies of the show are planned by Charles Bowden, Richard Barr & H. Ridgely Bullock Jr., under a leasing arrangement with original producers Fryer & Carr.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Chinese Theatre, Drury (9-16-57).
Damn Yankees, Coliseum (3-28-57).
Dead Secret, Piccadilly (5-30-57).
Dear Delinquent, Westminster (6-5-57).
Dry Rot, Whitehall (6-31-54).
Entertainer, Palace (9-10-57).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-9-56).
Lovebirds, Adelphi (4-20-57).
Meet By Moonlight, Aldwych (8-1-57).
Mousetrap, Ambassadors (11-25-52).
Nekrassov, Royal Ct. (9-17-57).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (9-23-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Plaisirs De Paris, Wales (4-20-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Sat. Night at Crown, Garrick (9-9-57).
Silver Wedding, Cambridge (7-9-57).
Six Months' Grace, Phoenix (6-4-57).
Summer of 17th, New (4-30-57).
Tea & Sympathy, Comedy (4-25-57).
Tropical Heat, New Lind. (4-23-57).
Waltz of Toreadors, Criterion (3-27-56).

CLOSED LAST WEEK

Fanny, Drury Lane (11-15-56)
Less Than Kind, Arts (6-27-57).

SCHEDULED OPENINGS

Repertory, Old Vic (9-18-57).
Ever Since Eve, Arts (9-19-57).
Share My Lettuce, Comedy (9-25-57).
Roar Like a Dove, Phoenix (9-25-57).

Inside Stuff—Legit

The new Playbill, with revised format and expanded content, will begin distribution at Broadway theatres during the week of Sept. 30. The changes will involve use of the same cover for all shows during a single week, articles on general theatre interest by name writers on a weekly basis, plus continuing articles on each respective show, and altered format for show credits, cast list, and biographical notes on cast, authors, directors, etc. A special innovation will be gold covers for openings as a sort of festive note for premieres.

A masthead on Page 3 of the publication will list William Becker, president; Gilman Kraft, publisher; Elinor Green, managing editor; Elizabeth Pollock, art director; Leo Lerman (features) Barbara Blake (fashion), Jack Long (travel), Sam Hunter (art), Elizabeth Lapham (beauty), Clara Port (illustration), Harvey Breit (books), Alma Talley (crosswords), Robert Jay Misch (food) and Charles Goren (bridge), all contributing editors; Tony Walton, contributing artist; Ed Hamilton and Charles Preston, design consultants; Morey Gropper, production consultant; Thomas A. Steinfeld, associate publisher, and Alexander H. Carver Jr., director of sales.

The Playbill, the official program for the Broadway Theatre, was purchased last summer by Roger L. Stevens, Robert Whitehead and Robert W. Dowling, who are also associated in the producing and theatre operating firm. Producers Theatre. The publication was formerly owned for many years by Richard Huber.

Actors Equity has sent a protest to producer David Merrick over his method of selecting the ingenue lead for his incoming Broadway presentation of "Romanoff and Juliet." The beef was in the form of a letter from Angus Duncan, the union's executive secretary. The action reportedly followed squawks by Equity members who had participated in good faith in a "contest" to select the ingenue lead for the Peter Ustinov comedy.

Duncan's letter to Merrick is understood to have condemned what it termed "a fraud apparently perpetrated on our members." It referred to a column some weeks ago in the N.Y. Daily News, under the byline of Charles McHarry, reporting that the "contest" had actually been fixed in advance for Suzanne Storrs to be selected for the role.

The setup had previously been exposed by an out-of-town newspaper, which reported that Miss Storrs had given her notice in advance to a local strawhat theatre where she was a member of the resident company.

Stock Reviews

The Cantilevered Terrace

Westport, Conn., Sept. 2.

Lucille Lortel presentation of drama by William Archibald. Staged by the author; scenery, David Hays; lighting, Thomas Skelton. Stars Mildred Dunnock. At White Barn Theatre, Westport, Conn., Sept. 1, '57.

Lawrence Jupiter ..... James Patterson
Frederick Perpetua ..... Donald Madden
Sophia Perpetua ..... Julie Follansbee
Angela ..... Frances Foster
Mrs. Perpetua ..... Mildred Dunnock
Mr. Perpetua ..... Harrison Dowd

This newest work by William Archibald was probably destined for this theatrical "clinic" which specializes in offbeat ideas. For anyone who sticks it out, the finale brings a nine-minute monolog by Mildred Dunnock. Though much of this marathon speech is wandering and dramatically incoherent, it sounds majestic and brings cheers from out front.

"The Cantilevered Terrace" is constructed on the blueprint of stylized theatre, with static groups stationed about the stage alternately dozing in the electrician's shadows or happily evoking the author's warnings. Here, on an American terrace above an unnamed sea, the Perpetua family sits throughout the cocktail hour. The young son would like to have his parents murdered, so he may get his inheritance. His accomplice is his childhood friend, now betrothed to his sister.

The parents justify audience impatience despite the fact that Miss Dunnock's skill is so apparent that her role becomes almost intelligible. When, after her grand monologue, she drapes a lace mantle around her head and, upon her husband's arm, walks towards the precipice from which they are to be pushed into the sea, she stirs momentary admiration.

Though the star dominates the proceedings, there is an interesting contribution by Frances Foster as a family servant of West Indian origin. And James Patterson scores a near-miss performance as the youth who is willing to marry the horrifying daughter and to shove the parents off the cliff.

Doul.

The Inseparables

Binghamton, N.Y., Sept. 12.

Peter Flournoy presentation of new three-act play by Harry Granick. Features Albert Dekker, Alan Furlan, Edith Atwater. Directed by Billy Matthews. At Southern Tier Playhouse, $2.75 top.

By the time the lady sociologist gets hers in the third act of "The Inseparables," a New York-bound pageant of three shook-up people in an unclosed triangle, the rustic audiences hereabouts are sighing for the return of Virginia DeLuce imitating Jayne Mansfield in "Will Success Spoil Rock Hunter?"

An uneven attempt to dissect the psychological lunges of two men and a woman bound up in an amorous tug-of-waf that started in high school and appears to be one of those things that never will end, Harry Granick's "The Inseparables" closes with a soap-opera write-out of the girl.

Albert Dekker, Alan Furlan and Edith Atwater, under Billy Matthews' direction, find the going fairly easy with lines that at times are downright inspired. The action includes even pantomime and lines delivered by the principals directly to the audience, an effort to keep everybody informed as to what is going on.

Reaction from canebrake playgoers was lukewarm, but this is largely due to the steady diet of musicals and similar frothy offerings at Southern Tier Playhouse, and the folks had to shift gears to dig a meat-and-potatoes play which puts Dekker in the role of the blustering, all-American football player who made good in Wall Street while his high school friend, a sensative, proud actor played by Furlan, never quite makes the grade without the behind-the-scenes financial assistance from the Wall Streeter. In the middle is Miss Atwater, whom Dekker is steering for three acts, abortively, toward the nearest boudoir, and who finally winds up written out, but chaste.

Cawk.

Touring Shows

(Sept. 16-29)

Copper and Brass (tryout) (Nancy Walker)—Shubert, New Haven (16-21); Erlanger, Philly (24-28).

Diary of Anne Frank (Joseph Schildkraut)—Alcazar, S.F. (16-21); Capitol, Salt Lake City (23-25); Aud., Denver (26-28).

Egghead (tryout) (Kari Malden)—Hanna, Cleve. (16-21); Shubert, Cincy (23-28).

4 Four Winds (tryout) (Ann Todd, Peter Cookson)—Forrest, Philly (16-21) (Reviewed in VARIETY, Sept. 11, '57).

Jamaica (tryout) (Lena Horne, Ricardo Montalban)—Shubert, Philly (16-28).

Miss Lonelyhearts (tryout) (Pat O'Brien)—Colonial, Boston (17-28).

My Fair Lady (2d Co) (Brian Aherne, Anne Rogers)—Kiel, St. L. (16-29).

Nature's Way (tryout)—National, Wash. (16-28).

No Time for Sergeants (N.Y. Co.)—Jaffa Mosque, Altoona, Pa. (23); Stambaught Aud., Youngstown (24); Memorial Aud., Dayton (26-28).

No Time for Sergeants (2d Co.)—Geary, S.F. (16-28).

Rivalry (tryout) (Raymond Massey, Agnes Moorehead, Martin Gabel)— Vancouver, B.C. (23); Seattle (24); Portland (25); Pullman, Ore. (26); Corvallis, Ore. (27); Eugene, Ore. (28) (Names of theatres not available from management at press time).

Romanoff & Juliet (tryout) (Peter Ustinov)—Shubert, Boston (16-28); Forrest, Philly (23-28) (Reviewed in VARIETY, Sept. 11, '57).

Saturday Night Kid (tryout) (Shelley Winters, Alex Nicol)—Locust, Philly (17-28) (Strawhat tryout reviewed in VARIETY, Sept. 11, '57).

Waltz of the Toreadors (Melvyn Douglas, Paulette Goddard)—McCarter, Princeton (25-28).

West Side Story (tryout)—Erlanger, Philly (16-21) (Reviewed in VARIETY, Aug. 21, '57).

Ziegfeld Follies—Royal Alexandra, Toronto (16-21); Aud., Rochester (23-28).

HARTSDALE CONTEMPORARY

ON OVER ONE ACRE

22 miles, 30 minutes from Sardi's, in exclusive, secluded, rustic woodland setting, designed by leading architect for ultimate in gracious entertaining, easy maintenance. Cypress walls inside and out, eliminate plaster, paint, paper. Cork floors replace rugs and vacuum cleaning.

Two bedrooms with individual bathrooms, den with lavatory, huge living-dining room, fully equipped modern kitchen with large adjacent utility, work and store room, all air conditioned.

82 feet of glass window wall with three sliding doors opening on dramatic brick terrace that encircles house, interpret theme of indoor-outdoor living.

Offered in low 40's by transferred owner to principals only. CALL WH. 9-5885.

Shows Out of Town

Continued from page 58

Nature's Way

cal collaborator, and Audrey Christie gives a mop-up comedy performance as the bride's mother with her own interpretation of nature's way, being especially effective in her scenes with Robert Emhardt as a screwball obstetrician. Other skilful performances are given by Edmon Ryan as the producer who provides a note of sanity to the situation, Beatrice Arthur as an absent-minded interior decorator, Joe Silver as a "gay" waiter and Garry Newman as a real "gone" musician.

Producer Alfred de Liagre Jr., who took over the staging last week from Basil Langton, has handled the assignment deftly, and Donald Oenslager's penthouse setting is a masterpiece of design. "Nature's Way" isn't a knock-'em-into-the-aisles powerhouse, but it keeps a ripple of amusement going.

Copper and Brass

New Haven, Sept. 16.

Lyn Austin & Thomas Noyes (in association with Anderson Lawler) presentation of musical comedy in two acts (21 numbers). Book, Ellen Violett and David Craig; music and lyrics, David Craig. Staged by Marc Daniels; dances and musical numbers staged by Anna Sokolow; scenery and lighting, William and Jean Eckart; costumes, Alvin Colt; musical direction and vocal arrangements, Maurice Levine; orchestrations, Ralph Burns; dance arrangements, John Morris. Stars Nancy Walker; features Joan Blondell, Dick Williams, Alice Pearce. Alan Bunce, Norma Douglas, Peter Conlow, Evelyn Russell, Michele Burke, Doreen McLean, Byron Mitchell, Bruce Mackay, Doug Rogers, Hank Jones, Frank Rehak, Ernie Furtado. At Shubert Theatre, New Haven, Sept. 16, '57; $6 top.

College Boy ..... Byron Mitchell
Controller ..... Sam Greene
Experts ..... John Dorrin, Bob Roman
Man in Grey Flannel Suit ..... Larry Mitchell
Katey O'Shea ..... Nancy Walker
Commissioner ..... Beau Tilden
Captain ..... Alan Bunce
Sergeant ..... Bruce Mackay
Ethel Potts ..... Michele Burke
Mary Potts ..... Evelyn Russell
Estelle O'Shea ..... Joan Blondell
Mrs. Zimmer ..... Alice Nunn
Mr. Morphky ..... Michael Roberts
Mrs. Morphky ..... Doreen McLean
Girl ..... Dot Auld
George ..... Dick Williams
Brains ..... Peter Conlow
Brawn ..... Norma Douglas
Piggy ..... Byron Mitchell
Instructor ..... Clyde Turner
Principal ..... Alice Pearce
Limey ..... Hank Jones
Slam ..... Doug Rogers
Professor ..... Ernie Furtado
Slam's Girl ..... Joy Lane
Traintime's Girl ..... Elmarie Wendel
Limey's Wife ..... Evelyn Warren
Professor's Girl ..... Bette Graham
Traintime ..... Frank Rehak
Red ..... Bob Roman
Rookie Cops ..... Larry Mitchell, Donald McKayle, Jack Moore
Roderick ..... David Gold
Guard ..... John Dorrin
Stray Girl ..... Laury Franks
Passengers ..... Michael Roberts, Larry Mitchell, Dot Auld
Gardenia Lady ..... Alice Nunn
Sailor ..... Willard Nagel
Augie ..... Mitchell Roberts
Bart ..... Sam Greene
Morris ..... John Dorrin
Bartender ..... Jack Moore
Waiter ..... Jeff Duncan
Herbie ..... Larry Mitchell
TV Quizmaster ..... Sam Greene
Guard ..... Michael Roberts
Boy ..... Susy Papich
Girl ..... Ellen Hubel
Photographer ..... John Dorrin
Reporter ..... Sam Greene

Songs: "Career Guidance," "Warning of the Police," "I Need All the Help I Can Get," "You Walked Out," "Cool Combo Mambo," "Cool Credo," "La Vie Boheme," "Call the Police," "Don't Look Now," "Baby's Baby," "Unmistakable Sign," "Why Her?" "Me and Love," "Remember the Dancing," "Honk Kong," "Argentine Tango," "Sweet William," "Little Woman."

"Copper and Brass" will need plenty of polishing to pass muster on Broadway. At best, it doesn't seem destined for bonanza results, but can enjoy moderate success through judicious whipping into shape in its four pre-Gotham weeks.

The premiere displays a failure to cash in on the laugh potentialities of a book that has a "wrong-way" Corrigan type of femme flat-foot falling for an easygoing clarinet player whose basement musical hideaway "disturbs the peace" on her beat. There must be more guffaws in that situation than the present show brings to the surface, and there is certainly the talent to put over the laughs that may be uncovered.

The score is also something that is going to require special attention to put across markedly. A first hearing discloses little of quick-smash quality, but smart plugging can conceivably build "Don't Look Now," "Why Her?" "You Walked Out," "Me and Love" and "Sweet William" into pop acceptance.

From a talent standpoint, the cast has what it takes to the extent of outshining its material in some cases. Nancy Walker is a topflight comedienne who bats out her laughs and puts across her songs skillfully, but her role can stand considerable comedy buildup. Alice Pearce, except for brief flashes, is another case of ability somewhat hamstrung by lack of opportunity. Joan Blondell gets a better break on material and, in the main, fills her assignment okay. Although below par vocally, she manages to offset that obstacle from a personality and clotheshorse angle.

Dick Williams's smooth interpretation of the clarinetist is in perfect keeping with the role and the young actor registers well in this first musical. Alan Bunce rates his featured spot via a good performance as a crusty police captain.

There's a flock of youthful talent among the lesser lights headed by Norma Douglas and Peter Conlow as singing-dancing school kids. A jazz combo of Hank Jones, piano; Frank Rehak, trombone; Ernie Furtado, bass fiddle, and Doug Rogers, drums, makes its presence known in hot tempos.

Dance routines hit a torrid pace in a variety of rock 'n' roll and for contrast feature a graceful glide in a Staten Island ferry number. A two-a-day vaude takeoff and a "Remember the Dancing" sequence are also terps clicks.

The book, taking a brief poke at modern "think" machines, revolves around a femme whose "career guidance" test shows exceptional aptitude for police work. Situations point up the pitfalls she encounters when she becomes romantically tangled with a warbling clarinetist. Theme is relatively fresh and could constitute an okay screenplay.

Sets combine clever precision designing with a flair for color that stamps a favorable impression. On costumes, it's an attractive span from garish gang apparel to billowy finery that's a visual treat.

Marc Daniels's staging has set a generally rapid pace, which Maurice Levine maintains from his baton post. *Bone.*

The Egghead

Cleveland, Sept. 16.

Hope Abelson presentation of three-act comedy-drama by Molly Kazan. Staged by Hume Cronyn; settings, Richard Sylbert; costumes, Anna Hill Johnstone. Stars Karl Malden, Phyllis Love; features Eduard Franz, Biff McGuire, Lloyd Richards. At Hanna Theater, Cleveland, Sept. 16, '57.

Jackie Parson ..... Kevin Drohan
Sally Parson ..... Phyllis Love
Martin Donahue ..... Biff McGuire
Finney ..... Graham Jarvis
Hank Parson ..... Karl Malden
Roger Parson ..... Nicholas Pryor
Gottfried Roth ..... Eduard Franz
Harvey Robbins ..... Richard Robbins
Madeleine Robbins ..... Helen Shields
Perry Hall ..... Lloyd Richards
Essie ..... Ruth Attaway

Molly Kazan's provocative new play about human and ideological clashes in an unnamed New England university (it might be Harvard or Yale) should stir up some controversy when it reaches Broadway.

"The Egghead" provides a strong title role for Karl Malden, returning from Hollywood for his first stage assignment since his "Desperate Hours" appearance. The star punches out a perceptive, dynamic characterization of a crusading professor of sociology embroiled in an FBI investigation of one of his most brilliant proteges, a Negro union agitator accused of being a Communist party worker.

The performance of the comedy-drama under Hume Cronyn's crisp direction, comes off more absorbingly than might be expected for a tryout opening. How much the new playwright was helped by her husband, producer-director Elia Kazan, is likely to be a continuing subject of speculation in the trade as well as with the public.

The articulate Mrs. Kazan, a former Theatre Guild play-reader, reveals dramatic insight and wit in developing colorful, controversial characters. She spares no vigor in her attacks on misguided campus intellectuals who won't climb out of their ivory towers, besides hitting sleek Red propaganda and racial discrimination.

Some loose ends are left dangling, yet most of the dialog has as much biting vitality as the star. It does not lose sight of the ironic humor in human frailities when a befuddled professor goes all out in defending the former prize student, who betrays his trust.

Malden gives an eloquent, searching and touching impression of a Yankee individualist of many fascinating contradictions. There's a bit of Don Quixote in the blustering old firebrand who once tilted for economic reforms but has become naively old-fashioned.

Although assailing all forms of despotism, the fiery professor shows his own prejudices by insulting a refugee German educator who was once a Commy, by fighting the FBI investigation and scoffing at his young wife's suspicions about the Negro's secret subversive activities.

The play's most dramatic moment comes in the Egghead's moment of bitter disillusionment, when his protege frankly boasts of his Red affiliations and sneers at his old mentor. Malden does a fine job of projecting his heartaches, which shock him into a better understanding of life and incidentally of his wife. The climax may appear inconclusive regarding the renegade, but it's spiced with realistic humor.

Lloyd Richards vividly paints one of the most striking performances in the unflattering role of the Negro union trouble-maker in an aircraft parts plant. The part could be easily tintyped, but he enacts it with intelligent nuances and a tone of authenticity. Deceptively bland, he's never a conventional villain.

Phyllis Love scores as the prof's delightfully inquisitive, child-like wife who was once one of his pupils. Her buoyant duels of wit with her growling husband, who treats her like an adolescent, lightens the action when she unearths evidence of the traitor's Red background. A dummy doll-baby hugged to her elfin chest is the only false note in her work.

Nicely effective are Eduard Franz as the wise old refugee educator, Biff McGuire as the FBI man, with Graham Jarvis as his taciturn companion, Nicholas Pryor as the professor's feuding stepson and Richard Robbins's tolerant college dean. Some extraneous action could be chopped by Cronyn, but his direction is generally brisk. *Pullen.*

Miss Lonelyhearts

Princeton, Sept. 12.

Lester Osterman & Alfred R. Glancy Jr. (in association with Diana Green) presentation of two-act drama by Howard Teichmann, adapted from the novel by Nathaniel West. Staged by Alan Schneider; setting and lighting, Jo Mielziner; costumes, Patricia Zipprodt. Stars Pat O'Brien; features Fritz Weaver, Loretta Leversee, Janet Ward, Ruth Warwick. At McCarter Theatre, Princeton, Sept. 12, '57; $4.50 top.

Betty ..... Loretta Leversee
Boy ..... Fritz Weaver
Ned Gates ..... Henderson Forsythe
Goldsmith ..... William Hickey
William Spain ..... Pat O'Brien
Gladys H. ..... Anne Meara
Sick-of-It-All ..... Marian Reardon
Desperate ..... Jo Anna March
Claude ..... Maurice Ellis
Adele Farnum ..... Irene Dailey
Mary Spain ..... Ruth Warwick
Fay Doyle ..... Janet Ward
Peter Doyle ..... Dan Morgan

As a sort of dramatic parable with sex, symbolism and suspense, "Miss Lonelyhearts" just might make it on Broadway. The opening night audience at this Princeton break-in found the Howard Teichmann dramatization of Nathaniel West's novel an engrossing show. It stars Pat O'Brien, back on the stage after a quarter-century in Hollywood.

In his first stab at dramatic writing after co-authoring "The Solid Gold Cadillac" with George S. Kaufman, the adaptor adds humor and sharp dialog to the morbid story of a young man who is assigned to write an advice-to-the-lovelorn column and takes it seriously. Teichmann's chief faults seem to be a tendency to overwrite and to overstate his "message."

O'Brien is compelling as the hardboiled editor who hires an idealistic youth to counsel the love-stricken and forlorn, then taunts and tortures him when he becomes emotionally involved with his correspondents. Glib, sardonic and ruthless, the editor attempts to disillusion the young columnist and destroy the protective philosophy he has developed.

Fritz Weaver gives a sensitive, touching performance as the youth who turns to religion, to his editor's dismay, when sex and liquor fail to ease his troubled mind. Sex interest is supplied by Ruth Warwick as the editor's frigid wife and Janet Ward as a romance-starved correspondent who seduces the heart-throb columnist, then hastens his tragic end when she is repulsed. Loretta Leversee is the columnist's patient sweetheart, Henderson Forsythe is convincingly sympathetic as a fellow-scribe and Dan Morgan is effective as a crippled gas meter-reader.

Jo Mielziner's stark sets and startling lighting effects add to the grim reality of the drama. There are 28 scene changes, adroitly coupled by stager Alan Schneider with occasional asides by one of the actors as the set is shifted. *Bitt.*

The Old Vic's five-year plan for the presentation of all the 36 Shakespeare plays in the first folio will be completed next spring. The new season opens tonight (Wed.) with "Hamlet," starring John Neville, Coral Browne and a newcomer, Judy Dench, as Ophelia. The repertory will include "Henry VI" Parts I and II, "Measure for Measure," "Midsummer Night's Dream," "King Lear," "Henry VIII" and "Pericles, Prince of Tyre."

Literati

In Re Boston Accents

"Boston accents often get Bostonians into trouble," the Boston Herald contended in an editorial Saturday (14) on the refusal of their sister paper's reporter James Harrington's admittance to Governor Faubus' press confab in Little Rock. "Is this some sort of precedent which will lead to the walling off of the Boston press?" the Herald asked.

The editorial, headed "What's in an Accent?," said in its entirety: "Boston accents often get Bostonians in trouble. The latest case concerns the Traveler's reporter James Harrington. Harrington was sent down to Little Rock (the only New England reporter there), and along with the rest of the press herd, went to a press conference with Governor Faubus. The other reporters gained admittance, but Harrington was halted and given no reason why.

"Twenty minutes later reporters inside persuaded the governor that Harrington should be admitted, and he was. During the conference the Traveler man asked why he had been kept out. 'Maybe it's because of your accent,' said the governor.

"Is this some sort of precedent which will lead to the walling off the Boston press? If Governor Faubus can ban Boston reporters from his press conferences because of their accent, will President of the United States ban them from theirs, not to mention the heads of foreign states?

"But maybe there is another possibility. Perhaps we should open up negotiations with the other states through Secretary of State Cronin for treaties concerning reciprocal courtesy to the press. That would be to Governor Faubus' liking, we should think."

Esky's 25th Anni Book

Esquire's 25th anniversary volume, the "Esquire Cartoon Album" (Doubleday; $5.95) is an oversize omnibus of 550 cartoons from that monthly's cavalcade of illustrated humor, and more than 150 of them are in color. Published by Esquire but distributed by Doubleday it's an impressive gift item, for which purpose it's obviously designed, and withal a handy pick-me-up-at-any-time volume that should appeal to all sexes, adult pfd.

Another giant gift book is "The Lawless Decade" (Crown; $5.95), somewhat belatedly reviewed, an excellent pictorial history of the 1920s, edited by Paul Sann, executive editor of the N. Y. Post, with picture collation by George Hornby. This is the Roaring 20s on the half-shell, in punchy prose and graphic Graflexing. It'll make an ideal reference book, with its pithy news highlight to accompany the pix, and moreover it's a compelling entertainment reading book. It's timeless in its appeal. *Abel.*

Ted Pratt's Sked

Theodore Pratt out of the Santa Monica Hospital after successful surgery. Author has been working all summer at the Huntington Hartford Foundation in Pacific Palisades on a couple of books. After he leaves there he goes into a series of novelettes for Fawcett's Cavalier. End of October he returns to Delray Beach, Florida, for the winter.

Following the building last winter of a new Florida hotel at Pompano, named after his novel, "The Barefoot Mailman," the sale of the book doubled. Pratt says all novels should have hotels named after them.

Nude Book

With the nude a top nitery and revue draw on the Paris show biz scene, plus encroaching on pix and legit, it was only a matter of time before a book would be done to class the chassis. Such a tome is the 250-page "La Conguete Du Nu" (The Conquest of the Nude) by Romi which sells for $2.50, is profusely illustrated, and a buy for show biz libraries and for other collectors.

Book starts logically enough with Adam and Eve getting the heave from Eden, and goes through history and art with the nude ending in her enthronement as the staple in Pigalle flesheries and the many Paris stripperies.

Text deals with the nude and her meanings in art and history, treating both the lecherous look up to the healthy attitude to the nude and its evolution into a show biz regulars. Examinations of the camouflaging of the undraped over the years, to foil the bluenoses, is another unique section.

At first the unclad girl had to be doing something to distract from her clothesless state. This also served to awaken interest, later taken up by the stripper as opposed to the regular moving or still revue nude. Revues underlined nudity by elaborate forms of the remaining dress and it took somebody to find that, starting completely dressed and proceeding to the peel, had the greatest effect on audiences. Thus came the strip.

Volume is a unique study of how man uses the undressed woman for expression, contemplation, modes of beauty and as a show biz commodity. *Mosk.*

CHATTER

Commercial Classified Publishers Inc. authorized to conduct a publishing business in New York.

"God in the Garden: The Story of the Billy Graham New York Crusade," by Curtis Mitchell, due via Doubleday on Nov. 21.

"Lieutenant in Algeria," by Jean-Jacques Servan-Schreiber, editor and publisher of the Paris l'Express, will be published toward the end of October by Knopf.

Henry Z. Walck, president of Oxford Univ. Press, in New York, hosting a cocktailery for John Brown, publisher and manager of the Oxford Univ. Press of London.

American Medical Publications Inc. authorized to conduct a publications business in New York. Capital stock is $750,000, $100 par value. Sale & Sale, N. Y. City, were filing attorneys at Albany.

Elder statesman's "Bernard Baruch: My Story," the just-published Holt autobiography, continues to be a runaway bestseller at $5. There are now 80,000 copies in print, 50,000 sold, on top of the 22,000 advance orders.

Mark Nichols, film reviewer and associate editor of Coronet, left for Munich and Cannes Saturday (14) to cover lensing of "The Vikings" and "Bonjour Tristesse." In a two-week stay, he'll also o.o. the European entertainment scene.

M-G-M's Bill Ornstein will have another short story coming up in the American Jewish Times Outlook. The October issue will carry his latest yarn "Ma and Me," the title of his first collection but never used for a story until now.

Mary Eunice McCarthy, former San Francisco newspaperwoman who presently writes for motion pictures and tv, has written her book, "Meet Kitty," the story of her mother who came to San Francisco as a child in 1867. Crowell will publish Oct. 25.

Mary Frazer, onetime VARIETY correspondent in Houston, now back in the Scripps-Howard fold with the San Francisco News, does a Golden Gate pitch with "SF has Rome's hills, Hong Kong's type population, Paris' restaurants, and it's much closer to NYC and Hollywood." No arguments.

Francis Robinson, assistant manager of the Metropolitan Opera, has written and compiled "Caruso: His Life in Pictures," which Crowell will publish Oct. 31. Included in "Caruso" is a complete discography by John Secrist, who owns the only complete collection of Caruso recordings in existence.

"Daniel y los Leones Dorados" (Daniel and the Golden Lions), novel by Jose Manuel Vergara, snagged the Maurice Fabry Literary Award for 1957. The prize competition was organized by the Chilean Booksellers & Publishers Assn. in memory of one of its original members, Maurice Fabry, late business manager of Editorial Ercilla.

Random House's Bennett Cerf has bought "The Wonderful World of Aunt Tuddy," by Jeremy Gury and Max Hess, for autumn '58 release. Hess is the nationally ballied department store owner of Allentown, Pa. "Tuddy" treats of the capers and antics of a grand old lady in an emporium. Illustrations will be by Hilary Knight, who dittoed for the bestseller "Eloise."

Four days before his death from a heart attack on Sept. 2, Peter Freuchen delivered the final two chapters of his new book, "Peter Freuchen's Book of the Seven Seas," to his publisher Julian Messner Inc. which will have it on the stands Nov. 25. Freuchen, when he died, was on his way to participate in a motion picture being done by Lowell Thomas in the Arctic.

Caro to Jubilee in Chi

Howard Caro has joined Jubilee Records to take over midwestern sales and promotion headquartering in Chicago. He formerly was with Decca's a&r department and had handled widwest promotion for the Coral label.

Jubilee's sale and promotion department is headed by Bill Darnell.

Broadway

Robert Q. Lewis "open-houseing" at his new East 74th St. diggings.

The Alfred A. (Dorothy) Strelsins back from two months' holiday on the Riviera. Industrialist is also w.k. in show biz.

Film and tv actress Dina Merrill planed to the Coast over the weekend to test for the picture version of "10 No. Frederick."

Sarry (The Fiddler) Saranoff, oldest member and major domo of the Friars Club, elected member of the Democratic County Committee.

Vet vocal coach and singer Eddie Miller, marking his 50th year in show biz, is being launched by the Circus Saints & Sinners Sept. 27 at the Waldorf-Astoria.

Max Loew, owner of the Casanova Restaurant and the Viennese Lantern, has leased the two buildings adjoining the former spot and plans for enlarging are under way.

Gus Lampe due east end-September on business-pleasure. Entertainment director of the L.A. Ambassador Hotel (Cocoanut Grove) and his wife just celebrated their 25th anni.

Attorney - turned - industrialist Sinclair Robinson, who has show biz connections, got a big press with his $7,500,000 bid for the Dodgers, topping the Nelson Rockefeller bid of $5,000,000.

Frances and Arthur Wiesenberger cancelled their European sailing plans late this month; the Wall Streeter's concern in the Loew's Inc. situation is keeping him anchored in the U.S.

Neal Lang, long manager of the Park Sheraton and the Astor, before shifting to the Edgewater Beach Hotel, Chi, as v.p. and g.m., becomes ditto titles at the Hotel Roosevelt on Oct. 1. Former Hilton link is now a Hotels Corp. of America (A.M. Sonnabend ownership.

Steady travelers to and from the resort claim that although this is only September, there are no airline reservations to be had from N. Y. to Miami and return, with the companies "booked solid" until Jan. 4. That goes double on reservations for the Xmas holidays, they report.

Site of the former Leon & Eddie's at 33 West 52d St., long a Gotham nitery highlight and now a parking lot, will be part of the 27-35 W. 52 frontage (89-feet) for a new office building by Sidney Kramer and Jackson A. Edwards. It's another extension of the Rockefeller Center move northwards.

Scrambled credits in the review last week of the Copacabana misidentified the production dancer and singer. The correct specialty of Cindy Tyson is singing, and Elaine Deming is "the leggy attractive blonde dancer." Their identities were reversed in the review of the new Joe E. Lewis show.

Two diskeries "pouring" for their stars this week: Goddard Lieberson, prez of Columbia Records, hosting for Doris Day, and Vik Records (RCA) dittoing for Eddie Cantor. Miss Day is east for "Pajama Game," in which she costars at the Music Hall, and Cantor ditto on behalf of his new Vik album, plus "The Big Record."

Fawcett Publications' roving European correspondent Mike Stern —in from Rome to enter Mike Jr. into Syracuse U., which is also his alma mammy—quotes Mario Lanza, just completing "The 7 Hills of Rome" for Metro, in Italy, as having trained down to 180 pounds. The singer cracked to Stern, "I wanna get to be known as the operatic Frank Sinatra."

Frank M. Folsom, chairman of the executive committee of the Radio Corp. of America, will be a month in Vienna, flying over Sept. 26, as the Vatican ambassador to the Atoms-for-Peace Conference in the Austrian capital. The RCA exec is a papal knight and prominent American Catholic layman, hence this official designation, along with Father Hessberg, president of Notre Dame, as his alternate. Folsom will stay on in Europe on general RCA business until mid-November.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 4944)

Barbara Bel Geddes in for a yidpic chore.

U. S. independent pic, "On the Bowery," picked up for distrib here by Lisbon Films.

Errol Flynn was in looking for a Gallic femme lead for his next pic, "Three Faced Coin."

Peter Ustinov's "Love of Four Colonels" coming back to Theatre Fontaine for fourth legit season.

Line Renaud to U. S. soon for singing dates at N. Y. Waldorf-Astoria and Cocoanut Grove in Hollywood.

Martine Carol hies back to legit to do Sadie Thompson in a Gallic theatrical adaptation of Somerset Maugham's "Rain" (Pluie).

Daniel Gelin back to legit for the lead in the French version of Clifford Odets' "The Big Knife," as adapted by Jean Renoir.

"Kings Go Forth" (UA) company to Nice after some exterior shooting here. Star is Frank Sinatra and director is Delmer Daves.

U. S. legiters, "View From A Bridge" and "Diary of Anne Frank," due early this season as well as Anglo entries, "Separate Tables" and "Romanoff and Juliette."

Hot B'way B.O.

Continued from page 1

weeknights and $6.90 Friday and Saturday evenings) is likely to boost grosses. That probably won't lift profits, however, since operating expenses have continued to rise more or less proportionately.

The tourist influx has been increasing sharply in New York in recent years, and appears due to continue the trend indefinitely. That's reflected in the upped grosses and longer runs of Broadway shows, and even more clearly in the steady decrease in road attendance for all but the more spectacular smash hit tourers. Growing travel to Europe, involving stopoffs in New York, is apparently a factor in the tourist boom.

Without trying to crystal-gaze the likely hits or flops among the scheduled fall openings, it's apparent that there are an unusual number of entries suitable for theatre party patronage. Some of the top items in that category include "Jamaica," "Romanoff and Juliet," "Copper and Brass," "Compulsion," "Square Root of Wonderfful," "Time Remembered," "Nude With Violin" and "Dark at the Top of the Stairs."

The still-strong-grossing holdover hits, tending to provide a solid groundwork for the fall boxoffice, are "My Fair Lady," "Bells Are Ringing," "Auntie Mame," "Li'l Abner" and "New Girl in Town."

The larger conventions scheduled through October, including only those with expected attendance of 1,000 or more (according to the N. Y. Convention & Visitors Bureau Inc.), are Metropolitan Juvenile Style Mart, Sept. 15-22 (3,000 attendance); American Management Assn. — Personnel Division, Sept. 23-25 (1,000 attendance); Order of the Eastern Star, N. Y. State, Oct. 8-10 (2,000).

Also, Institute of High Fidelity Manufacturers, Oct. 9-12 (30,000); New York Antiques Show, Oct. 13-19 (60,000); National Hardware Show, Oct. 14-18 (40,000); Eastern Commercial Stationery Trade Show, Oct. 26-29 (2,000), and National Business Show, Oct. 28-Nov. 1, (100,000).

The outstanding question mark about fall b.o. prospects (aside from the quality of the new shows) is the national economic picture. In general, business and financial conditions appear to be less certain than in the last several years, with the higher interest rates and uneasy international situation negative factors.

Jazz Shows

Continued from page 1

gated seating, cancelled not only its Oct. 1 date here, but also a late September booking in Austin, Texas. Irving Granz, publicist for JATP, offered two reasons for dropping the local date. "We were able to secure a booking in Denver, which is more favorable to our routing schedule. That was a primary factor. Another reason for our decision to bypass Dallas is the fact that the auditorium management would not allow desegregated seating. When Norman Granz and the auditorium people couldn't agree on that point, we paid off our rental fee and moved the show to Denver."

Leonard Feather's "Encylopedia of Jazz," signed for a Nov. 2 Community Course appearance at McFarlin Auditorium, nixed the date because its seven Negro performers refused to tour the south.

However, Fats Domino, who previously has played the local Sportitorium, wrestling arena, is still dated for the new Dallas Memorial Auditorium Oct. 1. City council, however, is mulling an idea of banning rock 'n' roll shows in its new 10,000-seat downtown showhouse, due to post-show disturbances by fans at the last two Sportitorium rock 'n' roll shows.

London

(*Temple Bar* 5041/9952)

Dirk Bogarde celebrating his 10th anni as a Rank contract star.

Lord Rank hosting a luncheon Sept. 30 to celebrate Pinewood Studios 21st anni.

Rick Jason in town to start in "The Family Doctor," a Templar Production for 20th-Fox.

Dorinda Stevens back from a telefilm assignment in Kenya, where she also got married.

A. C. Nielsen (Nielsen's Ratings) hosted a lunch to 70 visiting American newsmen at Oxford last Sunday (15).

John Rowley, Variety Club's International Chief Barker, due in London and will be a guest of honor at next month's lunch.

Brian Rix hosted an after-show party at Whitehall Theatre Thursday (12) to celebrate completion of his seven years as actor-manager.

Jeannie Carson, home from Hollywood for a vidpic date, also huddling with Rank studio toppers on film based on Compton Mackenzie's "Rockets Galore."

Heather Sears, who plays title role in "Story of Esther Costello" ("The Golden Virgin"), off on a series of personals on the Continent, starting at Frankfurt, Germany.

Henry Kaufman and Eugene Lerner here from Rome to attend preem of new Chaplin pic, "A King in New York." Dawn Addams, who plays femme lead, is handled by their agency.

Elaine Stewart in from Hollywood to start with John Derek in "High Hell," which Burt Balaban is directing for Paramount release. Arthur L. Mayer is exec producer and screenplay is by Irve Tunick.

Minneapolis

By Les Rees
(2123 *Fremont Ave. So.; Franklin* 7-2609)

"Grand Ole Opry" back again at Auditorium.

Edyth Bush Little Theatre offering "Curtain Rises."

Hildegarde continuing at Hotel Radisson Flame Room.

Old Log strawhatter concluded season with "Reluctant Debutante."

Gay '90s back to five vaudeville acts, line of girls and Horace Henderson band.

Pianist Johnny (Crazy) Maddox featured in Minnesota State Fair "Thrillcade" afternoon grandstand show.

Russian pianist Emil Gilels replacing Czech Philharmonic on University Artists' concert series, latter having cancelled American tour.

Theatre-in-Round's fall-winter season to comprise "Fifth Season," "Great Sebastians," "Come Back, Little Sheba" and "Will Success Spoil Rock Hunter?".

Las Vegas

By Forrest Duke
(*DUdley* 2-6100)

Bill Bendix in for the Milton Berle show at El Rancho Vegas.

Milt Feiber & Bob Fisher, the Silver Slipper's "Barbary Coast Boys," leave this week for Denver, and Michael Costello.

Both Tropicana and Riviera bidding for services of Jayne Mansfield.

Merry Macs now head Flamingo lounge show, and chirper Ann Mason, a recent click there, has been brought back.

Mary Kaye Trio rehearsing in main room at Sahara, where they appear in next show with Bergen & McCarthy. Group now tops Sahara lounge.

Pro legit theatre preemed here with "The Little Hut" in Palomino Room of Hacienda Hotel. Equity cast is made up of Judy Cannon, Jorg Jackson, Robert Chapline

Pittsburgh

By Hal V. Cohen

Dancer Geri Anesin left town to join ensemble of touring "My Fair Lady."

Local singer Rosemary O'Reilly signed for "Carefree Heart" on Broadway.

Paquita Ramos Harris enrolled at U. of Mexico to get her master's degree in music.

Lily (Mrs. M. A.) Silver's first novel, "Shadow on Sun," coming out near first of year.

Glen Tetley going to England to assist Hanya Holm on choreography for "Where's Charley?"

Juggler Bobby Jule going to Olympia in Paris in February for six weeks on bill with Edith Piaf.

Playhouse opens its season Oct. 5 with a musical, "The Boy Friend," followed by "The Potting Shed."

Jeff Chandler, accompanied by his personal manager, Mike Connor, here plugging his Liberty Records album.

Arsenal manager Eddie Johns in show biz 50 years; started as doorman at old Bijou Dream Theatre in 1907.

Jimmy Confer, Baron Elliott vocalist and West View Park p.a., and his wife celebrated 20th wedding anni.

Keefe Brasselle drove in from N. Y. to spend weekend with his wife, Arlene DeMarco, topper at Holiday House.

Miami Beach

By Lary Solloway
(1755 *Calais Dr.; Union* 5-5389)

Allen & DeWood set for three dates by the Americana.

Vagabonds closing their club and hitting the road at end of month.

Lou Walters installing a swimming pool as part of stage setup for new Casino de Paris.

Claude Ritter, Beach auditorium manager, will book shows and industrial attractions for the new adjoining 12,500-seat convention hall.

Billy Gray and Co. ticketed for takeover of what was Ciro's, then Olsen & Johnson's Oscar (Lucerne hotel) Markowich setting up the deal.

Ritz Brothers had to nix February date at Americana, the Flamingo (Las Vegas) grabbing them for that month the day before the Beach offer was made.

Bobby Sherwood and Don Rickles, both Murray Franklin's longtermers in recent seasons, dickering their own spot for this winter.

Indie Distribs

Continued from page 4

one should be protected against any errors and harm from whatever source which the use of the arts under discussion can introduce—with serious risk—to the practices of Christian life." He reminded patrons that every ticket they bought was a kind of ballot, enabling them to vote for good or evil films.

The indies last week emphasized that neither they nor anyone else could or would object to Catholics following their conscience in staying away from films condemned by the Legion. "I do, however, object very strongly to any attempt, whether by Catholics or anyone else, to apply their judgment to the 'source' and seek to pressure either producers or exhibitors into not making or showing films that do not conform with Catholic standards," observed one of the distributors. "When it comes to that, such a group is taking on the function of the censor for the entire community, and we should fight it."

The Pope addressed himself to film critics, motion picture theatre managers, actors, distributors, producers and directors, reminding them of their "concrete human and Christian duties."

Precise impact of the Legion of Decency ratings on pix has always been open to question. It is unquestionably less on foreign films than it is on American pictures. There is no question that "Baby Doll," for instance, was hurt by the Legion condemnation. At the same time, the film might not have earned as much in the situations it did play had it not been for the attention it got from that quarter.

Foreign films, playing mostly the arties, care relatively litte about the Legion tag, though a "C" rating is an inhibiting factor when it comes to circuit bookings. Yet, a condemned Italian film is playing circuit houses in New York right now.

Regular run of Hollywood product, which goes through the Code mill, has little trouble with the Legion, though the Catholic rating group hands out "B" (Objectionable in Part for All) liberally. The rating has little meaning in most situations and in fact is believed to be of some help in making the film appear interesting to both Catholics and non-Catholics.

The American distributors are anxious to keep their relations with the Legion pleasant, and pictures that already had a Code seal have, from time to time, been changed some to conform with Legion objections. Example would be the recent "Love in the Afternoon," to which Allied Artists added a few dubbed-in lines at the end to indicate that the principals of the affair intended to get married. This induced the Legion to switch from "C" to "B."

Hollywood

Alfred E. Daff back from N. Y.

L. K. Sidney hospitalized for minor surgery.

Carole Mathews returned from English assignment.

Charles Laughton off on six-week European vacash.

L. Wolfe Gilbert guest of honor of Hollywood Bar Assn.

Oliver Hardy left his entire estate, of undisclosed amount, to his widow, Lucille.

James H. Nicholson back from St. Louis convention of Missouri-Illinois Theatre Onwers.

Betty White reps Hollywood tv industry at Memphis Mid-South Annual Fair Sept. 20-22.

Willis Goldbeck, Buck Harris and Allan Rivkin added to Hollywood Jubilee talent committee.

William Goetz skied to Europe anent his Columbia release, "Jacobowsky and the Colonel."

Hal Mohr appointed chief delegate of American Society of Cinematographers to Motion Picture Industry Council; Harold Rossen and Walter Strenge as co-delegates.

Boston

By Guy Livingston
(344 *Little Bldg.; Hancock* 6-8386)

Four Voices current at Blinstrub's.

Johnnie Kay current at new Monticello, Framingham.

Traveler legit critic Alta Maloney back at her desk after illness.

Herrick ticket agency, formerly owned by the Shuberts, shuttered.

Pat O'Brien in for legiter, "Miss Lonely Hearts," current at the Colonial.

Comic Tubby Boots into Mayfair and inked for Jack Paar show Sept. 30.

Tempest Storm, current at Casino, burlesque house, feted at the Boston Press Club.

Del Markee, who played Harry the Horse in "Guys and Dolls" on the road, breaking in nitery act at the Frolic, Revere.

George Murphy in for press rounds and radio-tv interviews, on "Raintree County" booked for the Astor, opening Oct. 18.

Copley, former legiter, bows as film house with "Miracle of Marcelino" Monday (23) preem for St. John's Seminary building fund.

Hub's nitery season kicked off with Blinstrub's, Steuben's Bradford Carousel Room, Showbar and Mayfair going in town, and the Frolic across the harbor in Revere.

Portland, Ore.

By Ray Feves
(*AT* 1-3076)

Cathy Johnson held for a second week at Frontier Room.

Jane Russell here Tuesday (17) on behalf of her charity, WAIF.

J. P. Morgan, Victor record star, set to appear here Thursday (19) to plug her platters.

Ted Lewis and his revue at Amato's Supper Club. Marks his first appearance here in years. George Amato continues booking toppers since Billy Daniels, Louis Armstrong and Nelson Eddy did so big for him.

Ernie Piluso has opened (unofficially) a plush supper club on the Barbur Blvd. strip. Partners are Pete Sesso and Emil Piluso. Spot features a swimming pool with a dance floor that covers it during dancing sessions. No shows set as yet.

Chicago

(*Delaware* 7-4984)

Five-day Hi Fi Show started yesterday (Tues.) at the Morrison.

Eddie Bracken opened yesterday (Tues.) in "Three Men on a Horse" at Drury Lane.

Arnie Metanky, ex-WBBM-TV news staffer, and Jim Killen opened joint flackery.

The Nest, new jazz club on northwest side, showcasing Vic Cesario and Rick Verde combo.

The Colony, formerly the Churchill, reopens on Oct. 15 with danceband entertainment.

Dick Hoffman and Larry Lux, formerly with Paul Marr booking office, opened own agency.

Paul Montagu added Peoria and Milwaukee to his "Around World in 80 Days" flacking chores.

Jeff Chandler in town last week to plug his new Liberty album, "Jeff Chandler Sings to You."

Al Grossman, Gate of Horn boniface, took over Cafe Boutique, where he'll stage one-act plays in a nitery atmosphere.

Neal Lang, manager of the Edgewater Beach Hotel here, and Edward Buckley, manager of Roosevelt in N.Y., changing places.

OBITUARIES

CHARLES T. HUNT

Charles T. Hunt, 84, founder, supervisor and former owner of the Hunt Brothers Circus, died Sept. 11 in Florence, N.J., the circus' winter quarters.

Known to many as "Mr. Circus," Hunt has led his outfit for 65 years. It grew from two wagons, four horses and five performers to a three-ring, 80 performer circus with more than 50 horses, eight elephants, six lions, two leopards and other animals traveling by truck. The show plays in 12 eastern states.

Born in Rosendale, N.Y., Hunt worked as a boy in his father's livery stable in Kingston, N.Y. At 17, he toured with the Barnum & Bailey Circus and when 19 began his own career as head of Hunt's circus. It was later known as Hunt's Nickelplate Circus and Hunt's Three-Ring Circus and finally the Hunt Brothers Circus when his sons took over the ownership.

He became an animal trainer, especially of horses and dogs. He also was a slack-wire performer and played the baritone, a tuba-like instrument in the circus band. He lost the sight of one eye in 1919 as the result of an accident but continued his wire performances until 1932. In later years his work was mostly supervisory.

Two sons and a daughter survive.

PERCY A. BOYD

Percy A. Boyd, 70, one of radio's pioneer station executives, died of a heart attack Sept. 9 in Pittsburgh. He worked with KDKA from the early days of broadcasting in 1921 until the mid-thirties. He was at one time program director for the Westinghouse operation and for several years headed its publicity and promotion department.

Since 1937, when Boyd left KDKA, he worked for the Morris F. Taylor Co., dealers in radio and television parts through the Tri-State area. He was district manager at the time of his death.

Besides his wife, he leaves three sisters.

JOHN GALVIN

John Galvin, 84, dean of Pennsylvania theatre managers, died Sept. 6 in Wilkes-Barre, Pa., where he was a familiar figure to both the public and showfolk for some 44 years. Better known as "Uncle John," he became manager of the Poli (now the Comerford), Wilkes-Barre, in 1913 when that house was a vaudeville flagship in northeast Pennsylvania.

During his tenure Galvin was a friend to such stars of the two-a-day as Sophie Tucker, Burns & Allen, Eddie Foy, Jack Benny, Ritz Bros. and Fred Allen, among others. He also is credited with helping to further the careers of a number of show biz'ers including writer Bill Morrow, who was in Jack Benny's stable for eight years.

A native of Fort Plain, N.Y., Galvin originally was a printer but doffed his apron to manage Wilmer & Vincent's Orpheum, Portsmouth, Va. After meeting theatre magnate S. Z. Poli in 1913, he left the Orpheum to manage Poli's Bijou, New Haven. That same year he moved to Wilkes-Barre to pilot the Poli there. In recent years he acted as advisory manager for Comerford operations in the Wilkes-Barre area.

LOUIS MITCHELL

Louis Mitchell, 71, a forgotten jazz great of the first quarter of this century, died in obscurity Sept. 12 in Washington. A native of New York City, he claimed to be the first Negro to play a London West End Theatre. He had one of the first jazz bands in New York and was credited with introducing jazz to London in 1914 and to Paris in 1916.

He said it was Irving Berlin who encouraged him to take his band to Europe. He made the first jazz recordings on the European continent, for Pathe. He took his seven-piece band to Britain, about 18 months before the Original Dixieland Jazz Band got there.

For several years, he operated the Grand Duc night club in Paris. It was there, he said, that Cole Porter wrote "Begin the Beguine" on a tablecloth. Recently both Sammy Davis Jr., and Harry Belafonte expressed interest in doing a film biography of Mitchell.

INEZ B. ROBINSON

Inez Buck Robinson, 67, stage and silent film actress, died Sept. 6 in Oakland, Cal. A native of Oelrichs, S. D., she entered the theatre in her teens and was seen on Broadway opposite Lewis Stone in "The Misleading Lady." She also appeared in "Lombardi Ltd." opposite Leo Carrillo.

Her other stage credits included such plays as "Overnight," "See My Lawyer," "Seven Keys to Baldpate" and several George M. Cohan productions. Her silent films were made by the Lubin Studios. Shortly after World I she retired from the theatre to marry a young naval lieutenant, but when World War II broke out she organized and directed the Stage Door Canteen in Washington, D. C.

Surviving is her husband, Vice Adm. (Ret.) Arthur G. Robinson.

ALLAN L. MELHADO

Allan L. Melhado, who was appointed by a New York Federal Court last April to assist in the financial aspects of the Loew's Inc. divorcement of production-distribution from domestic theatre operations, was among those killed Sept. 15 in an airliner crash near New Bedford, Mass. Northeast Airlines plane was en route from Boston to New York.

Known in Wall Street financial circles, Melhado at one time was president of Fundamental Investors, an investment trust.

E. V. DURLING

E. V. Durling, 64, a columnist with the King Features Syndicate, died Sept. 13 in New York, after a brief illness. Durling's column called "On the Side," in most of the 100 newspapers in which it appeared, was published in the N.Y. Journal-American as "Life With Salt on the Side."

From 1915-18, he served The New York Morning Telegraph as west coast correspondent. Later, he was a reporter in N.Y. for the Evening Globe and The Herald, covering both baseball and the theatre. In 1924, he returned to Hollywood to head a comedy film studio. Beginning his columns in 1931 for the Los Angeles Express, he later wrote for the Los Angeles Daily News and the Los Angeles Times. He joined King Features as a columnist in 1939.

Wife and sister survive.

TRACY MATHEWSON

Tracy Mathewson, 81, dean of Southern news photographers and a pioneer newsreel lensman, died of a heart attack Sept. 8 at his home near Jasper, Ga. Affectionately called "Mr. Matty," he was nationally known as a news and sports photographer. At the time of his death he was still contributing stories and pictures to national mags on a freelance basis.

A native of Augusta, Ga. Mathewson began his newspaper career on Hearst's now defunct Atlanta Georgian and Sunday American. He later went with the Atlanta Constitution and then into newsreel work. While in the latter field he worked with Pathe News, the Hearst International newsreel organization and the Kinogram group. In all, he spent more than 50 years in press photography and newsreel work.

His wife survives.

MAY VOKES

May Vokes, leading American comedienne on the Broadway stage in the 1920's and '30s, died Sept. 13 in Stamford, Conn., after a brief illness.

Miss Vokes, who in private life was Mrs. Robert Lester, was best known for her role of the frightened maid, Lizzie Allen, in the original 1920 Broadway production of Mary Roberts Rinehart's "The Bat." She appeared in numerous revivals of the play, the last being in 1937.

Her legit credits also include, "My Friend From India," "A Fool and His Money," "The Tattooed Man," "A Pair of Sixes," "The Quaker Girl," "A Full House" and "Good Gracious Annabelle."

Her husband survives.

BOBBY STYLES

Bobby Styles, 28, trumpeter with the Les Brown orch, died in New York Sept. 16. Cause of death was officially unknown but Broadway detectives attributed it to a combination of alcohol and drugs or possibly an overdose administered to himself.

Styles had been with the Les Brown orch for about a year-and-a-half. Before that he had played with the Dorsey Bros., Woody Herman and Stan Kenton orchs. He was in New York for Brown's date at Roseland Dance City.

Surviving are his mother and a brother.

JOHNNY TRIPP

Johnny Tripp, 77, onetime circus clown, died in retirement Sept. 12 in Dolton, Ill. Tripp, whose real name was John Sanford Triplett, joined the original Ringling Bros. circus at 16 and became a juggler and clown.

Though Tripp played the old vaudeville circuits, most of his career was spent with Ringling Bros. and Barnum & Bailey. He was cited for heroism in 1944 for his rescue actions in a circus fire that claimed 168 lives in Hartford, Conn.

Wife, two sons and three daughters survive.

HENRY C. NESLO

Henry Craig Neslo, 74, a legitimate actor for nearly 60 years, died Sept. 10 in New York. Early in his career he was seen in supporting roles with such stars as Eugenie Blair, Maude Fealey, Emma Bunting and Jessie Mae Hall. More recently he appeared with Helen Hayes in "Harriet," played two seasons in "Life With Father," was a member of the "Brigadoon" cast and acted in the entire run of "Witness for the Prosecution."

Survived by a sister and niece.

JULIAN LAINE

Julian Laine, 52, jazz musician who played trombone with some top dixieland bands, died Sept. 10 in New Orleans. In the course of his career he was a member of such outfits as the Louis Prima, Muggsy Spanier, Ben Pollack, Joe Venuti, Lou Breese, Sharkey Bonana and Tony Almerico orchs.

Two brothers and a sister survive.

WILBUR A. SCOTT

Wilbur A. Scott, 58, musician, composer and educator, died in Monongahela, Pa., near Pittsburgh, Sept. 12. A graduate of Carnegie Tech, he wrote the school's marching song which is still used by the institution's famed Kiltie Band.

Scott did extensive graduate work in music at Western Reserve in Cleveland; Oberlin, O., College and Oxford U. in England.

EDWARD WODSON

Edward Wodson, 82, music critic of The Toronto Telegram until his retirement in 1953, died of injuries Sept. 12 in Toronto after being struck by a streetcar. Born in Newcastle-on-Tyne, England, he came to Canada in 1913 and joined the Telegram in the early 1920's. He was an organist and pianist.

Survived by wife, daughter.

Rhea (Ginger) Mitchell, 52, former silent film actress, who played opposite William S. Hart, Tom Mix and other western stars, was found strangled to death in her Los Angeles home Sept. 16.

Mother, 69, of Lewis A. Sumberg, Albany film attorney and counsel for Albany Area TOA unit while it functioned, died Sept. 12. Two sisters and a brother also survive.

Sam Mintz, 60, vet screen writer, died Sept. 13 in Oakland after a lengthy illness. He had more than 50 screenplay credits. His daughter survives.

Mme. Margaret Eichenwald, 90, opera soprano in Moscow before World War I and singing teacher in New York since 1925, died Sept. 11 in N.Y.

Elinor Kent Hymer, actress, died Sept. 15 in Hollywood. She was the wife of the late John B. Hymer, actor-playwright and mother of the late Warren Hymer, an actor.

W. K. Danley, 81, retired theatre engineer who formerly was with the Interstate circuit, died recently in Houston.

William W. Claridge, 55, film technician who had worked in Mexico for 15 years, died of anemia Sept. 4 in Mexico City. His wife and three children survive.

Jose Luis Tapia, 65, dramatist and dean of Mexican theatre critics, died of a heart ailment Sept. 5 in Mexico City. His wife survives.

Son, of Harry M. Stehman, comptroller of WJAS in Pittsburgh, died there Sept. 6. Besides his parents, he leaves a son, a daughter and a sister.

Jay LaBarre, 62, vet film electrical technician, died Sept. 7 in Hollywood. Surviving are his wife and son.

Roberto G. Trevino, 41, pop radio-tv pianist, died of cancer Sept. 1 in Mexico City.

Father, 65, of Martin Abramson, magazine and tv writer, died recently in Brooklyn, N. Y.

Beatrice Murillo, 39, pop pianist, died of cancer Sept. 7 in Mexico City.

Sime

Founder of Variety and Daily Variety

MAY 19, 1873 — Sept. 22, 1933

In Memoriam

MARK A. LUESCHER

Died Sept. 20, 1936

In Our Hearts Always

NETTIE - MARY - BETTY

CBS-TV Execs

Continued from page 1

tracts of both IBEW and NABET (which represents technicians at NBC and ABC) expire at the same time, with labor representing a united front for the first time.

IBEW hasn't yet presented formal demands to CBS. Meeting of shop committees from various points is scheduled for within the next couple of weeks to formulate demands. Understood that many union members will be pressing for a $200-a-week minimum, vs. the current $175. Reps of Local 1212 will also have to meet with locals from other o&o cities before framing final demands.

Interesting enough, the CBS arrangement with Telestudios was made with Local 1212's consent, since Telestudios is a union shop. Also, many CBS technicians own stock in Telestudios. Attitude of both the union and stockholders has been that if CBS doesn't take its business to Telestudios, it will take it someplace else, so that the union help and the stockholders might as well get the benefit of a lucrative deal for a company for which they either work or own. Telestudios has a fully-equipped live studio setup, which it used for closed-circuit testing of programs and commercials and for production of its own commercials on kinescope.

Closed-Circuit TV

Continued from page 1

with operating "the biggest localized classroom tie-in by closed circuit tv." It reported the first state-sponsored educational CC-TV system being established in Georgia. Listed as the first public school CC-TV system was Pocatello; Ida.

CC-TV, agency reported, now serves business, industrial, educational, entertainment, religious, professional, municipal and other uses.

Unlike the proposed subscription tv, through which programs would be transmitted over the air, CC-TV does not require an FCC license unless augmented by radio communication. Commission said that since most CC-TV operations (including wired tollvision) depend on private local cable distribution systems, it has not exercised jurisdiction other than to see that they do not cause interference (through radiation) with regular broadcast services.

Steinbeck Raps

Continued from page 2

Hollywood. There were 12 people in the room, just talking. When we came out, he told me that they had just written a picture."

Others attending the PEN Congress included John Dos Passos, John Hersey, Elmer Rice, Richard Brooks, Stephen Spender, David Carver, Alberto Moravia, Andre Chamson, Helmuth von Glasenapp, Sophia Wadia, Jun Takami and Takeo Kuwabara. Some 170 overseas delegates are representing 25 countries.

MARRIAGES

Eleanor Anne Felbusch to Marc Kimelman, New York, Sept. 1. He's the son of Dave Kimelman, longtime Par branch manager in Pittsburgh.

Phyllis Shiveley to Ray C. Boehmer, Pittsburgh, Sept. 14. Bride's the daughter of Paul Shiveley, master control chief at WJAS; he's a radio engineer.

Nuella Dierking to Richard Armbruster, Vallejo, Calif., Sept. 15. Bride is an actress; he's an actor.

Margie Halstead to Ned Dobson, Las Vegas, Sept. 8. Bride's with Leo Burnett ad agency; he's Paramount assistant director.

Helen Ince to Rex Lease, Ensenada, Mexico, Sept. 11. Bride is the widow of director Ralph Ince; he's the vet cowboy actor.

Miriam Thorud to Carlos Franz, Aug. 23, Santiago, Chile. She's an actress; he's a Chilean diplomat.

Patricia Tashlin to Joseph Baker, Las Vegas, Sept. 12. Bride is daughter of director-writer Frank Tashlin.

Elsa Cardenas to Guy Patton, Houston, Sept. 14. Bride is a Mexican film actress.

Monica Boyar to Lee Tully, New York, Sept. 12. Both are performers.

BIRTHS

Mr. and Mrs. Virgil Jones, daughter, Albany, Sept. 2. Father is a Warner salesman there.

Mr. and Mrs. Maury Calder, son, Hollywood, Sept. 7. Mother is former actress Rosemary Knighton; father is an agent.

Mr. and Mrs. Guy Madison, daughter, Hollywood, Sept. 9. Father is an actor.

Mr. and Mrs. Morey Carr, son, Newark, N. J., Sept. 6. Father is lead singer member of The Playmates, instrumental trio.

Mr. and Mrs. Pete Hrenko, daughter, Pittsburgh, Sept. 5. Father's on KDKA-TV staff.

Mr. and Mrs. Tommy Nichols, twin girls, Chicago, Sept. 8. Father is line singer at Chez Paree in Chi.

Mr. and Mrs. Maxwell A. Kriendler, daughter, Sept. 12, New York. Former president of "21" Club is now an exec with 21 Brands Inc.

Mr. and Mrs. Kellum DeForest, son, Hollywood, Sept. 9. Father heads DeForest Research Service.

Mr. and Mrs. Don Romeo, son, Omaha, Sept. 13. Mother is former Martha Woodson, vaude dancer; father is an agent.

Mr. and Mrs. Dave Golding, son, Hollywood, Sept. 10. Father is a publicist.

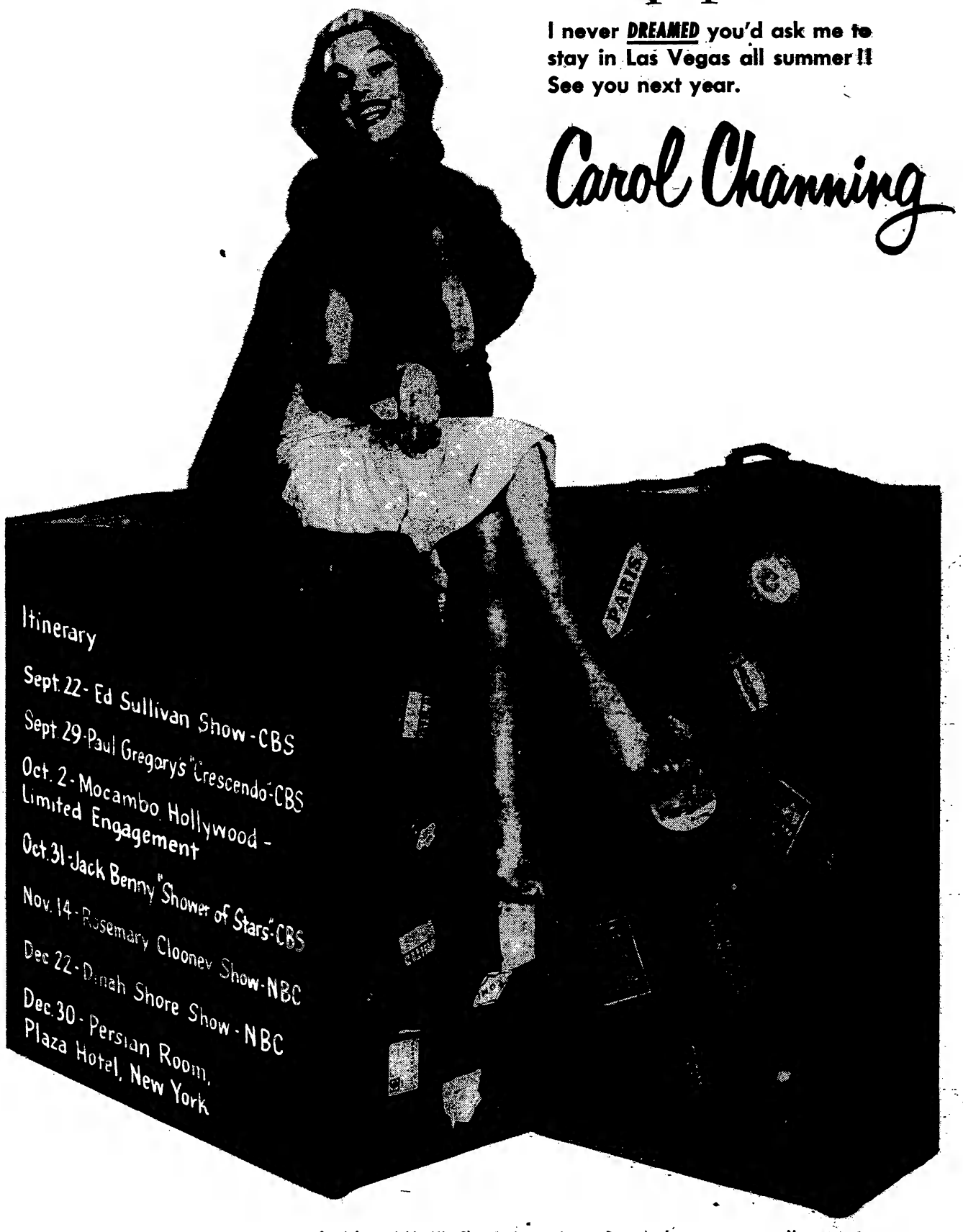
Mr. and Mrs. Lionel Galvez, son, Mexico City, Sept. 10. Father is a singer.

Mr. and Mrs. George Baker, daughter, London, Sept. 7. Father's a film actor.

Thank you...
Tropicana

I never *DREAMED* you'd ask me to stay in Las Vegas all summer!! See you next year.

Carol Channing



Press Relations
FREEMAN and WICK

Special material for Miss Channing's act written and conceived by CHARLES GAYNOR

Management
M.C.A.

SEP 25 1957

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

COPYRIGHT, 1957, BY VARIETY, INC. ALL RIGHTS RESERVED

Vol. 208 No. 4 NEW YORK, WEDNESDAY, SEPTEMBER 25, 1957 PRICE 25 CENTS

TV CAUGHT IN TALENT SQUEEZE

Jock Whitney's N.Y. Herald Tribune Investment Sans Editorial Control

By ABEL GREEN

U.S. Ambassador to the Court of St. James, John Hay (Jock) Whitney, is officially the new bankroll in the New York Herald Tribune, following a flying trip to London by Ogden R. (Brownie) Reid and Tex McCrary. The figure is said to be between $1,000,000 and $2,500,000, with no official confirmation of either, but hinted as "more likely closer to the latter."

The Trib, which has been the subject of much space in the newsmagazines last week and considerable rumor and conjecture, was variously linked with both the CBS and NBC networks; both Time and Newsweek (from which new editorial blood was culled recently); and also wth Gardner (Mike) Cowles, which hinted at a Des Moines Register-Tribune and Look magazine link.

The William S. Paley (CBS) hookup was strongest, and not without foundation for a time, in light of (1) Paley and Whitney being brothers-in-law; (2) longtime friends and business associates; (3) neighbors in the fashionable L. I. set; (4) linked by McCrary (Tex & Jinx), who is longtime public relations advisor to the Trib and who, incidentally, was instrumental in bringing "Brownie" Reid into and out of

(Continued on page 75)

1ST NBC B'CAST FROM BULGARIA IN DECADE

NBC Vienna correspondent Frank Bourgholtzer yesterday (Tues.) became the first American to broadcast to the U.S. from Bulgaria in the past 10 years, Bourgholtzer did a broadcast for NBC Radio yesterday and will remain in Sofia for a few more days for additional broadcasts and tv filming.

Bourgholtzer wasn't the first American newsman to enter—N. Y. Times ex-Moscow correspondent Harrison Salisbury got to Sofia a few days earlier.

IATSE Vs. O'seas TV Soundtracks?

Richard Walsh, head of the International Alliance of Theatrical Stage Employes, who is just back in Gotham from a Coast visit, may soon take a position supporting the American Federation of Musicians in its fight against foreign-made musical soundtracks.

If IATSE men would refuse to handle imported music tracks, James C. Petrillo would have it made against the advertising agencies, stations and networks which have been able to largely bypass the A.F. of M. in television, unlike radio.

Reduced employment of musi-

(Continued on page 75)

IT'S NO LONGER A CASE OF MONEY

By GEORGE ROSEN

The pressure for name guest stars for the music-variety shows circling the tv network channels this semester grows worse by the week. It's no longer a case of money, which was figured only a few short weeks ago to be the solution to all problems. Producers are offering the equivalent of junior oil gushers to latch on to suitable top stars, but they're not available.

The star squeeze isn't only applicable to the regular series, including, for example, Dinah Shore, Frank Sinatra, Ed Sullivan, Steve Allen, Pat Boone, Guy Mitchell, Gisele MacKenzie, Perry Como, Rosemary Clooney, "Big Record," etc., but also extends to the major musical specs.

(Pullout of Ethel Merman from the upcoming "Crescendo" spec on CBS-TV because of script hassles and the difficulties encountered with Rex Harrison on the same show [also because of script troubles] merely serves to accentuate the pileup of problems confronting the webs on making the good names stick.)

When NBC-TV execs last week presented to the General Motors top command the working format for the 50th anni GM spec, on which the auto company is lavishing an approximate $1,000,000 (time & talent), the GM boys literally flipped in their enthusiasm. But still remaining is the vexing task of lining up the appropriate personalities, and from all accounts this is the rough part of the job ahead.

Many producers, thankful for a

(Continued on page 75)

Ike Swipe May Cost Satchmo Edsel Spec; Others 'Penalized'

The Little Rock crisis took on show biz overtones last week after several Negro performers, notably Louis Armstrong, blasted President Eisenhower's procedure in the desegregation crisis as "two-faced." One controversy-shy sponsor immediately instigated pressure to ease Armstrong, who also cancelled a State Dept. tour to Russia, out of a television spectacular for which he was booked.

Sponsor is the Edsel division of Ford Motors, which suggested to CBS-TV last week that Armstrong be eliminated from the cast of its Bing Crosby-Frank Sinatra spec Oct. 13. The one-hour spectacular will mark Edsel's first television sponsorship, and in light of its brand-new status, the automaker felt that it should steer clear of the Armstrong-Eisenhower hassle.

Armstrong's status on the show is still up in the air, however. Edsel exerted pressure in the form of a suggestion, and CBS has remained non-committal in the hopes Edsel will change its mind. Another factor, of course, is the longstanding friendship between Armstrong and Crosby, with the sponsor afraid Crosby would walk out

(Continued on page 66)

GERTIE LAWRENCE SAGA AS LEGIT MUSICAL

Film rights to "Gertrude Lawrence as Mrs. A." by her husband, and "A Star Danced," which was her own story, held by Mel Shavelson and Jack Rose (Paramount), are reverting to Richard Aldrich. Looks at this moment that the properties will be switched to make a Broadway musical.

Aldrich's book has been translated into 70 languages, the latest being a Ladies Home Journal shortened version in Chinese.

CBS' Maybelline Biz on Queen Liz

Maybelline Co., which a couple of years ago made a first-of-its-kind sponsorship deal with CBS-TV by bankrolling special newsfilm footage of the royal wedding of Prince Rainier and Grace Kelly, is doing a repeat. Eye makeup company will bankroll a special 45-minute show on CBS dealing with the royal visit of Queen Elizabeth and Prince Philip to the U. S. next month.

Program will consist of filmed footage of the royal tour, plus a live pickup of the royal reception and ball at the Waldorf-Astoria, N. Y. Show will run from 11:15 p.m. to midnight on Oct. 19, night before the tour ends.

'Compulsion' Producer, Author Take Hassle Over Legit Adaptation To Court

The management and author of the upcoming Broadway drama, "Compulsion," are embroiled in a dispute due for an airing this morning (Wed.) before Judge Jacob Markowitz in N. Y. Supreme Court. The action involves a motion by Michael Myerberg, the producer, to prevent Meyer Levin, author of the novel on which the play is based, from taking the squabble to arbitration.

According to Myerberg, the script of the play was in such bad shape that it was agreed, in a pact dated last July 19, that Levin would work with a collaborator. Robert Thom, whose own play, "The Minotaur," was recently given a summer stock tryout by Myerberg, was engaged to do the revisions.

Subsequently, when Levin and Thom could not agree on the rewrites, Myerberg threatened to cancel plans for the production. However, another agreement was signed, under date of Aug. 8, in which Alex Segal, stager of the show, was designated as final authority in all disagreements over the script.

Differences continued, however, and Levin repudiated the pact on the claim that it had not been filed with the Dramatists Guild, as required by the basic production contract between the Guild and the League of N. Y. Theatres. He applied for arbitration of the dis-

(Continued on page 66)

Big Fight Punches Up But Holy Days to Dip Biz in N.Y. Nite Clubs

Late nitery business Monday (23) in New York benefited from the Robinson-Basilio fight at the Yankee Stadium. The top biz was registered at the Copacabana where Joe E. Lewis, long admired by the sports fans, among others, headlines. Some of the biggest spenders hit the late show there.

The Latin Quarter similarly got a lot of fight fans. Another beneficiary was the hotels. Most of the midtowneries did well starting over the weekend when fight fans throughout the country congregated.

Business continued big last week in Brooklyn, where Jerry Lewis closed his two-weeker on Sunday (22) with a take reportedly hovering around $200,000. Spot closed after that show and will open Friday (27) when the Ritz Bros. preem. The start of the Jewish New Year tonight (Wed.) with the consequent decline of party biz caused temporary shuttering of the Brooklyn spot. Nitery biz in New York is expected to dwindle considerably tonight and tomorrow night during these holy days.

Pope Pius XII on 'Conscience'

[OF SHOWMEN AND TALENT]

Following are some excerpts from the Papal Encyclical, "Miranda Prorsus," which dealt with films, radio and television and, among other things, urged extension of the Catholic Legion of Decency activities to video. Here is what the Pope had to say to film people:

To Theatre Managers: "We are well aware of the magnitude of the difficulties which today confront those engaged in the motion pictures industry because of . . . the great increase in the use of television. Yet, even when confronted by these difficult circumstances, they must remember that they are forbidden in conscience to present film programmes which are contrary to the Faith and sound morals, or to enter into contracts by which they are forced to present shows of this kind. We trust . . . that no Catholic in cinema management will hesitate to follow such sane and salutary proposals.

To Actors: "Since . . . there is question of bringing the motion pictures industry into line with sounder policies, that is no slight responsibility which rests on the actors; they, indeed, remembering their dignity as human being and as experienced artists, should know that they are not permitted to lend their talents to parts in plays, or to be connected with the making of films, which are contrary to sound morals."

To Producers and Directors: "But the heaviest responsibility . . . falls on the directors and producers. It often happens that film producers and directors meet a serious difficulty when the circumstances and demands of their art come into contact with the precepts of religion and the moral law. In that case, before the film is printed, or while it is being produced, some competent advice should be sought and a sound plan adopted to provide for both the spiritual good of the spectators and the perfection of the work itself. Let these men not hesitate to consult the local established Catholic motion picture office, which will readily come to their assistance by delegating some qualified ecclesiastical adviser to look after the business. The result of this confidence which they place in the Church will not be a lessening of their authority or popularity."

To Distributors: "Distribution cannot be in any sense reckoned as a technical function of the business, since films . . . are not only to be regarded as articles for sale, but also . . . as food for the mind and . . . a means of spiritual and moral training for ordinary people."

Counterspying Strict Per Diem Payoff, But Morros Cashing in Via Memoirs

By ABEL GREEN

America's No. 1 counterspy, Boris Morros, has three prime objectives now that he is back in civilian life. All three have a show biz angle. All have to do with the film production medium in which he was reared, as an independent motion picture producer, since he left Paramount as general musical director. Two of the objectives are theatrical film features, and the middle project probably would be better as a film-television series, although with an eye to eventual theatrical exhibition.

"The Secret Diaries of Boris Morros," on which Look feature writer Bill Davidson is assisting him, will be the basis of the No. 3 undertaking—his own biopic, probably first as a feature and eventually as a vidpic series.

Even while he gets (1), a two-parter for Look, slated for publication in late November, and (2) gets his book manuscript readied for March '58 publication by Viking Press, Morros is working on his show biz undertakings.

Plans 'Geisha'

The first is a filmusical version of "Geisha," a 1903 operetta which played the U. S. and has been a longtime favorite in England, Germany and Japan, composed by Cecil Jones, a Britisher. Morros cleared the rights with the latter's brother during his counterspy peregrinations while in Europe the past 10-12 years. Morros states that the famed "Madame Butterfly" was "more than 'inspired'" by the success of "Geisha" in the early 1900s in England.

The second venture has to do with the 29 living Nobel Prizewinners whom he signed up as he travelled from university city to university city in Sweden, Switzerland, Germany and England.

He feels that only the cinematic art form can project to the world just what realistic blessings these prizewinners in nuclear chemistry, science, physics and fine arts have contributed to the world.

Morros, who produced "Carnegie Hall," "Tales of Manhattan' and other features in America, made his last picture in the Russian zone of Austria, titled "Das Kind der Donau" (Child of the Danube), produced in Vienna when it was a quartered city. The Russians got the rights from the Iron Curtain countries in exchange for their facilities. (Production of course was being done with full knowledge of the FBI. Morros' suspected "playing footsie with the Russians," for which he was long under a cloud, was part of the counterespionage pattern.)

Partner Stern

Boris Morros Music Corp. was a New York and Hollywood operation in 1942-43 when Alfred K. Stern was Morros' partner and bankroller. Stern and his wife, the former Martha Dodd, daughter of one-time U. S. Ambassador to Germany William E. Dodd, are currently under attack from Morros on patriotic

(Continued on page 66)

Honoring Morros

Despite the American counterspy's feeling of unappreciation by his former colleagues, there are steps afoot for Eric Johnston to host a luncheon in Boris Morros' honor attended by the film company presidents and others of the top echelon.

The Motion Picture Pioneers' fete this year, which will honor Loew's president Joseph R. Vogel, also expects to single out Morros for unique kudos. There was feeling that Morros, because of his dramatic impact, might detract from Vogel as "the Pioneer of the Year," but Ned E. Depinet, who succeeded the late founder-president Jack Cohn as the PP prexy, feels that where Vogel fought the good brave fight in his intra-industry hassle, none would gainsay Morros' own battle, of another character, for Uncle Sam.

Filipino Violinist Hit By Punitive Clause In Walter Immigration Act

San Francisco, Sept. 24.

A young Filipino violinist who gave a recital was forced to leave the U. S. last week for a technical violation of the McCarran-Walter Immigration Act.

Redentor Romero managed to raise $550 plane fare just before the deadline which would have forced the Justice Dept. to deport him formally and so, under the McCarran-Walter Act, would have forbade him from ever entering the U. S. again.

On advice of an immigration official at Guam, Romero came to Frisco on a visitor's visa, intending to request a change of status to that of student.

But before he made the request, he gave a recital, thereby violating the law. Visitors aren't permitted to work. By working, under the law's theory, he had deprived an American musician of a job.

Several Americans tried to help Romero complete his musical education in the U. S. A Frisco immigration lawyer, Arlin W. Hargreaves, carried the violinist's case legally, without fee, and prepared a bill which Oregon Senator Richard Neuberger sponsored. The senator's bill, which would have allowed Romero to remain, passed the upper house but was bottled up and died in the House subcommittee by Congressman Francis Walter, co-author of the Immigration Act.

While in Frisco, Romero studied under Sidney Griller of the Griller String Quartet and Naoum Blinder, for 25 years concertmaster of the Frisco Symphony.

Patti Page Gets Slice Of Madison Hotel in Fla.

Singer Patti Page has bought into the President Madison Hotel, Miami Beach. She'll own the inn in conjunction with E. D. Kelmans. The Madison is a 205-roomer.

Kelmans operates several other hotels in the area, but this is the only venture together with Miss Page.

Callas Powders, Frisco Furious

San Francisco, Sept. 24.

On the eve of opening its season, the San Francisco Opera had no word from its star, Maria Callas, and phoned Milan, Italy to be blandly informed by the soprano's husband that she was not going to make it. "Illness" was the stock explanation, prompting Robert Watt Miller, president of the opera assn. to remark, *"She is notorious for this kind of thing. She apparently regards contracts as extraordinarily flexible."* Miller may have been referring to Mme. Callas recent walk in Athens, Greece.

San Francisco has now requested the American Guild of Musical Artists to punish the singer by preventing her appearances in U.S. That would be a blow to the Metropolitan Opera in N. Y. where La Callas is big b.o.

Because of Callas' great publicity last fall when she bowed in N. Y. her name is a sensitive one in AGMA. Although opera singers almost never speak of another artist, Robert Merrill, here for the local season cracked, "She gets my goat."

Salt Lake City Tribute To Hometowner Harbach, 84, Gets His Oct. 23 Nod

Salt Lake City, Sept. 24.

One of Salt Lake City's most famous native sons will receive a long-delayed civic honor next month. He is Otto A. Harbach, composer of such musicals as "Roberta" and "Rose Marie." At 84, Harbach is still writing.

A "Tribute To Harbach" night is skedded for Oct. 23 in the Assembly Hall on Temple Square. Harbach, who lives in New York City, has accepted an invitation to come to Salt Lake City for the affair.

Salt Lake City Commission sponsors the function, with Mayor Adiel F. Stewart as chairman and Commissioner L. C. Romney as coordinator. They are working with Salt Lake Federated Musicians and its president, Guy Heric, in arranging the event through a grant from the Recording Industries Trust Funds.

Mayor Stewart has appointed Eugene Jelesnik, Salt Lake violinis and tv personality, and personal friend of Harbach, to plan the program. Jelesnik is the originator and conductor of the Salt Lake "Pops" concerts, and has his own tv show, "Utah Talent Quest" each Saturday on KUTV.

The entertainment, which will be free to the public, will be furnished by the Pops Concert orch (30) under the direction of Jelesnik. Works composed by Harbach will make up the program.

Some of the compositions for which Harbach has written the lyrics are "Smoke Gets In Your Eyes," "Cuddle Up A Little

(Continued on page 75)

PRESIDENTIAL DATELINE

Eisenhower Visit Plenty Helpful to Newport, R. I.

Newport, R. I., Sept. 24.

Ike and Mamie combo is smash-eroo here with local merchants' cash boxes bulging from increased biz. Ike's vacash added several weeks to the tourist season in this once lush playground of the tycoons.

Town fathers said the bells on the registers were ringing because the presidential visit caused the name of "vacationland Newport" to be mentioned nationally and the visit was worth a million in publicity.

The free flacking came at a time when Newport, which used to service the long gone $100,000 and up "small affairs" at the chateaus, manors and mansions, needed it most.

U.S. Juror Knight Sums Up Venice

Indian Winner Strictly Political, He Says—Quality Of Films on View Punko

Up-to-Date in K.C.

Kansas City, Sept. 24.

A group of nuns from St. Paul, here last week for the National Conference of Catholic Charities, attended a matinee showing of "Around the World in 80 Days," at the Tower Theatre.

As they entered the theatre, house manager Roy Hill greeted them and expressed the hope they'd enjoy the picture. "But remember, Sisters," he quipped, "no stamping or whistling."

"Very well," replied one of the group, with just the trace of a smile, "but is it all right if we smoke?"

New York Bottled Up For a While by 'Scotch Pouring Championship'

Free from the problems of pay-tv, closed-circuit or b.o., six Gotham bartenders squared off in P. J. Moriarty's 6th Ave. saloon Monday (23) afternoon for the "Scotch Pouring Championship of the World." The winner in 16 rounds was the Eden Roc's Nick Aiello.

Match was promoted by Grant's 8-year-old (distributed in the U.S. by Austin Nichols) to introduce its new triangular bottle. Referee and judge was Cyril Ritchard, a lammister from legit.

According to the N. Y. Public Library researchers this was the first "pouring match" in history. Site for the debut was selected, according to Eric L. Roberts, Grant's managing director, because "10% of all the scotch sold in the world is sold in this neighborhood."

In addition to crowning the scotch-pouring champion of the world, Grant's staged the battle to test its new triangle bottle against the old round jug. Each bartender had to pour eight shots from the round bottle and eight from the triangular one. Point was to ascertain which bottle was easier for the bartender to handle. The final tally showed that the bartenders worked easier with the round bottle which didn't make the Grant boys too happy.

The bartenders were scored on the time it took to pour the 16 shots. Penalties were given for "spilliage," "dribblage," "overage," and a "scotch measure." In the tippling trade "scotch measure" refers to a short shot. Bill McAvinue, pourer at the Harvard Club, led the field with "scotch measure" penalties.

Placing second to the Eden Roc's scotch slinger was Jim Cunningham, of Moriarty's. McAvinue poured third. Also in the battle were Brain Rea, of the Little Club, Dick Andrew, of Toots Shor's, and Marco Hattem, of the Colony Restaurant.

Choice of the Indian "Aparajito" as the winner of this year's Venice film festival was dictated by strictly political motivations, says Arthur Knight, film critic of The Saturday Review, who was the only American on the seven-man Venice jury.

Back in Gotham, Knight quarreled with the type of U.S. film picked for festivals such as these. He advocated the broadest possible base for selecting pix, with the fests themselves making the final choice.

As for the quality of the European films show at Venice, Knight minced no word. "It was appalling," he said.

There was one Russian on the Venice jury and it turned out he spoke nothing but Russian. This required an Embassy interpreter, who became in effect a non-voting jury member. "We never knew whether Piriev (the Soviet delegate was speaking for our benefit or for that of his Embassy chaperon," said Knight.

Three jury members definitely favored "A Hatful of Rain" as the best film shown. Piriev voted for the Soviet entry ("Malwa"). The Italians favored their own "White Knight" but—much to everyone's amazement—Piriev launched into a bitter diatribe against the Italian entry, which incidentally was directed by a w.k Communist. How-

(Continued on page 66)

'Vikings' $1,000,000 Over Its Budget; VIP Turnout for 'Paths'

By FRANK GORDON

Munich, Sept. 18.

Three hundred specially invited local VIPs, Army brass, Radio Free Europe staffers, German stage and screen luminaries, mingled with Kirk Douglas, Janet Leigh, Tony Curtis and Ernest Borgnine to see a "not for review" showing of Jim Harris' Munich-filmed "Paths of Glory."

Douglas, who stars in "Paths," is presently shooting his own Bryna-produced "Vikings," in this city's Geiselgasteig studios. "Vikings" co-stars Curtis, Borgnine and Leigh. The $3,500,000-budgeted Norse tale, it is reported, is now close to a million over the line, and about one month behind schedule. During exterior shooting in Norway the company was plagued by constantly bad weather.

"Paths of Glory" costars Ralph Meeker, Adolphe Menjou, Wayne Morris and George McCready. The "withs" are Joe Turkell, Dick Anderson, Kim Dibbs and Timothy Carey.

A World War I action story, it will be released through United Artists. Also a Bryna production, it was directed by Stanley ("The Killing") Kubrick.

9/25

VARIETY

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street .....

City..... Zone.... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC. Syd Silverman, President

154 West 46th St., New York 36, N.Y. JUdson 2-2700

Hollywood 28
6404 Sunset Boulevard, Hollywood 9-1141

Washington 4
1292 National Press Building, STerling 3-5445

Chicago 11
612 No. Michigan Ave., DElaware 7-4864

London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 208 120 Number 4

INDEX

Bills	66	New Acts	63
Chatter	74	Night Club Reviews	63
Film Reviews	6	Obituaries	75
House Reviews	67	Pictures	3
Inside Legit	58	Radio	28
Inside Music	59	Record Reviews	52
Inside Pictures	24	Frank Scully	73
Inside Radio-TV	48	Television	28
International	10	Television Reviews	36
Legitimate	68	TV Films	30
Literati	73	Unit Reviews	67
Music	51	Vaudeville	60
		Wall Street	18

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

BANK COIN TIGHT FOR FILMS

NT's 'Showman of Year' Wears Skirts

Solvang, Calif., Sept. 24.

National Theatres kudosed 21 theatre managers, 20 men and one femme, at opening session of the convention with plaques which cited them as company's "Honored Showmen." Lone distaffer, Estelle Steinbach, of Strand Theatre, Milwaukee, was named "Showman of the Year" and men "Showmen of the Drive." Male winners included:

Dick Cone, Dick Reed, Paul Flowers, Ben Williams, Fox West Coast Theatres' Southern California division.
Donald Creek, Herman Kersken, Robert Apple, Lou Singer, FWC Northern California division.
Le Roy Kastner, Emrys Evans, Alton Robbins, Rex Hopkins, Evergreen division.
Charles C. Murray, Roy Hill, G. W. Carter, Clyde Patton, Midwest division.
Alan Ramossy, Robert E. Pennock, Paul Lyday, Dick Conley, Inter-Mountain division.

Utah's New Tax 'Poisons' State For Film Stars

Hollywood, Sept. 24.

Utah, for many years a favorite location site for film companies, may be bypassed in the future and pix filmed in other states, as a result of the new Utah State income tax law which went into effect last week.

Under the new ruling, visitors' earnings are tapped at the rate of 7% of their Federal tax deductions. First hit is Samuel Goldwyn Jr.'s "The Proud Rebel" troupe, which last week started a several-week location stay at Cedar City. While the average bite on smaller-income personnel is comparatively minor, take from stars, featured players, director and other high-salaried technicians is considerable, enough to cause studios to give some thought to future use of the state for locations.

Also affected by new law is California National's "Boots and Saddles" vidpix company, which last week launched exteriors for series in the Cedar City area.

New law has already some repercussion, with Cornel Wilde calling off a Utah location for his indie production, "Arrow in the Sun," which was skedded to shoot around Kanab, one of the most scenic of all Utah backgrounds. Actor-producer is now seeking a suitable location in some other western-scenery state.

'COMMANDMENTS' 2½-MIL YEAR IN TIMES SQUARE

Things aren't tough all over.

"Ten Commandments" will complete its first year at the Criterion Theatre, New York, and the gross will be about $2,500,000.

Meanwhile, a few Paramount execs were slightly alarmed about the "low" income the Cecil B. DeMille picture was racking up in small towns. But they were relieved when comparisons were made with "Greatest Show on Earth," Par's previous money record holder.

Checkup showed: Saranac N.Y., "Commandments," $3,000, "GSOE," $1,000; Magnolia, Ark., "Commandments," $4,300, "GSOE," $1,600; Redwood Falls, Minn., "Commandments," $4,700, "GSOE," $1,300; Rhinelander, Wisc., "Commandments," $3,500, "GSOE," $1,000.

RETURN 'TAMMY' FILM

See Debbie Reynolds' Hit Disk As Big Comeon

Pittsburgh, Sept. 24.

Fulton Theatre here is jumping on the "play—'Tammy'—again" bandwagon, too. Shea first-run house downtown had the picture in June for nine days and did fair business. That was before the Debbie Reynolds recording of the title song took off like wildfire.

However, Fulton isn't letting "Tammy" go it alone on the return engagement. Theatre is using it to bolster another Universal picture, the Fred MacMurray-Dorothy Malone "Quontez," on a double bill opening next week.

Pleased by First Year's Overseas 16m Sales; 20th Serving 30 Lands

"Great progress" is reported by 20th-Fox in its first year of 16m CinemaScope operations abroad. Company now distributes 16m version of its C'Scope features in 30 countries. Operation is supervised at the h.o. by Allen Silverbach.

20th doesn't reduce any of its features to standard version. It has sent 16m C'Scope lenses to every territory and the narrow-gaugers are said to be equipping rapidly. Most important market at the moment is France.

Dalton Trumbo Thinks Blacklist On the Bleach

Taking comfort from recent U.S. Supreme Court decisions in the Watkins case, etc., writer Dalton Trumbo in New York last week opined that "the blacklist may be broken within the next year" or else it would crumble and disintegrate unspectacularly within the next few years.

Trumbo was one of the "Unfriendly Ten" who, in 1947, refused to answer questions before the House Un-American Activities Committee and served a year in jail for contempt of Congress. Since then, he and others have been unemployable as far as Hollywood was concerned.

However, Trumbo said he had no lack of writing offers from both indies and the major studios who are willing to purchase his scripts, though he must use a pseudonym. "The studios are making films based on scripts written by 'blacklisted' writers," he said. "Hollywood is reluctant to turn down material that might sell."

Trumbo steadfastly refused to identify himself as the Robert Rich who won the 1957 Academy Award for writing the King Bros.' "The

(Continued on page 18)

ZANUCK: 'I'M NO LINCOLN' (RE FREEING NEGROES)

Darryl F. Zanuck last week struck back at critics of his "Island in the Sun," which, he said, shaped as 20th-Fox's biggest grosser of 1957.

Picture is a commercial hit, but got severely panned by the critics.

"Everytime I get mixed up with a message picture, this happens," Zanuck said. "I didn't mind it when they called me 'The Little Napoleon' in the old days at the studio. But Im not a 'new Lincoln.' I can present a problem. I can't necessarily solve it. Naturally, it's nice for the ego to get good reviews. But, in the long run, it's the public that is the jury."

Asked whether he personally was happy with "Island," Zanuck wouldn't go into his personal views. However, he cracked: "I'm always mentally remaking my films. I'm still doing that with 'Public Enemy No. 1.'"

Zanuck noted pointedly that "Island" was a b.o. success in places abroad where star Harry Belafonte was virtually unknown. Belafonte, after the release of the picture, had severely criticized the film.

DEPOSITS OF 20% ARE REQUIRED

Film producers are becoming the victims of a banking squeezeplay. Money is harder to come by as a result of edicts promulgated by the major lending institutions which were made necessary by trends in the national economy.

Banks, specifically, are demanding that film company borrowers now maintain balances of 20%. This right along has been a condition for mercantile borrowings but traditionally it hadn't been a requirement for the picture outfits.

Further, the banks aren't extending credit to newcomers to production, nor will they expand present credits.

United Artists, for example, has not been cut off by the banks but the level of credit couldn't be raised. It was on anticipation of this situation that UA, adopting an enhanced production schedule, floated a public stock issue as a means of raising capital.

The banks, as per the dictates of the Federal Reserve System, are holding the line on loans in ratio with deposits and the film companies are by no means the "favored nation" customers. Most outfits in the industry still pay the traditional 6% interest rate and now, it's pointed out, big industry corporations are paying nearly the same. In past the "prime" rate was less than 3% and this meant the producer, paying the 6%, obviously yielded more income. But with the "prime" rate being nearly up to 6%, the film borrowers are no longer so attractive.

Reportedly the hardest hit of all film companies is Columbia, whose

(Continued on page 65)

JOCK ART FORD ROLLS A FEATURE IN N.Y.

Filming started this week in Gotham of "Johnny Gunman," low-budget quickie which disk jock Art Ford is making on location in Greenwich Village on an eight-week sked. Ellen Adler and Pat Foster will be starred in the story about two struggling actors in N. Y.

Pic, with a $100,000 budget, will be released via Tudor Films, which some time ago had Hume Cronyn's "Crowded Paradise."

Argues Directors Oughta Be 'Qualified' For Production Jobs in Europe

Hollywood, Sept. 24.

When in Rome, do as the Romans do—that's the tag Hollywood filmmakers should follow while making pix abroad, declares Hugo Fregonese.

The Argentine-born director who recently signed a three-pix deal with 20th-Fox believes that Hollywood producers miss the boat when they send directors overseas that have had no previous contact with the people of that locale.

"Today's film market, as every one knows calls for pix to be made with international flavor, but how can any American director with no familiarization of foreigners be able to make a film that would be accepted in the world market," he adds.

Fregonese, while admitting that there are exceptions to every rule, even in the directing field, claims that the majority of Hollywood directors come across enough problems in their own country, so how can these same men be expected to cope with the problems that arise in a foreign land?

Another advantage, according to Fregonese, of having foreign-wise directors while shooting abroad, is the saving of production costs.

"Hollywood for many years has been throwing away needless thousands of dollars because of the inability of a director to understand the production situation abroad. A

(Continued on page 20)

Dixie Lee's Estate

Los Angeles, Sept. 24.

California portion of Dixie Lee Crosby's estate was probated here last week, with sum shrinking from original amount, over $2,000,000 when she died on Nov. 1, 1952, to $614,934 after inheritance taxes and administrative costs.

Only California property and assets are involved. Late wife of Bing Crosby also had interests in Idaho. Will leaves her share of homes in North Hollywood, Pebble Beach and Idaho to Bing. Of remainder, she left two-fifths in trust for her parents; other three-fifths in trust for her four sons.

Lichtman's 'Lions' Weather-Floated Up to $4,000,000

By ALBERT SCHARPER

Hollywood, Sept. 24.

Blame the HCL (in this instance, High Cost of Locationing) for kiting the budget of the filmization of "The Young Lions" from the original $2,700,000 blueprint to $4,000,000.

That's where 20th-Fox producer Al Lichtman places the onus. He rolled the Irwin Shaw novel June 18 in France, and was beset by 22 days of rain. Last month the production got tossed for a two-week loss by more rain—in all places, and out of all seasons—in the California desert out beyond Palm Springs. In addition to unpremeditated precipitation, there were windstorms and a grasshopper plague. Now the pic looks to wind up around Oct. 29.

This is the first film Lichtman is turning out for 20th on his ticket to produce one film per year for five years. He isn't really worried about the overhead, for "Lions" has names—Marlon Brando, Montgomery Clift and Dean Martin in the

(Continued on page 24)

Joe E. Lewis Just An Also-Ran In Par's 'Joker' Book

Joe E. Lewis, one of the strongest names in the nitery entertainment field, rates only a fine-print mention, if at all, in Paramount's promotion of the picture based on his career, "Joker Is Wild." Biopic is adapted from the Art Cohn book.

Par ads which broke over the past weekend either had no comment about genesis of the picture or, in the agate type, a one-liner about the Lewis-Cohn source material.

This is no switch an Par's part. Film company from the start has felt the saleable commodity is the picture itself (with Frank Sinatra in the lead getting the top billing in the ads).

Situation, for the trade, serves to spotlight a variety of speculative angles. For here is an instance where a performer, Lewis, has been a "name" for years and continues top-rung. Except for a couple of television exposures, though, he's strictly from the cafe medium. Yet, again, he's been choice material for columnists (who've been reprising his jokes and double entendres) for more than a couple of decades. Such publicity adds up.

Thus, is Lewis a "limited quantity" so far as boxoffice factors in the picture business are concerned? Or has there been general public penetration?

Par's answer to the latter obviously is in the negative. Same film company recently had another biopic, and in the promotional push the subject character, Buster Keaton, was given prominence. The picture proved commercially sad.

HOW MANY FAREWELLS TO GO?

RKO Studio Closing Out Its Publicity Remnants

Hollywood, Sept. 24.

In a further shutdown of studio operations, RKO will close out its publicity department Oct. 5.

Last two members, checking out on this date, include Adele Palmer, a 20-year vet, who most recently has been handling foreign publicity, and Blanche Forst, secretary, with studio for 26 years. Studio pub director Ned Moss leaves Friday (27).

National Boxoffice Survey

Trade Still Spotty; '80 Days' No. 1 Third Time in Succession; 'Pilot' 2d, 'Game' 3d, 'Sun' 4th

Seasonal influences are being felt again this stanza at the wickets, with many exhibitors just struggling along with overly-extended longruns or using some lesser fare until they open fresh product early next month. Result of this scrambling for pix while the offish trend lasts is reflected by the fact that more than 45 different pictures currently are playing in key cities covered by VARIETY.

"Around World in 80 Days" (UA) still is in No. 1 spot, making it three successive weeks the Mike Todd opus has retained its grasp on the top rung. It is big to capacity in virtually every key.

"Jet Pilot" (U), out for first time this session, is capturing second position with some eight playdates where smash to terrific. "Pajama Game" (WB), second a week ago, is landing third place.

"Sun Also Rises" (20th), which was third last round, is taking fourth spot. "Seven Wonders of World" (Cinerama), fourth a week ago, grabbing fifth money.

"Man of Thousand Faces" (U) is finishing sixth. "10 Commandments" (Par) will wind up seventh while "3:10 to Yuma" (Col) is finishing eighth. "Jeanne Eagels" (Col) rounds out the Big Nine list.

"Omar Khayyam" (Par) and "Pride and Passion" (U) are the two runner-up pix in that order.

New fare just starting this week is not promising. However, "Checkpoint" (Rank) is doing well where given heavy bally. It's fairish in K. C. and big in N. Y. "Woman of River" (Col), another newie, is rated poor in Philly.

"Sea Wife" (20th), also fairly new, looms okay in Providence, fair in Balto and only mild in Seattle and Detroit. "Black Patch" (WB), another new entry, is rated fair in Louisville. "Quantez" (U), great in Omaha, shapes mild in Providence and fair in Denver.

"Unholy Wife" (RKO-U) is slow in Seattle. "Perri" (BV) looms oke in L. A. "Doctor At Large" (U) is rated big in Boston and Denver.

"Pawnee" (Rep) looks tidy in Chi. "Battle Hell" (DCA) is fair in Detroit. "Portland Expose" (AA), which comes into N. Y. State this week, is smooth in Chi.

"Affair to Remember" (20th), big in Toronto, is not so good in L. A. "Run of Arrow" (U), fine in Washington, looks modest in Minneapolis.

"Love in Afternoon" (AA), mild in Cleveland, continues strongly in N. Y., where day-dating at Paramount and Plaza. "Rock Hunter" (20th), trim in Chi, looms sluggish in K. C.

(Complete Boxoffice Reports on pages 8-9.)

CLOSED-CIRCUIT B.O. TAKINGS SO-SO; SEE PROMOTIONAL MOMENTUM SPOILED

Headquarters of the line service carrying Monday's (21) Robinson-Basilio bout ducked inquiries as to the gross figures involved. Since on prior occasions, when the results were more impressive, this reticence had not prevailed, it is presumed that the over-all tally disappointed Theatre Television Network.

Broadway comment followed the reasoning that "Sugar Ray" Robinson's earlier kicking over the original deal with the line service had broken the promotional momentum which was building. Otherwise the boxoffice climax might have hit a more smacko climax. As to that, it's a guessing game.

Follows herewith wired reports from VARIETY's own correspondents in various cities. These are representative samplings, but not definitive. The high admission scales in some situations is to be remarked.

Chi High

Chicago, Sept. 24.

Nine Chicago theatres grossed a smash $93,000, or four-fifths of the total capacity, at last night's fight performance. Seven hardtop situations did sellout business while two ozoners failed to fill car space or seating capacity for pedestrians.

State Lake and Crown Theatres had a $5.50 admission, which was tops.

Albany's 3,000 at $3

Albany, Sept. 24.

Fabian's 3,600-seat Palace Theatre here drew an estimated 3,000 admissions at $3 per for last night's bout. This was considered good since a non-heavyweight title was not involved. Audience included a number of women, which was unusual.

Fabian's 2,300-seat Proctor's Theatre, in Troy, was said to have a fair crowd.

$67,000 in Philly

Philadelphia, Sept. 24.

Total of 11,200 fans paid the uniform price of $5 per ticket to see the televised match in six Stanley Warner theatres in this area.

Attendance breakdown: Mastbaum, 4,100; Stanley Philadelphia, 2,900; Broadway, 1,560; Liberty, 360; Stanley Camden, 1,200, and the Stanley Chester, 1,100.

$55,000 in Hollywood

Hollywood, Sept. 24.

Telecast drew a fine $55,000 in five theatres here, namely the Wiltern, Pantages, Orpheum, State and Downtown Paramount. This was regarded as a fine take.

Stanley Warners' Huntington Park nabe drew a good $7,000, while a handsome $11,000 was racked up at the Long Beach mu-

(Continued on page 22)

AB-PT Beefing Up; 5 of Next 15 Features 'Major'

Hollywood, Sept. 24.

AB-PT Pictures Inc. will move into production of "major" quality features next year with approximately five of its scheduled 15 films for 1958 to fall in that category, Sidney B. Markley, veepee of parent AB-PT theatres told a press conference here. Budgets will run between $500,000-$1,000,000 as compared with average $300,000 budget for firm's "modest" productions thus far.

Total outlay for 1958 could reach $8,000,000 but "there's no limit; it depends on success of higher budgeted pictures."

First of major entries, "Babaldon Story" revolving around exploits of Marine war hero, is now being prepared.

Firm is willing to make outside production deals, with possible financing arrangements, but isn't interested in just releasing films. Deal with Republic to distribute outside the 500 Paramount Theatre situations probably will continue. AB-PT also plans to develop new talent and add to contract list.

Ad Thanks Public

Minneapolis, Sept. 24.

After their day-and-date three-week runs of "The Ten Commandments" to sensational grosses, four local neighborhood houses, the first to play it after its 13-week downtown engagement, joined in a public relations gesture that was something new for the town.

Although representing three different ownerships, they took a large newspaper ad together to thank the public for its patronage of the Demille epic.

Ad read: "The management of these theatres (Terrace, Riverview, Edina and Hollywood) thank the thousands who attended the showing of 'The Ten Commandments' the past weeks."

Jerrold's Shapp Film Burg Spiel For 'Cable TV'

Hollywood, Sept. 24.

"Biggest screen in motion picture industry today is 21 inches," Milton J. Shapp, prexy of Philadelphia's Jerrold Electronics Corp., told Screen Producers Guild meeting at Romanoff's Monday night (23), underlining his contention that financial future of producers, distributors, exhibitors lies in finding most efficient way to bring product to television screens for paying audience.

Jerrold's cable theatre system used in Bartlesville, is best, he insisted, because it is an extension of conventional theatre. Shapp said cable theatre would program from central office and billing methods will be much more efficient. Contended "contrary to first impressions, capital investment needed to establish scrambled broadcast enterprises (like Skiatron, Telemeter) is greater than needed to build cable theatre."

Herman Goldberg Handles WB Transfer Logistics

Herman Goldberg has been named office maintenance manager for Warner Bros., effective immediately. He is currently maintenance and purchasing supervisor for the company.

Goldberg will be in charge of moving the WB headquarters to its new offices at 666 Fifth Ave., N.Y.

N. Y. to Europe

Ralph Cohn
Henry Cornelius
Eddie Elkort
Charles Einfeld
H. William Fitelson
Gerald Friedman
Richard Gordon
Harry James
Herman Levin
Buddy Rich
Barbara Sohmers

Europe to N. Y.

Fayette W. Allport
Dolly Haas
Justin Herman
Barry Jones
Saul Levinson
Anita Loos
Emile J. Lustig
Jerry Pickman
Alick Price
Henry Sherek
Godfrey Talbot
Mary Ure

N. Y. to L. A.

Barney Balaban
Herb Golden
S. M. Handelsman
Robert D. Levitt
Loyal Lucas
Arnold Schulman
Greta Thyssen
Elsa Walden

EXOTIC BACKGROUNDS A ROMANCE INFUSION

Foreign locations for U.S. films bring "a new kind of romance" to American audiences, director Arthur Lubin, who made "Escapade in Japan," said in Gotham Monday (23). Taking cameras abroad, while not necessarily cheaper, nevertheless "brings to the U.S. public the kind of locales which it can't afford to visit," he said.

Lubin made his picture on location in Japan and has worked also in Britain and Italy. "Escapade" is an RKO film, released by Universal domestically. RKO handles it abroad.

Lubin, who was under contract to U for years and made the Francis, the Talking Mule pix (six of 'em cost $4,500,000 and grossed $15,000,000), now is freelancing "because Universal kept wanting me to do only animal pictures." He said he had always been intrigued by projects which had proved "difficult" to sell to the studios, but proved successful. This included the first Francis film.

Director opined that stars too often were being blamed for the failure of pix, though he agreed that several players were being cast in parts for which they're too old.

As for Japan, Lubin said the native population and Japanese officials appeared greatly concerned that the picture might present them as villains or heavies. He overcame this apprehension by translating the script and urging them to study it. Result, he reported, was that the Japanese came away very enthusiastically feeling that the film would go a long way in improving understanding between the U.S. and Japan.

Girl Legally Established As Emmick's Offspring

Redwood City, Cal., Sept. 24.

A further contest of the will of theatre operator Eugene Emmick, believed to be childless when he died in San Francisco more than a year and a half ago, revealed last week that he was the legal father of a 16-year-old Culver City, Cal., girl.

The revelation that Mariyln Wilson, adopted daughter of Mr. and Mrs. Arthur Wilson of Culver City, is Emmick's child was made by Los Angeles lawyer George C. Black in superior court here. Miss Wilson previously had been identified solely as one of many beneficiaries named in Emmick's will.

Black came from Los Angeles to this Frisco suburb to protect the girl's interest in the contest by four nieces and nephews for larger portions of Emmick's $2,300,000 estate.

Emmick, together with R. A. McNeil and Michael Naify, owned the 100-theatre United California-Golden State circuit. He had been married and divorced at the time of his death but was believed to be childless.

Attorney Black refused to discuss the circumstances of Miss Wilson's relationship to Emmick beyond saying: "She was his legal daughter, a fact he previously acknowledged."

L. A. to N. Y.

Steve Allen
Milton Baron
Jack Baur
Walter Brennan
Anthony Buttitta
William Castle
Robert Cummings
Claude Dauphin
Marlene Dietrich
Nelson Eddy
Paul Ford
Frankie Laine
Julie London
Jeanette MacDonald
Jack Ogilvie
Jack Palance
Arthur Penn
Dick Powell
Ritz Bros.
Bill Ross
Murray Silverstone
Frank Sinatra
Howard Strickling
Perry Wilson
Edwin F. Zabel

New York Sound Track

United Artists will hand out $50,000 in cash prizes to winners of the new **Bill Heineman** sales drive.

Corinne Griffith, silent picture star and reputed one of Hollywood's millionaires, returns to screen in **Hugo Haas'** indie, "Stars in the Backyard."

Naming of **F. Hugh Herbert** to the Production Code appeals board was a shocker to many in the trade. His "Moon Is Blue" was cause of many a migraine for Code people . . . More economies expected at Columbia . . . Museum of Modern Art starts Oct. 23 with week-long showings of new German films and a 13-week cycle of oldies . . . Producer **David Diamond** teaming with Britain's Eros Films in the production of "Giant Behemoth." . . . "Les Girls" and "Don't Go Near the Water" next at the Music Hall . . . Marlene Dietrich's in town . . . Four local labs rushed out 800 prints of the Robinson-Basilio fight coverage . . . **Ned E. Depinet** again soliciting funds for the YMCA . . . **Manuel Barbachano**, who produced "The Roots," accoladed Mexican film, is here discussing a production dealing with the local Spanish-speaking population.

Picking out 13 famous women, the Ladies Home Journal features "Why I Like Being A Woman." It has **Maureen O'Sullivan Farrow** saying, "Being a woman makes it possible to enjoy men so much more!" **Ethel Merman Six**: "I like being a woman because I like to have children". **Arlene Dahl Lamas** thinks all life gleams because of women's special talent for creativeness. Also among the 13 is **Rosalind Russell Brisson** . . . On Sunday (22) in Woodstock, N.Y. veteran actor **Gaston Bell** celebrated his 80th birthday with a muster of friends. He dates back to old Broadway (**Lillian Russell's** leading man at one point) and appeared in a number of early silents. **Harry Chaffin** ringmastered the celebration.

Don Murray, lead in "Bus Stop" and "Bachelor Party" has refused title role of a killer in "Hell Bent Kid" because of his spiritual beliefs. So Peace News, independent British weekly distributed in North America by the Quakers, reports. 20th-Fox didn't hoist him for his refusal. Murray, a member of Church of the Brethren, was a conscientious objector during the Korean war and served in a U.S. work camp in Germany. Later he worked voluntarily for months in a refugee camp in Italy, which he and his wife, actress **Hope Lange**, still support. He had a byline piece in Aug. 30 Peace News tracing the history of war, "justice" and love, and decrying the irony of "this democracy's battle cry: 'Praise the Lord and pass the ammunition.'"

Strong sunlight in the San Joaquin Valley is causing a censorship problem for director **Anthony Mann** in the filming of "God's Little Acre" for United Artists release in the vicinity of Stockton. The cheap cotton dresses worn by **Tina Louise** and **Fay Spain** become completely transparent no matter where the sun happens to be. Strong reflection from the ground gives femmes a perpetual backlight for border-line revealment. Consequently, Mann is having all their full shots filmed twice—in the second, they wear a heavy slip under their dresses.

House Un-American Activities Committee has officially confirmed its commendation of Boris Morros for serving as an FBI counter-espionage agent for 10 years. The citation, signed by **Francis E. Walter**, committee chairman, says in part: "At great personal sacrifice and with direct danger to your life and safety, you have made a magnificent contribution to the cause of freedom. You have earned the deep and abiding gratitude of the American people."

Actor **Jerry Lynn** and industrialist **Walter Schaffner** formed Jerry Lynn Productions to turn out feature films as well as radio and television packages.

Suzy Parker, model turned actress, will enroll in the **Stella Adler** school of acting when she returns from Switzerland. They had to redub her entire part in "Kiss Them for Me" at 20th-Fox . . . **Darryl F. Zanuck**, back from the Coast this week, will rendevouz with his "De Luxe Tour" crew in Greece . . . **Charles Einfeld**, 20th ad-pub v.p., off to Europe tomorrow (Thurs.) for a three-week biz trip, huddling with 20th execs on promotional plans for upcoming 20th productions. Mrs. Einfeld goes along . . . "My Man Godfrey" at the Roxy Theatre makes it Universal's first film at that house in 16 years . . . Indiana exhib hypoed business by skedding a "Veterans' Week" and booking a different war picture each day. Did great! . . . Skiatron Electronics stockholders, meeting today (Wed.), needn't look for **Matty Fox** to give them the pitch. He'll be on the Coast addressing the community antenna meet.

Notes from our boy **Hank Werba** in Madrid, Spain: **William Dieterle**, almost set to give Joshua and the Battle of Jericho a big-screen color treatment, is in Spain to gander film studios for upcoming bible project . . . **Esther Williams** winding exteriors for "Raw Wind in Eden" (U) . . . **Michael Powell** huddling with local writer **Luis Escobar** on "Honeymoon" script; he'll direct late this year . . . **Abbe Lane** and **Xavier Cugat** planed in from Rome for her final sequences in Italo-Spanish coprod'n "My Wife's a Doctor" and will simultaneously close the al fresco temporada at chic Pavillon (nestled in Madrid's Central Park) with a three-day boite stint . . . Barcelona expects **Charlie Chaplin** next month for preem there of "King in New York."

"Company of Cowards," originally on **Charles Schnee's** production sked at Metro, now goes to **Edmund Grainger** following Schnee's ankling of lot . . . **Jon Lindberg**, son of **Charles L. Lindberg**, makes his screen bow in **Ivan Tors'** "Underwater Warrior" . . . **Robert Wise** completes exclusive portion of his Metro pact Oct. 1, with one director commitment still due.

Mrs. Homemakers Forum, non-profit organization claiming a membership of over 2,000,000 housewives, has cast a "vote of confidence in the morals of most Hollywood celebrities." Outfit cited 10 couples who have "demonstrated the beauty and dignity of marriage," including **Tony Martin** and **Cyd Charisse**, **George Montgomery** and **Dinah Shore**, **Gracie Allen** and **George Burns**, **Mary Livingston** and **Jack Benny**, **Betty Grable** and **Harry James**, **Glenn Ford** and **Eleanor Powell**, **Florence Eldridge** and **Fredric March**, **Fernando Lamas** and **Arlene Dahl**, **Eddie** and **Ida Cantor**, and **Howard Duff** and **Ida Lupino**.

Leah Salisbury Inc. has been authorized to conduct a business as artists representatives for motion pictures and television, in New York. Capital stock is 100 shares, no par value. Directors are: **Leah Salisbury**, **Philip Salisbury** and **Anthony Salisbury**, **Benjamin H. Schankman** was filing attorney at Albany.

"Stars get rough enough treatment in Hollywood. Those still trying for a break are even worse off," says actor **Tony Perkins** in Canada's Liberty Mag. He says that though six foot two and 160, he was trimed down for roles as "too short and fat." And **Otto Preminger rejected** him for "Joseph and His Brethren" because "We're looking for Old Testament faces. *You have a New Testament face.*"

Brooklyn Fox Corp. has been incorporated as a consolidation of **The Fox Corp.** and of **One Nevins Street Corp.**, to conduct a theatre operating business in Brooklyn. Capital stock is $74,791, consisting of 19,035 shares of preferred at $2 par value, and 36,721 shares of common at $1. Prentice-Hall System filed at Albany.

Columbia planning a two-a-day Xmas hoopla for **Sam Spiegel's** made-in England "Bridge on the River Kwai."

Emille J. Lustig back from Germany . . . **Red Buttons** at the WB luncheon for **Miiko Taka**, Japanese star of "Sayonara": "So far, I'm a very successful rumor." . . . Those who complain that the Jewish faith rarely gets attention in American films will find a Passover scene authentically reproduced in WB's "Marjorie Morningstar." It's being filmed under the supervision of a Rabbi and a cantor . . . **Kim Stanley**, when asked whether she was disappointed to have made her film debut (in "The Goddess") at the Gold Medal studios in the Bronx instead of on Broadway: "I've played off-Broadway before!" . . . Amalgamated Productions has cancelled its "Dracula's Revenge" pic.

WHY ZENITH'S LARYNGITIS?

Washington Slant on FCC Move

Washington, Sept. 24.

Action of the Federal Communications Commission last week in authorizing a three-year trial run of subscription tv is considered here as a triumph for Chairman John C. Doerfer who has been at the agency helm only since July. Doerfer, it's known, was determined to get out a decision—one way or the other—and would countenance no more stalling on the long-pending issue. What brought some hesitant commissioners around, it's understood, was the "gimmick" in the order-to-be-prepared which defers acceptance of subscription applications until March 1. This gives Congress an opportunity to act and, in effect, "calls the bluff" of certain Senators and Representatives who have been threatening legislation. But subscription circles aren't too worried.

"It's one thing", said one source, "to kill a bill. It's something else to pass it."

Friends of Status Quo Mustering For More Investigations of Pay-See

Washington, Sept. 24.

The drive to stop home-toll television through legislative fiat is on, as a result of the Federal Communications Commission authorization last week of a three-year trial run of the service, effective in Spring when the agency begins processing applications. First shot was fired within two days of the FCC authorization with statement of Chairman Oren Harris (D.-Ark) of the House Interstate Commerce Committee that he will start his own hearings dealing with home-toll shortly after Congress convenes early in January.

Harris' action was taken a day after Chairman Emanuel Celler (D.-N.Y.) of the House Judiciary Committee called on the Interstate Commerce Committee to commence hearings as soon as possible on his long-pending bill to prohibit pay-see. Both Harris and Celler have been pressing the Commission to defer action on subscription pending a determination of the issue by Congress.

Harris said he was prompted to call the hearings by the Commission's decision to accept applications for pay tv after March 1. He

(Continued on page 18)

Inflation Hits Popcorn

San Antonio, Sept. 24.

Popcorn has jumped to 15c. a bag in every theatre in the city. Only exception is the Arts Theatre where it is still 10c.

Prevailing price for butter-corn is 25c. a box.

Economy's Envoy, Charles Weiss, To Hit the Hamlets

Charles Weiss, member of a three-man team that turned out a feature ("Run Across the River") for $6,000 in immediate cash plus subsequent charges and deferments, which bring the total to $75,000, left New York this week on a 30-state motor tour (Editor's note: motorcycle?) during which he'll conduct his own survey on the public's film tastes.

Weiss, a partner in Cameo Productions, said he'll call on exhibitors to solicit their thoughts anent desirable film content and will sound out the public re same via doorbell ringing, hitchhiking and any other approach that will bring him face to face with potential customers for his films.

Tyro film-maker feels he'd rather do the job on his own rather than depend on "market research and second-hand opinions." He thinks a personal survey is particularly apropos since his second picture is to deal with small town life in America and "I want a vivid picture of the average hamlet."

"River" was made by Everett Chambers and David Cogan in association with Weiss. Latter said upcoming "hamlet" entry, screenplay of which is to be done by Harold Fields, will cost $150,000.

Stockholder Sues On 'Short Swing' Warner Selling

Stockholder suit, charging Charles Allen and Albert and Jack L. Warner with "short swing" transactions in WB stock in violation of Securities & Exchange Commission regulations forbidding the sale of stock within six months of purchase, was filed in N. Y. Federal Court Monday (23).

Action was filed by Isidore Blau. He asked an accounting of profits, holding such monies should go to the corporation. Warner Brothers itself also is a defendant.

Blau claimed that Allen had bought 150,000 shares of WB stock on March 15, 1956 but had sold 5,750 shares within less than six months; Albert Warner on Dec. 9, 1955 had bought 6,000 shares and had sold 151,000 on May 8, and Jack L. had bought 6,100 shares and had sold 600,000.

Legit's 3d Recent Loss Is Hub's 16th First-Run; 'Marcelino' at Copley

Boston, Sept. 24.

The third legit house to go to films in a year, the Copley made its debut last night, Monday (23), with a benefit preem of "Miracle of Marcelino." The airconditioned and refurbished 961-seater went on a grind policy today, Tuesday (24) at a 90c-$1.25 scale. Copley brings number of Hub first runs to 16.

"Marcelino" nabbed a commendation from the Archbishop of Boston, Richard J. Cushing, Msgr.

(Continued on page 66)

Lima, Peru, Meeting Maps 'Commandments' Strategy In Latin Republics

Blueprint for sales-distribution and promotion of "Ten Commandments" in the Latin American territory is to be drawn at a three-day meeting of Paramount homeoffice execs and local reps at a three-day meeting which opened in Lima, Peru, yesterday (Tues.).

New York delegation went south with the plan of presenting the "Commandments" sales and bally patterns followed in the States, which are to be copied in other regions.

Sitting in from New York are George Weltner, Par's global sales chief; Jerry Pickman, ad-pub v.p.; James Perkins, exec v.p. of the international department, and Charles Boasberg, in charge of the "Commandments" worldwide sales.

FOR WHOM DOES SYSTEM TOLL?

By FRED HIFT

"Loud silence" of the Zenith Radio & Television Corp., sponsors of Phonevision and in the past one of the most active and vocal proponents of home-toll, is puzzling the film trade.

It's been conjectured that Zenith may be talking a deal with another system, possibly Skiatron, with a view to a consolidation of efforts in the field. Skiatron in recent months has been most active at both the technical and the programming end.

While both Skiatron (via Matty Fox) and Telemeter (Paramount), have applied for wire franchises in several cities, notably Los Angeles and San Francisco, Zenith hasn't made a move. Nor has there been any noise recently from Eugene McDonald, the Zenith prexy, who in years past has pushed his Phonevision system most vigorously.

Zenith was the first to test home-toll techniques, via Phonevision (then still actually using a telephone), in Chicago. Later, it switched to an over-the-air decoder system resembling in some respects the basic concept employed by Skiatron's Subscriber Vision. There has been no public test of the Zenith decoder, which uses a dialling system involving five digits nor has there been a hint of whether or not the company intends to mass-produce the device.

Angles Aplenty

Fox is set with International Business Machines for his decoder cards and billing, and is believed planning to have Westinghouse produce his decoders. Trade is wondering whether Zenith may be after that business, too, though it's considered unlikely that Fox would have a competitor manufacture his gadget—unless he and Zenith get together to form a powerful combine.

The way some in the trade figure it, Fox needs backing for his toll ventures, since the wiring up of Los Angeles, Frisco and other cities would run into stratospheric millions. Zenith has that sort of coin. Fox, on the other hand, has access to programming sources in which Zenith appears to be lagging behind. Thus, it's figured, a get-together of some sort would made a certain amount of sense. Also, Subscriber-Vision is ahead on the patent race involving the decoder cards used in both systems.

Fox appears to be a free agent in his dealings. He licensed the Suberiber Vision system of Skia-

(Continued on page 65)

Home-Toll's Chicken-Or-Egg Puzzle; Firstrun Films Mandatory But Where's Incentive, at Outset, for Showmen?

21 Oaters Gallop In

Hollywood, Sept. 24.

They're galloping thataway on theatre, as well as home screens, this season. Heavy television concentration on oaters is matched by Hollywood which will release a minimum of 21 western features in next 90 days.

Columbia and 20th-Fox have five each, latter all from Regal Films. United Artists has four; Metro and Allied Artists, two each; Warners, Paramount, Universal one each.

Theatre Men Get Frisco Delay On Skiatron Bid

San Francisco, Sept. 24.

Pressure of organized groups against home-toll television is increasing in Frisco. Latest indication was the delay in the Board of Supervisors' finance committee over question of authorizing Skiatron's franchise.

Committee had been set to act late last week when L. S. (Ben) Hamm, representing the Theatre Owners Assn. of Northern California, appeared and asked for a week's delay to give his group more time to present a case against opening Frisco to home-toll.

Hamm said his group was "naturally biased" on the subject, but added the theatre owners were carrying the word to downtown merchants' groups and others whose businesses might be affected too.

The committee was told the downtown merchants' association was also meeting on the subject and this weighed heavily for a delay. Karl Stull, executive head of the merchants' association, insisted however, that the theatre owners simply had asked to make their case, and that the merchants had taken no stand either for or against pay-see.

Alan Lane, Skiatron vice-president, didn't object to the delay, and said: "*I doubt seriously*

(Continued on page 65)

Where Did FCC Go? What Did It Do?

Home-Toll Sees a Machiavellian Political Show-of-Action-Which-Really-Stalls

Opponents of home-toll last week seemed more encouraged than discouraged by the decision of the Federal Communications Commission to flash a veiled green light for tests of subscription video. Prevailing impression was that the FCC's hesitant action actually—*and deliberately*—opened the door wide for the opposition to step in and wield heavier weapons than heretofore.

Commission indicated its intention of authorizing pay-tv tests over air channels for a three year period. However, it made it plain that any such service would be strictly regulated and controlled. New or already existing advertising-supported stations can apply to the Commission to carry pay-tv service. However, no licenses will be granted before March, 1958. It is also expected that the indies will be favored over network affiliates and that there will be no toll service in any community with less than three stations.

It's felt that, with the Commission now on record, the pay video foes can make out a much stronger case during the next six months as they rally to rouse Congress into opposition.

This was made plain last week when Philip F. Harling and Trueman Rembusch, cochairmen of the Joint Committee on Toll-Tv, issued a statement that noted that the FCC report "gives the opponents of toll-tv three years and six months, full opportunity to decide the course to take to further oppose toll-tv."

Statement said further that "the grass roots exhibitors in the United States and the great mass of American public will now have another chance to urge the Congress to outlaw this concept, foreign to the American way of life. There are now more than five Senators and 20 Congressmen actively opposed to toll-tv, and bills outlawing toll-tv have been presented to legislative committees, which should soon reach the floor of Congress."

Cochairmen further opined that "it may very well be that they (the

(Continued on page 65)

Federal Communications Commission's tentative okay for pay-film tests has focussed attention on the key to the whole toll development, i.e., programming.

At the same time, the new competitive factors—air vs. wire—have raised the issue of who, in the long run, will control the new media, Hollywood showmen (via cable) or the broadcasters (via the air).

None is more acutely aware of all this than the film biz, particularly production-distribution. While, with the exception of Paramount, the various companies still maintain an official hands-off attitude vs. any of the pay systems, virtually every one of them have made approaches of one kind or another with a view to exploring the situation and, possibly, cutting in on the pie.

Again, with only two exceptions—Metro and 20th-Fox—all of the distribs are making available first-run product for the product for the current Telemovie experiment at Bartlesville, Okla.

The toll-tv proponents maintain that they'll depend as much on sports—at least in the beginning—as on films. Yet, there is small question, particularly if the pay field is thrown open to competition, that it'll be the programming quality that is going to determine the success of failure of any one system.

Monopoly attractions will loom in San Francisco and Los Angeles, where various video-by-wire systems have applied for franchises, Matty Fox's Skiatron-TV seemingly has the inside track if, as believed and reported here some months ago, he has both the Giants and the Dodger teams "sown up." That means, if their games are televised over any system at all, it'll have to be that of Skiatron. Fox also has a deal with concert impresario Sol Hurok and is "close to" at least two film companies.

Film biz, naturally, is aware that it holds the ace card in the whole

(Continued on page 65)

National Theatres' Right to Produce Comes Up Oct. 10

Washington, Sept. 24.

The all-industry hearing on whether to permit National Theatres to produce and distribute films has been postponed from Oct. 4 to Oct. 10 ,the Justice Dept. revealed last week. Shift was ordered because many of those invited would be unable to attend on Oct. 4.

Reps of all branches of the industry have been asked to give their views. Actually, the meeting will help determine whether all divorced circuits may go into production.

Harrison Assigns Wile To Vexing Dual Prints; Hold 'Optical' to Minimum

Still saddled with the problem of dual version prints, 20th-Fox is embarking on a campaign to cut the use of optical prints down to the minimum.

Robert Wile, 20th's new exhib relations rep, has been given the assignment by Alex Harrison, 20th general sales manager, to convince theatremen to install the new sprockets that will allow them to use the combination prints.

Company at present is said to be putting out about 40 optical prints (roughly 10% of the total print

(Continued on page 24)

Search for Paradise
(CINERAMA)

Marred by doubtful touches and too much built-in promotion. But retains memorable Cineramic qualities and outlook probably okay.

Stanley Warner Cinerama Corp. release of Lowell Thomas production. Directed by Otto Lang. Scenario and narration by Thomas, Lang and Prosper Buranelli. Musical score by Dimitri Tiomkin. Lyrics by Ned Washington and Lowell Thomas. Vocals by Robert Merrill and Norman Luboff. Cameramen, Harry Squire, Jack Priestley, Harvey Manger. Film editor, Lovel S. Ellis. Sound editors, Walter Hanneman, Paul David. Air Force Major and Sergeant played by Christopher Young and James S. Parker. At Warners, N. Y., opening Sept. 24, 1957. Running time, 120 MINS.

For five years now Cinerama with the late Fred Waller's three-camera photography and three-booth projection has been a special and separate branch of show business which has piled up grosses of some $60,000,000. Each of the successive releases has appealed to the streak of wonder and awe in mankind and a good deal of this appeal should adhere and inhere in the fourth film, "Search For Paradise" though it is the least exciting and least promising of the Cineramas.

Discontent with content is less crucial here than with a storied film and invidious comparisons need not necessarily be commercially depressant though it is hardly possible not to think of Mike Todd's "Around The World In 80 Days" as the something new which has been added to the criteria by which Cinerama will be judged.

If "Search For Paradise" represents Lowell Thomas' personal search for an expanded Cinerama concept, nothing really is changed. This one sticks almost slavishly to established formulae, whatever surface pretensions there are to being "different." Once more strange lands are "seen" by two selected "tourists" this time a make-believe Air Force major and sergeant who, at the payoff, decide that they'll sign up for another hitch, the Air Force itself being the ultimate paradise.

The beginning of the picture is cornily contrived. An Associated Press newsmachine is seen ticking out a bulletin that Lowell Thomas is one of three ambassadors just appointed to represent Washington at the coronation durbar of King Mahendra of Nepal. His secretary tears off the yellow sheet and hands it to Thomas, saying, "Looks like you'll be going places again, boss." Thomas accepts the news flash as an immediacy of the present tense but then jumps at once to the past tense of "And, ladies and gentlemen, that's how it started."

Even more awkward scenario follows when Thomas is picked up aboard a U.S. Air Force Globe-Master. He comes along and seats himself beside a supposed stranger, the major, who asks, *"You're Lowell Thomas, aren't you?"* This time present tense jumps into future tense with Thomas "hiring" the two fliers to be his sightseers.

The Globe Master plane carrying Ambassador Thomas and presumably his Cinerama gear heads cross-Atlantic from Florida, dips in passing over Paris, the Suez Canal and Persian Gulf ports. The first letdown is to visit Ceylon, where saffron-robed Buddhist monks show the major a great shrine.

The several stops of "Search" are all way-stations en route to Nepal. The picture centres upon the approach to and environs of the Himalayas, world's greatest peaks, truthfully described as a region of mystery, age, mysticism and Communistic intrigue. One call is upon the 25,000-population pocket emirdom of Hunza, where people often live to be 100. This is fairly interesting offbeat travel.

At this point one of the film's several special songs is introduced, a sort of Himalayan Calypso number about how hale and happy you'd be in Hunza, far from jail, ulcers, hypertension and taxes. The lyrics are travel ballyhoo par excellence only the long rocky trail on saddle horses would discourage all but the bravest tourists. Lowell Thomas himself is not party to this sore derriere side-trip. Skipping Hunza, he picks up the Major and the Sarge in the Vale of Kashmir, a plausible paradise indeed, especially its Shalimar Gardens. (Kashmir is in dispute between India and Pakistan — understandably).

Another detour on the way to Nepal is a rubber boat shooting of the rapids in the Indus River. Once into the rapids in the inflated craft the net excitement and footage is only moderately memorable. Bus and Don Hatch, of Colorado River antecedents, supervised this section of the film.

The visit at Nepal is the big sequence. And a stunning display of oriental pomp it is. Here Thomas is seen in topper and cutaway on one of the royal manicured elephants. Here the Sarge, who has been played for a few giggles up to then gets a good belly laugh when almost falling off the platform of another of the ponderous pachyderms. Here, too, there is the implicit villainy of Communism in the persons of the enigmatic Chinese delegates wearing severe black proletarian garb against the crimson and gold vestments of the Nepalese court.

It is emphasized that this may well have been one of the last durbars in a changing Asia menaced by Communism. Nobody will question the uniqueness of the occasion, the insight into a faroff culture which "Search" brings to the screen. This segment is surely a genuine peep into dazzling fantasy and a true coup for Cinerama and Thomas.

Of the political importance of the Cinerama report on the Nepal coronation, it is possible only to imagine. It may well be priceless world publicity for Nepal and possibly a goodwill-by-indirection job for Uncle Sam.

Over-all, the toil and sweat of the technical crews crawling Asiatic terrain must be respected. Some of the color photography is superb, the Shalimar houseboats and the smaller craft with their after dark lanterns as a case in point. Otto Lang has captured many a beguiling native type or custom. His direction and the editing of Harvey Manger and Lovel S. Ellis are top credits.

Granting the sheer organization al fait accompli as no mean deed by itself, the film falters in some of its basic choices on what to include in. The viewer is teased by the omission of explanatory detail on the countries visited while some pretty blatant "promotion" is accommodated. Producer Thomas has overstarred himself, being in on script, narration, the song lyrics (with Ned Washington) and also credited for the basic idea. He is the principle principal, the major and sergeant remaining mostly just part of the scenery.

Thrust forward as a sort of Noel Coward of travel (without the leer) Thomas is also his own ballyhooligan. During the soft caressing lyrics which set the mood for the Shalimar water scenes and while the party is enjoying service fit for maharajahs, pre-Nehru, the off-screen singer expresses regret that there are no microphones handy for Lowell Thomas the newscaster. Quel plug!

Dimitri Tiomkin came east to score the release at Cinerama's Oyster Bay headquarters. His music is obviously intended as a dominating influence. On the whole it is probably a strong score, if occasionally too prominent and loud and now and again deliberately coy. Commercial angles have been astutely figured via four tailored songs—"Search For Paradise," "Happy Land of Hunza," "Shalimar" and "Kashmir Street Song." Vocals are by Robert Merrill of the Met.

Cinerama's bigger-than-life panorama continues to fill the curved screen to bursting optical sensation. This is the minimum net stock-in-trade. Downhill in a jeep alongside Himalayan precipices evoke nervous reaction in the spectator. Ditto the mass parachute jump which jams the sky. Orchestral and sound showmanship helps, too, as with the Islamic drums and horns of the mountain folk in Happy, Healthy Hunza. Again, as with the predecessor films, the glimpses of how the other half lives qualifies as science-updated Burton Holmes.

It is easier to be critical of this fourth Cinerama venture but it would be difficult to avoid engrossment, though the saddle-weary sequence is over-long and the song plugs over-noticeable.

The "Cineramic" values remain, in the boxoffice potency sense. True, a couple of the thrills don't quite come off and the screen is less crowded with stimuli than heretofore. These are balancing considerations. If there is too much focus on the producer, an admittedly versatile American but pretty deadpan as a personality, there is the tall wonder of the King of Nepal in bird of paradise plumage, and the party he threw for the diplomats.

At a guess "Search For Paradise" will shorten the runs chalked up by the previous three releases. As to that, time is the scorekeeper. Something else looms larger than before. The Cinerama medium shouts for that something more, that something different which tomorrow will demand. The prediction is not new. But its point jabs home more sharply this time —again because of the trip David Niven and Cantinflas recently took in another kind of widescreen medium. *Land.*

Until They Sail

New Zealand men away at war, Yank Marines take over. Powered he-she stuff based on love affairs of four sisters. Good draw.

Hollywood, Sept. 24.

Metro release of Charles Schnee production. Stars Jean Simmons, Joan Fontaine, Paul Newman. Directed by Robert Wise. Screenplay, Robert Anderson from story by James A. Michener. Editor, Harold F. Kress; music, David Raksin; songs, "Uutil They Sail" by Sammy Cahn. Previewed in Hollywood, Sept. 23, '57. Running time, 94 MINS.

Barbara Leslie Forbes	Jean Simmons
Anne Leslie	Joan Fontaine
Capt. Jack Harding	Paul Newman
Delia Leslie	Piper Laurie
Capt. Richard G. Bates	Charles Drake
Evelyn Leslie	Sandra Dee
"Shinner" Phil Friskett	Wally Cassell
Prosecution	Alan Napier
Max Murphy	Ralph Votrian
Tommy	John Wilder
Marine	Tige Andrews
Lt. Andy	Adam Kennedy
Marine	Mickey Shaughnessy

Metro has a sharp entry for the romantic market in this compelling picturization of Michener's yarn of New Zealand during World War II. An adult love story, it seemingly carries sock appeal for distaff audiences. Particularly heavy overtones of sex also give it strong exploitation potential.

Schnee production focuses on what happens when all home men of marriageable age are away at war, U.S. Marines flood the country. Under Wise's deft and sensitive direction, Anderson's screenplay takes explosive form in following love affairs of four sisters. Clandestine romance is subtly handled. And in touching on loneliness of love-starved years plot builds dramatic punch. Top flight cast generates often poignant unfoldments which allows both lightness and tragedy.

Jean Simmons and Joan Fontaine romances lead off narrative, which includes also those of Piper Laurie and to lesser extent younger Sandra Dee. Simmons, whose husband of month is killed, pairs with Paul Newman.

Characters right down line are outstanding, Simmons and Newman as chief protagonists faring best. Fontaine gives substance to austere role. Miss Laurie scores brightly as girl who loves life while Miss Dee makes happy event of her teenage part.

Technical department effectively handled throughout. *Whit.*

High Flight
(BRITISH—COLOR)

Run-of-mill R.A.F. story with good star performance by Ray Milland and fine serial shots; good b.o. prospects.

London, Sept. 17.

Columbia release of (Phil C. Samuel) Warwick production. Stars Ray Milland; features Anthony Newley, Bernard Lee, Helen Cherry. Directed by John Gilling. Screenplay, Joseph Landon and Kenneth Hughes, from story by Jack Davies; camera, Ted Moore; editor, Jack Slade; music, Kenneth E. Jones, Douglas Gamley. At Empire Theatre, London. Running time, 95 MINS.

Wing Commander Rudge	Ray Milland
Flight Sergeant Harris	Bernard Lee
Tony Winchester	Kenneth Haigh
Roger Endicott	Anthony Newley
John Fletcher	Kenneth Fortescue
Cadet Day	Sean Kelly
Louise	Helen Cherry
Squadron Leader Blake	Leslie Phillips
Weapons Corporal	Duncan Lamont
Minister for Air	Kynaston Reeves
Commandant	John Le Mesurier
Diana	Jan Brooks
Parker	Frank Atkinson
Bishop	Ian Fleming
Bishop's Wife	Nancy Nevinson
Commandant's Wife	Grace Arnold
Barman	Hal Osmond
Publican	Leslie Weston
Susan	Anne Aubrey

Warwick, which usually specializes in high-powered adventure yarns, turns to the training in peacetime of Britain's jet-pilots for this latest pic, and it is a surprisingly gentle and uneventful affair. Nevertheless, shrewdly launched during Battle of Britain week, and with the star appeal of Ray Milland and the R.A.F., "High Flight" should have good b.o. prospects both at home and in the U.S.

Flying pix invariably do good business but rarely has one relied on a more slender story-line than that provided by ex-R.A.F. man Jack Davies. Kenneth Haigh, one of the cadets in a new intake at Cranwell Flying College, is a natural pilot but an undisciplined, hotheaded misfit. Disciplining Haigh presents a problem to Milland since his own recklessness as a young pilot in the war caused the death of Haigh's father. With this chip on his shoulder, Haigh creates a number of tense situations with his C.O. Not until the end of the film, when Milland saves the young man's life on an operational flight, does the feeling between the two ease up.

With such scanty material, director John Gilling has had to get his effect from well-balanced character-studies, an earnest peek at what goes into the training of these young giants of the modern jet-age and from some first-class aerial photography. Apart from a brace of misadventures in the air which are thrilling the aerial scenes are more academic than exhilarating. In fact, it is something of a surprise that the pic remains as airborne in its audience-grip as it does.

Milland gives a highly competent and authoritative performance as the stern, likeable Wing Commander with a conscience. Haigh shows up well as the young, mixed-up cadet. Prominent among the assorted cadets is Anthony Newley, onetime child star, who has developed into a firstclass young actor with a glib sense of comedy. Bernard Lee also provides some much-needed humor as a Flight-Sergeant assigned the job of breaking in the rookies. Helen Cherry and Jan Brooks have little to do but look decorative, a chore which neither finds difficult.

Dialog is unforced and realistic. One or two slapstick scenes are introduced to keep the pic moving when the airplanes are not mobile. Lensing of Ted Moore (and the cameramen in charge of the second unit, Stan Pavey and Cyril Knowles) is firstrate and the color is superb. The formation flying, some of which was bagged at Farnborough Air Display, will get a respectable nod from aviation fans.

Altogether, a quiet, polished film which will not raise the blood-pressure but which has a persuasive appeal. Light-music maestro Eric Coates has contributed a "High Flight" music theme which should be a natural on the airwaves. *Rich.*

Under Fire
(REGALSCOPE)

Well-done Regal production. Fine supporter.

Hollywood, Sept. 18.

20th-Fox release of Plato Skouras production. Stars Rex Reason, Henry Morgan, Steve Brodie; features Peter Walker, Robert Levin, Jon Locke, Gregory LaFayette, Karl Lukas, William Allyn, Frank Gerstle, Tom McKee. Directed by James B. Clark. Screenplay, James Landis; camera, John M. Nickolaus Jr.; editor, Jodie Copelan; art director, Rudi Feld; music, Paul Dunlap. Previewed in Beverly Hills, Cal., Sept. 16, '57. Running time, 76 MINS.

Lt. Rogerson	Rex Reason
Sergeant Dusak	Henry Morgan
Captain Linn	Steve Brodie
Lt. Sarris	Peter Walker
Private Pope	Robert Levin
Cpl. Crocker	Jon Locke
Cpl. Quinn	Gregory LaFayette
Sergeant Hutchins	Karl Lukas
Colonel Dundee	Frank Gerstle
Captain O'Mar	Tom McKee
M. P. Sgt.	John Murphy
Capt. Linn's Assistant	Edmund Penney
1st Court Officer	Seymour Green
2d Court Officer	Dave Tomack
3rd Court Officer	Walter Maslow
4th Court Officer	David Carlisle
Lt. Stagg	William Allyn
Singer	Rita Paul
Private Swanson	Kay Kuter
Captain Tanner	Keith Byron
Lt. Conroy	Neyle Morrow
Private Finley	K. L. Smith
Private Barton	Robert Hinkle
M. P. Sentry	Robert Colbert
M. P. Lieutenant	Al Shelley
Lieutenant	Troy Patterson
Colonel Jason	Dehl Berti
Lt. D.S.C.	Ronald Foster
1st G.I.	Sid Melton
Private Steiner	George Chakiris
Colonel D.S.C.	Ed Hinton
Pvt. Tartolia	Nico Minardos
2nd G.I.	Calvin Booth
Nurse	Lorraine Martin
Waitress	Mary Townsend

This Plato Skouras production, second from the son of 20th-Fox prexy Spyros Skouras, stacks up one of the best to emerge under the Regal banner. There's thorough interest throughout yarn of an Army court martial in Germany—the result of good story combined with good direction and competent performances. It will fit well into the program market.

The James Landis screenplay revolves around four men—Henry Morgan, John Locke, Gregory LaFayette and Robert Levin—who are summoned before a U. S. Army court martial charged with desertion in combat, rather than having been lost, as they claimed. Rex Reason is the defense counsel; Steve Brodie the prosecuting attorney. Men are eventually freed when defense proves mistaken identity with Germans poising as American soldiers; that the quartet actually was lost and not merely posing as such to escape combat.

James B. Clark, former film editor (with 20th-Fox for 20 years), herewith makes his bow as a feature film director. It's an auspicious bow, Clark neatly integrating patrol sequences with the actual trial and keeping the interest high throughout.

Performances of stars Rex Reason, Henry Morgan and Steve Broidy are uniformly good, and same appraisal holds for all those featured. Among these, incidentally, and especially good, is the late Gregory LaFayette, killed along with his actress-wife, Judy Tyler, in an auto accident last July 4.

Neat technical contributions include camera work of John M. Nickolaus Jr., Rudi Feld's art direction, and the musical backing of Paul Dunlap. *Neal.*

Jet Pilot
(COLOR)

An old-fashioned Russian-spy meller with John Wayne and Janet Leigh playing an incredible spy-and-fly yarn straight. Heavy "sell" needed to put it across in initial exposures.

Universal release of RKO-Howard Hughes production. Producer, Jules Furthman. Stars John Wayne, Janet Leigh, features Jay C. Flippen, Paul Fix, Richard Rober, Roland Winters, Hans Conreid. Directed by Josef von Sternberg. Written by Furthman; camera (Technicolor), aerial photography, Philip G. Cochran, under director Winton C. Hoch; editors, Michael R. McAdam and Harry Marker; music, Bronislau Kaper. Previewed N.Y., Sept. 12, '57. Running time, 112 MINS.

Colonel Shannon	John Wayne
Anna	Janet Leigh
Major General Black	Jay C. Flippen
Major Rexford	Paul Fix
George Rivers	Richard Rober
Colonel Sokolov	Ronald Winters
Colonel Matoff	Hans Conreid
General Langrad	Ivan Triesault
Major Lester Sinclair	John Bishop
Georgia Rexford	Perdita Chandler
Mrs. Simpson	Joyce Compton
Mr. Simpson	Denver Pyle

"Jet Pilot" was made about seven years ago and kept under wraps by indie film-maker Howard Hughes for unstated (but much speculated upon) reasons. Much of the production is a strange blend. It oscillates between light comedy-romance and melodrama, with one not complementing the other. World tensions—indeed, a cold war—render difficult immediate acceptance of a story which has a pretty, young girl as a Russian jet pilot who, on a spy mission, wings into a love match with an American airman in the United States.

Questionable is the casting of Miss Leigh. While John Wayne fits the part of a colonel in the Yank Air Force, the slick chick looks more at home in a bathing suit at Palm Springs than she does jockeying a Soviet MIG, and shooting down her own countrymen, in Russia. The incongruity would appear less glaring if "Pilot" were out to be a takeoff on secret agent stuff. But much of it is played straight. And there's nothing funny about the Russian gal dropping her colleagues out of the sky or strafing soldiers on the ground.

Film opens at a U.S. airbase in Alaska where Wayne is in charge. Miss Leigh flies in, tells skeptic Wayne that she escaped from Russia, and is taken in tow by the colonel who gets the assignment of seeking information from her. Picture moves to Palmer Field and Palm Springs, love blossoms, marriage follows (with much talk later about "that night in Yuma"). Then it's discovered that Miss Leigh is a spy.

Air Force brass fixes things so that Miss Leigh can "escape" back to Russia along with Wayne, who now becomes the spy. And when the Reds make it tough for him, Miss Leigh, now taking him in tow, fights her way through another escape—back to Palm Springs.

Aerial photography is short of expectations, which is a curious shortcoming in view of Hughes' kinship with aeronautics. The in-the-air scenes rate second to, say, the striking work done in Paramount's "Strategic Air Command."

Josef von Sternberg's direction and the writing by Jules Furthman (who also has producer credit) are reminiscent of old-fashion cops-and-robbers cinema. The appeal is for those who can sit back and relax, not too much concerned about the grim real-life background (Soviet vs. American maneuvers) from which the story is projected.

Performances are okay, including Wayne's, Miss Leigh's, and, in U.S. Air Force roles, Jay C. Flippen, Paul Fix, Richard Rober and, as Soviet officers, Roland Winters and Hans Conreid.

Editing is uneven, the color photography generally and music fair enough. *Gene.*

Short Cut to Hell
(V'VISION)

James Cagney turns director for sharp remake of 1942 "This Gun for Hire."

Hollywood, Sept. 20.

Paramount release of A. C. Lyles production. Features Robert Ivers, Georgann Johnson. Directed by James Cagney. Screenplay, Ted Berkman, Raphael Blau, based on screenplay by W. R. Burnett; from novel by Graham Greene; camera, Haskell Boggs; editor, Tom McAdoo; music, Irvin Talbot. Previewed Sept. 18, '57. Running time, 89 MINS.

Kyle	Robert Ivers
Glory Hamilton	Georgann Johnson
Stan	William Bishop
Bahrwell	Jacques Aubuchon
Adams	Peter Baldwin
Daisy	Yvette Vickers
Nichols	Murvyn Vye
L.A. Police Capt.	Milton Frome

Updated version of the 1942 "This Gun for Hire" comes off as a crackling melodrama. Marking James Cagney's first pitch as a director and A. C. Lyle's initial full producer chore, film packs enough gutsy action to see it satis-

(Continued on page 26)

A PLEASURE TO DO BUSINESS

Telemovie Breaks' At 2,000 Homes

Profit margin of the Bartlesville, Okla., Telemovie service lies within the extension of the cable beyond its present limits which cover only about 5,200 homes, Henry S. Griffing, prez of Video Independent Theatres, said in Gotham Monday (23). System, as currently set up, can bring the Telemovie operation in that town to little more than the breakeven point.

Griffing earlier had told a well-attended press confab that his current potential was about 2,000 sets and that the breakeven point was anywhere between 1,500 and 2,000 subscribers. There are 8,000 homes in Bartlesville, of which 90% are equipped with television. It's figured that about 50% of the homes that have tv and are covered by the cable are potential customers.

Griffing told VARIETY that, if and when the cable is extended to cover another 3,000 homes, this could be done without the telephone company, i.e., without having to pay rental. As a matter of fact, said Griffing, when Telemovies goes into other towns, it may well be that it will put up its own lines and, if necessary, its own poles. Result would be a sharp reduction in costs.

In Bartlesville, Video built the system for the phone company and in turn leased back five channels for a five-year period.

743 Families Apply

Total of 743 families in Bartlesville have applied for Telemovie service and 472 of these now are connected and are getting service, Griffing reported. The Bartlesville project—piping films directly into homes via cable and wire—started Sept. 3. Subscribers are being charged $9.50 a month as of Oct. 1.

He said it would take about a year of "hard sell" to put the cable theatre across in Bartlesville. Griffing, who plans to install Telemovies in other cities, including Oklahoma City, Tulsa, Albuquerque, Lubbock, etc., stressed that the Bartlesville installation was expensive, and that the studio-booth equipment particularly could be duplicated at a much lower cost.

Circuit operator said he was still studying a metering method that would establish how often a subscriber tuned in, and to what, and he acknowledged that the public "probably" would prefer a per-attraction charge to the current flat monthly billing method. Central metering method would be used primarily to aid in the accounting with the producers supplying films. However, Griffing conceded, in connection with a minimum monthly charge, this may be the eventual way of running the system.

Against 'Airwaves'

While flatly opposed to use of the airwaves as "impractical" and of coinboxes on the same grounds, Griffing said he and his staff had been studying inter-city toll systems used by the telephone company. System also is being developed by Jerrold Electronics of Philadelphia, which has played an important part in helping to set up the Bartlesville run. Griffing stressed that, if he went for a metering system, it would have to work via central office and would have to be applicable without raising costs of operations.

Griffing reiterated his belief that the downward trend in attendance, which was continuing, had to be stopped. "I am only interested in surviving as a motion picture exhibitor," he held. "The cable theatre is a natural extension of our business. We are showmen, but we are also merchants. We must find new ways of reaching the customers." His 163-theatre circuit, during August, showed an attendance drop of 40% from the same peak period in 1952.

Bartlesville reaction to Telemovies has been favorable, though some adopt a wait-and-see attitude, Griffing reported. He said he was still hopeful of getting the product

(Continued on page 65)

Audie Murphy's 'Peer Gynt' Ambition Provokes Wrath Of Harry Joe Brown

Los Angeles, Sept. 24.

Audie Murphy's suggestion that he star in a musical picture version of Ibsen's "Peer Gynt" (with Grieg's music), or in Dostievsky's "The Idiot," drew the legal ire of Murphy's erstwhile partner, Harry Joe Brown, last week.

Brown, through Brown-Murphy Pictures Inc., filed a $1,000,000 suit against Murphy, in an action which found Murphy, in effect, suing himself. Producer Brown is principal stockholder in Brown-Murphy, but Murphy reportedly holds a "substantial interest" in the firm.

Suit, filed through law firm of Fox, Goldman and Kagon, charged Murphy acted in a "capricious and ridiculous (manner) . . . and in complete violations of his contractual obligations" in his suggestions that he star in "Gynt" or "The Idiot" as his second pic for the B-M firm.

Complaint states Brown and Murphy formed the company in 1955 to make two pix for Columbia release, during which Murphy was to get $5,000 weekly for his services, while working. Under pact terms, first pic, "Guns of Fort Petticoat," was released early this year. However, plaintiff charges, Murphy refused to continue arrangement and when asked to submit story suggestions for the second pic, as required by terms, Murphy came up with "Gynt" and "Idiot" proposals.

This constitutes no valid story submissions, plaintiff charges, since they are "completely unsuited to the manner and style of acting, and to the character generally portrayed of/and/by defendant." Murphy has a reputation in "outdoor, western and army" pix, Brown complains, and would be "unacceptable to the public" in the "Gynt"

(Continued on page 66)

Film Cos.' $18-Mil Melon Beats 1956

Washington, Sept. 24.

Film industry dividends for August amounted to $1,724,000, U. S. Dept. of Commerce reported past week. This was slightly less than the $1,740,000 for August, 1956. For the first eight months of this year, the industry cut an $18,077,000 melon for its stockholders, a little larger than the $17,761,000 for the same period of last year.

August dividends by companies for 1957 and 1956: Loew's Boston Theatres, $23,000 this year and $39,000 last year; Columbia, $63,000 both years; National Theatres, $346,000 both years; Stanley Warner, $550,000 both years; Warner Bros. Pictures, $742,000 both years.

FILM COUNCIL RAPS 'CONFISCATORY' TAXES

Hollywood, Sept. 24.

Existing Federal income tax structure "and tax rates that approach confiscation" were blamed last week by the AFL Film Council for decline of Hollywood film production. Incentive to make pix in U. S. has been curtailed and American producers encouraged ". . . to increase production abroad of pictures made primarily for the American market," council charged.

Labor group passed resolution which asked Congress to reduce Federal income tax rates as one way to halt production decline, following pitch from Screen Actors Guild exec secretary John L. Dales. Council also "endorsed alms" of HR-6452, measure introduced by Rep. Antoni Sadlak of Connecticut which would gradually reduce Federal income taxes.

Taxed When Working, Kid Actors Uneligible for Relief When Unemployed

Hollywood, Sept. 24.

A recent ruling whereby child actors will no longer receive unemployment insurance benefits has met with a strong protest from the Screen Actors Guild. Porter Magruder, manager of the Hollywood office of the California Unemployment Insurance Division, agrees the ruling creates a situation of "taxation without realization," but says his department must abide by the ruling and hasn't the authority to do anything about it.

Magruder noted kid actors continue to be eligible for disability benefits, even if they can't get unemployment checks. He said under a recent Court of Appeals decision, moppet thesps can't draw unemployment payments regardless of their income.

Pat Somerset, business rep of SAG and formerly a member of Gov. Knight's advisory committee on unemployment insurance, said guild has investigated situation thoroughly and aided several who appealed the ruling only to lose out, and added SAG is powerless to do anything in a situation which requires legislative change in the benefits act.

Attorney Donald Rosenfeld of the law firm of Loeb & Loeb, repping the motion picture studios in such problems, said contributions to the State Unemployment Insurance fund are made solely by employers. He pointed out the current weekly 1% deductions on moppet paychecks are for disability benefits only.

Legal arguments in the case revolve around concept of "a market of reasonable prospects" for the kiddies' services. This means a "fulltime employment market," in getting a job in the entertainment field. Experience has shown there isn't that much full-time work to go around for the minors, and moppets are thus mostly part-time

BRITAIN & U.S. RENEW PRONTO

Washington, Sept. 24.

In the fastest Anglo-American film negotiations yet, the British and U.S. conferees wound up in a single morning, today (Tuesday), when, without change, they extended the present film agreement between the two nations for a one-year period, expiring Sept. 27, 1958.

Chiefly the agreement limits to $17,000,000 the dollar remittances which the American companies may withdraw unconditionally in a year.

Originally, the negotiations had been looked for today and tomorrow, the average time for such dickering.

Representing the United Kingdom were Sir Frank Lee, secretary of the British Board of Trade; Gordon Knight, assistant BOT secretary; Kenneth Huggins, commercial counselor of the British Ecbassy.

Increased Coproduction

Heavy, and still rising, American investment in Anglo-American coproduction was one of the main planks bolstering the U. S. pitch for a status quo in a new film agreement negotiated earlier this week in Washington.

It's learned that the American investment last year ran to £6,000,000 ($17,000,000) for a total of 25 pictures. Going by the first half of 1957, the level of coproduction continues and the amount of money being invested by the U. S. companies may even exceed that of last year.

Figure becomes more impressive when it's realized that that entire rental take of all British films last year amounted to no more than $19,800,000. Furthermore, the Americans now lay claim to being the biggest distributors of British films in and outside the United Kingdom.

Statistics gave the American negotiating team, headed by Eric Johnston, an unusually strong argument against any reduction in remittances. Basic annual remittance now is $17,000,000. However, in addition, the American companies enjoy certain benefits, such as bonuses for local production and the purchase of British films for distribution abroad. Also, under a 1955 agreement, the U. S. companies are allowed to transfer coin to London from other sterling areas for local expenditures, i.e., printing, etc. About $2,000,000 have been thus transferred since '55.

There was concerned among the companies about two factors: (1) The drop in British dollar reserves. (2) The raising of the bank credit interest rate to 7%. Latter works a greater hardship on the British producers than on the Americans and, it's feared, could add fuel to the arguments of those who claim that there should be a differentiation between "pure" British films and others in the allocation of Eady fund monies.

Some in N. Y. feel that the British are gaining a distinct advantage in retaining the status quo, even in the face of an apparent hardship position. First, it retains them the influx of American production money and keep their studios busy. Second, it bolsters them in any future argument favoring a rise in remittances or free transfer of earnings. They will, at that time, be able to point to their sacrifices of the past and hold their ground more easily against American pressure.

Joining Johnston at the Washington negotiations was Fayette W. Allport, the Motion Picture Export Assn. rep in London; Ralph Hetzel, MPEA exec v.p., and G. Griffith Johnson, v.p. The British delegation was headed by Sir Frank Lee, Permanent Under-Secretary for the Board of Trade, and Gordon Knight, also of the Board of Trade.

Homes, Home Games & Homes on Wheels

(Is 'Togetherness' Clobbering The Box Office?)

By ROBERT J. LANDRY

Home improvement and operation, home furnishings and equipment and the so-called "home on wheels" (automobile) take such big bites out of the "average" American family's goods and services budget currently that the funds available for recreation make it low man on the totem pole.

Such is the pie-chart picture presented by the latest study of consumer expenditures in the United States, as prepared by Life Magazine. The figures coincide with and reinforce economic patterns repeatedly underlined in VARIETY analyses of box-office trends since the war.

The new Luce data amounts to saying, again, that Americans are lavishing such considerable sums on other-than-amusement that the entertainment media share is, to the theatrical showman's eye, too small. The suspicion springs spontaneously to mind: is America's new "togetherness" bit clobbering the box office?. (That's another magazine's, McCall's, coinage, of course.)

Taking $4,100 as the goods & services budget of the statistically averaged U.S. family, the Life Study breakdown goes thisaway:

1. **Food, drink, tobacco, $1,103, 29%.**
2. **Home improvement & operation, $763, 19%.**
3. **Automobile, fueling & upkeep, $591, 14%.**
4. **Clothing, accessories, $494, 12%.**
5. **Home furnishings, $346, 9%.**
6. **Medical care, $222, 5%.**
7. **Recreation, $215, 5%.**
8. **All other items, $276, 7%.**

Statistics, of course, invariably require a lot of explaining and balancing. The above groupings are perhaps brought into sharper focus for showfolk when set off against Federal Government estimates in dollars (VARIETY, July 24) for the sundry items of diversion as purchased by Americans. Motion picture admissions amounted to $1,298,000,000, against a radio, television, musical instrument investment of $2,442,000,000 (embraced in the Life Study figures under another breakdown). Admissions may have a better contrasting figure in the annual outlay by the U.S. public of $756,000,000 for the repair of home receivers. Obviously such home gear-and-service figures are part of the promoters' temptation underlying the new media—pay-see Telemovies. Mass entertainment plausibly gets the lion's share of the mass dollars so that only $252,000,000 is the total for the more "discriminating" and costlier performing arts—legit, opera, concerts. The dog and horse ovals rack up some $414,000,000 in annual bets.

Life interprets its own findings to make some arresting remarks about the shifting population and market traits in these States. There is a new and immense body of Americans, 63%, earning $3,000 to $10,000 annually. Grouped as responsible for 72% of all buying this is, as Life tage it, "a mass-class public," something never before known to economists.

Rednecks & Highbrows

All this income, and spendable money, is now so broadly dispersed that the old concept of the South as economically backward is far less true. However education spells out as of greater-than-ever importance; heads of households with some college do (and can) spend twice as much as heads of households cut off in their schooling at the grade level.

Confirming other and earlier analyses of the suburbs, Life mirrors such areas as the happy markets for floor coverings, sports gear and pet foods. Again the theatrical showman must speculate on the curious parlor-and-rumpus room rivalry (radio & television naturally included) which has crimped the sale of paid admissions to theatres. (The Life Study is based on 24,112 responding individuals in 10,234 homes—with each home giving an exhaustive (eight hour) profile of itself. Magazine believes its data has no parallel in the U.S. economy since the 1950 job of the U.S. Bureau of Labor Statistics.)

Do-It-Yourself Fun

Jolting to showmen is this fact: the average 1956 U.S. household spent but $28 on spectator fees—against $16 average for sports goods and $19 average for games and toys and (note) $11 for photographic equipment.

Size of income of course determines spending habits. Low income families stay home more. But apparently all families, since the war, tend to seek their diversion in ways increasingly away from the box office. (VARIETY has incessantly editorialized that this is the challenge which the film industry, in particular, must meet and beat.)

Size of income naturally relates to culture (and opportunities for culture relate to geography) so that the annual $28 spectator fees as averaged out statistically is too remote to echo, say, the Broadway legit or the big casinos of Las Vegas. The Life Study has addressed itself to and analyzes "Mr. and Mrs. Average" (namely, the potential consumers of broadcast-advertised merchandise and the potential patrons of sprocket parlors.)

L.A. Marks Time; 'End' Light $16,500, 'Money'-'Touch' Dull 7G, 'From Hell' Dim 11G, 'Wonders' 29G, 'Days' $26,200

Los Angeles, Sept. 24.

First-runs here continue to drop sharply for second week in row in seasonal letdown. Robinson-Basilio telecast Monday night (23) at six local houses cut trade at these spots. "Beginning of End" paired with "Unearthly" for science-fiction package is leading openers but soft $16,500 in three cinemas. Another such combo, "From Hell It Came" - "Disembodied," shapes slow $11,000 or less in three spots. "Hatful of Rain" is lukewarm $12,700 in three houses on m.o. "Sun Also Rises" looks good $11,500 in fourth Chinese week. "Jeanne Eagels" is pleasing $9,000 in seventh at Egyptian.

Hard-ticket pix still are holding well, "Seven Wonders of World" looking great at $29,000 at Warner Hollywood, "Around World in 80 Days" being set for great $26,200 at Carthay and "10 Commandments" strong $14,500 at Warner Beverly.

Estimates for This Week

Hollywood Paramount (F&M) (1,468; 90-$1.80)—"Interlude" (U). Fair $9,500. Last week, "Man Thousand Faces" (U) (5th wk), $7,000.

Downtown Paramount, Wiltern, Iris (ABPT-SW-FWC) (3,300; 2,-344; 756; 90-$1.50)—"Beginning of End" (AB-PT) and "Unearthly" (AB-PT). Light $16,500. Last week, Downtown Paramount, Wiltern with Vogue, "Pajama Game" (WB) (3d wk), $19,000. Iris, Orpheum, El Rey, "Pride and Passion" (UA) (3d wk), $8,300.

State, Hawaii (UATC-G&S) (2,-404; 1,106; 90-$1.50)—"Value for Money" (Rank) and "Gentle Touch" (Rank). Dull $7,000. Last week, State, "Beau James" (Par) and "Unconquered" (Par) (reissue) (2d wk), $4,400; Hawaii, Hillstreet, Uptown, "Young Don't Cry" (Col) and "No Time To Be Young" (Col) $13,600.

Los Angeles, New Fox, Ritz (FWC) (2,097; 965; 1,330; 90-$1.50)—"From Hell It Came" (AA) and "The Disembodied" (AA). Slow $11,000 or less. Last week, Los Angeles, Ritz with Hollywood, "Destination Moon" (Indie) and "Forbidden Planet" (M-G) (reissues), $12,700. New Fox, Fox Beverly, Loyola, "Affair to Remember" (20th) and "Strange Intruder" (AA), $11,300.

Pantages, El Rey, Downtown (RKO-FWC-SW) (2,812; 861; 1,757; 80-$1.80)—"Quiet Man" (Rep) and

(Continued on page 22)

Broadway Grosses

Estimated Total Gross

This Week $482,400
(Based on 22 theatres)
Last Year $533,000
(Based on 21 theatres)

'Pilot' Huge 18G, Mpls.; 'Arrow' 6G

Minneapolis, Sept. 24.

While cold weather is a favorite boxoffice factor, there's little in the way of fresh fare to attract a sizable Loop influx and total takings for newcomers are likely to be far from big. Among new arrivals, "Jet Pilot" stacks up as the standout with a terrific fotal at Radio City. Action fans have "Run of the Arrow" but it looms mild at State. The 59th week of "Seven Wonders of the World" looks tall. Capacity looms for at least all 11th week night performances of "Around World in 80 Days," in 11th session.

Opening of Minneapolis U's football season next Saturday (28) means many weekend transients who are potential cinema patrons.

Estimates for This Week

Academy (Mann) (847; $1.50-$2.65)—"Around World" (UA) (11th wk). Back to virtual capacity pace after small dropoff in preceding stanza. Hotsy $18,000. Last week, $17,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (59th wk). Continuing to give remarkable boxoffice performance. Tall $11,000. Last week, $12,000.

Gopher (Berger) (1,000; 85-90)—"Pickup Alley" (Col). Modest $3,500. Last week, "Rock Around World" (AI) and "Reform School Girl" (AI), $3,900.

Lyric (Par) (1,000; 85-90)—"James Dean Story" (WB) and "Deep Adventure" (WB) (2d wk). Okay $4,000. Last week, $5,000.

Radio City (Par) (4,100; 85-90)—"Jet Pilot" (U). Plenty of money and effort in ballying this one. John Wayne's presence a big help. Monday night out because of Robinson-Basilio fight telecast. Even with Monday night out, it looks terrific $18,000 or over. Holds. Last week, "Omar Khayyam" (Par), $8,500.

RKO Orpheum (RKO) (2,800; 85-90)—"Strange One" (Col) and "Tall T" (Col). One of infrequent twin bills here. Lean $5,000. Last

(Continued on page 22)

'Sun' Bright $12,000, L'ville; Lewis Good 6G

Louisville, Sept. 24.

Rialto looms as the big one this week, with smash session for "Sun Also Rises." Tilted scale helping this to top the town. "House of Numbers" at State is mild. "Black Patch" at the Mary Anderson looms fair. H.o's "Delicate Delinquent" is good at the Kentucky. "Around World" in 17th week at the Brown is healthy.

Estimates for This Week

Brown (Loew's-Fourth Ave.) (1,000; $1.25-$2)—"Around World in 80 Days" (UA) (17th wk). Trade livening up as end of run nears. Okay $7,000 looms against $6,500 last week.

Kentucky (Switow) (1,200; 50-85)—"Delicate Delinquent" (Par) (2d wk). Good $6,000 for Jerry Lewis pic. First week was $8,000.

Loew's (Loew-U.A.) (3,000; 50-85)—"House of Numbers" (M-G) and "Tarzan and Lost Safari" (M-G). Mild $7,000. Last week, "Fuzzy Pink Nightgown" (UA), $4,500.

Mary Anderson (People's) (1,200; 50-85)—"Black Patch" (WB) and "Johnny Trouble" (WB). Fair $6,000. Last week, "Pajama Game" (WB) (3d wk), $6,000.

Rialto (Fourth Avenue) (3,000; 74-99)—"Sun Also Rises" (20th). Hefty weekend trade helping this to smash $12,000 or over. Last week, "Run of Arrow" (U) and "Joe Dakota" (U), $8,500.

'Pilot' Zooms To $19,000 in Pitt

Pittsburgh, Sept. 24.

Big noise this week is "Jet Pilot" at the Stanley, with smash total. It's best thing here, aside from one pic, in a long time and will naturally stay on. "Sun Also Rises" started out strongly but week's total is a bit disappointing. It rates a holdover, however. Windup of "10 Commandments" is sock at Warner and Around World" is pointing upwards again at Nixon after post-holiday dip. Fulton is off in second stanza with "Man of Thousand Faces."

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Men of Thousand Faces" (U) (2d wk). Sliding off sharply but $6,500 is okay. Last week, fine at $10,400.

Guild (Green) (500; 85-99)—"Colditz Story" (DCA) (2d wk). Good enough at $2,200, and holds. Last week, $2,800.

Harris (Harris) (2,165; 80-$1.25)—"Sun Also Rises" (20th). Got away fast but a good $12,500 is rated disappointing. Holds. Last week, "Jeanne Eagels" (Col) (3d wk), helped by a sneak of "Operation Mad Ball" (Col) to $7,500.

Nixon (Rubin) (1,500; $1.25-$2.50) — "Around World in 80 Days" (UA) (24th wk). School parties starting again and steady rise looked for. Heading for big $11,500. Last week, $11,000 and not a chance of legit pushing the Mike Todd opus out before first of year.

Penn (UA) (3,300; 80-$1.25)—"My Gun Is Quick" (UA). New

(Continued on page 22)

'Jet Pilot' K. C. High Flyer, Wow 17G; 'Yuma' Slow 6G, 'Checkpoint' 7G

Key City Grosses

Estimated Total Gross

This Week $2,380,500
(Based on 22 cities and 249 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,616,600
(Based on 24 cities and 250 theatres.)

'Sun' Socko 18G, Cleve.; 'Days' 17G

Cleveland, Sept. 24.

There is a sharp biz dip in evidence here this round, with major houses generally hurt. Big exception is the Allen, with "Sun Also Rises," which is doing smart trade. Also "Around World in 80 Days" is rated wow in its 15th stanza at the Ohio, running ahead of last week. "Omar Khayyam" looms average at Stillman.

Estimates for This Week

Allen (S-W) (3,800; 70-$1)—"Sun Also Rises" (20th). Smart $18,000. Last week, "Pajama Game" (WB) (2d wk), $14,000.

Hippo (Telem't) (3,700; 70-$1)—"Man of Thousand Faces" (U) (2d wk). Fine $10,000 in 4 days after $16,000 for first full week.

Ohio (Loew) (1,244; $1.25-$2.50)—"Around World" (UA) (15th wk). Wham $17,000. Last week, $16,000.

Palace (SW - Cinerama) (1,525; $1.25-$2.40) — "This Is Cinerama" (Cinerama) (12th wk). Passable $13,600. Last week, $12,200.

State (Loew) (3,500; 70-90)—"Love in Afternoon" (AA). Droopy $8,500. Last week, "Gun Glory" (M-G), $9,000.

Stillman (Loew) (2,700; 70-90)—"Omar Khayyam" (Par). Average $8,000. Last week, "Beau James" (Par), $8,100.

'Faces' Sturdy $15,000, Det.; 'Game' Hotsy 20G, '80 Days' 19G in 39

Detroit, Sept. 24.

Hot pace of recent weeks cools this stanza among downtown deluxers. However, "Man of Thousand Faces" looks nice at Madison. "Sea Wife" shapes slow at the Fox. "3:10 to Yuma" at the Palms is fairly good. "Battle Hell" looks modest at the Adams. Likewise "Lizzie" at the Krim. Meanwhile, "Pajama Game" is enjoying a second big week at the Michigan. "Around World in 80 Days" at United Artists is great in 39th week.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"Sea Wife" (20th) and "Forty Guns" (20th). Fair $15,000. Last week, "Sun Also Rises" (20th) and "Parson and Outlaw" (Col) (3d wk), $14,500.

Michigan (United Detroit) (4,000; 90-$1.50)—"Pajama Game" (WB) and "Johnny Trouble" (WB) (2d wk). Swell $20,000. Last week, $30,000.

Palms (UD) (2,961; 90-$1.25)—"3:10 to Yuma" (Col) and "Tijuana Story" (Col). Good $16,000. Last week, "Gun Is Quick" (UA) and "Ride Back" (UA), $17,500.

Madison (UD) (1,900; 90-$1.25)—"Man of Thousand Faces" (U). Swell $15,000; Last week, "10 Commandments" (Par) (42d wk), $11,200.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"James Dean Story" (WB) and "Destination 60,000" (WB). Average $12,000. Last week, "Monster Challenged World" (AA) and "Vampire" (AA), $11,700.

United Artists (UA) (1,667; $1.25-$3)—"Around World" (UA) (39th wk). Great $19,000. Last week, $18,223.

Adams (Balaban) (1,700; 90-$1.25)—"Battle Hell" (DCA) and "Hell in Korea" (Indie). Fair $8,500. Last week, $7,500.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65)—"Seven Wonders of World" (Cinerama) (60th wk). Hep $14,500. Last week, $15,100.

Krim (Krim) (1,000; 90-$1.25)—"Lizzie" (M-G) and "Barretts of Wimpole Street" (M-G) (reissue). So-so $5,300. Last week, "Happy Road" (M-G) and "Decision Against Time" (M-G), $3,800.

Kansas City, Sept. 24.

"Jet Pilot" is zooming at three Fox Midwest houses for a socko figure, a bright spot in the otherwise mainly dull current situation. The total for three spots will put it among the season's top takes. Midland looms slow with "3:10 to Yuma" while "Checkpoint" is only fairish at four Dickinson houses.

"Pajama Game" in second week at Paramount is steady in face of present seasonal slump. "Sun Also Rises" is having a similar experience at the Roxy. Weather finally turned coolish and wet, but cleared over the weekend.

Estimates for This Week

Glen, Dickinson, Leawood Drive-in, Shawnee Drive-in (Dickson) (700; 750; 900 cars; 1,100 cars; 85c person)—"Checkpoint" (Rank) and "Black Tent" (Rank). Fairish $7,-000. Last week, "Portland Expose" (AA) and "Let's Be Happy" (AA), $5,000.

Kimo (Dickinson) (504; 75-90)—"Saint Joan" (UA). $1,500; holds. Last week, "Baby and Battleship" (Indie), $750.

Midland (Loew) (3,500; 60-80)—"3:10 To Yuma" (Col) and "Town on Trial" (Col). Slow $6,000. Last week, "Pickup Alley" (Col) and "Domino Kid" (Col), $5,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Seven Wonders of World" (Cinerama) (5th wk). Hearty $14,000. Last week, same.

Paramount (UP) (1,900; 75-90)—"Pajama Game" (WB) (2d wk). Oke $5,500. Last week, $8,000.

Roxy (Durwood) (978; 90-$1.25)—"Sun Also Rises" (20th) (3d wk). Okay $4,500; may hold. Last week, $5,500.

Tower (Fox Midwest) (1,145; $1.25-$2)—"Around World in 80 Days" (UA) (17th wk). Good $7,-500. Last week, ditto.

Uptown, Esquire, Fairway (Fox Midwest) (2,043; 820; 700; 75-90)—"Jet Pilot" (U) and "Hell Canyon Outlaws" (Rep) at Esquire. Rousing $17,000. Last week, Esquire, Fairway and Granada, "Quantez" (U) and "Land Unknown" (U), $8,-000; Uptown, "Forbidden Interlude" (U) $4,500.

Granada (Fox Midwest) (1,217; 75-90)—"Rock Hunter" (20th) and "Hell Canyon Outlaws" (Rep). First-run on the Kansas side, light $2,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Green Man" (DCA) (2d wk). Fair $1,000. Last week, $1,500.

'Faces' Bright $8,000 In Slow Balto; 'Wife' Okay 8G, 'Yuma' Good 10G

Baltimore, Sept. 24.

Fairish grosses prevail here currently for most part, with "Man of a Thousand Faces," at the Mayfair, standing out as only impressive new entry. "Tip on a Dead Jockey" and "Action of Tiger," dual bill at Hippodrome, are dull. "Sea Wife" at the New shapes fair, "3:10 to Yuma" at Stanley is rated drab, "3rd Key" now in it's fifth week at the Playhouse is solid, though.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Sun Also Rises" (20th) (4th wk). Nice $7,000 after $9,000 last week.

Cinema (Schwaber) (460; 50-$1.25)—"Last Bridge" (Union). Okay $3,500. Last week, "Sorceress" (Ellis) (3d wk), $3,900.

Film Centre (Rappaport) (890; $1.25-$2.25)—"Around World in 80 Days" (UA) (40th wk). Good $9,000 after same last week.

Five West (Schwaber) (460; 50-$1.25) — "Passionate Summer" (Kings) (4th wk). Okay $2,500 after $2,800 in third.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Tip on Dead Jockey" (M-G) and "Action of Tiger" (M-G). Dull $6,000. Last week, "Pickup Alley" (Col), $6,500.

Mayfair (Hicks) (980; 50-$1.25)—"Man of Thousand Faces" (U). Bright $8,000. Last week, "Run of Arrow" (U) (2d wk), $4,200.

New (Fruchtman) (1,600; 50-$1.25)—"Sea Wife" (20th). Okay $8,000. Last week, "Pride and Passion" (UA) (4th wk), $7,000.

Playhouse (Schwaber) (400; 50-$1.25)—"Third Key" (Rank) (5th wk). Holding at strong $4,000 after $4,100 last week.

Stanley (SW) (3,200; 50-$1.25)—"3:10 to Yuma" (Col). Hep $10,000. Last week, "Pajama Game" (WB) (3d wk), $8,800.

Town (SW-Cinerama) (1,125; $1.25-$2.50)—"This Is Cinerama" (Cinerama) (4th wk). Tall $15,000 after same for third.

'Pilot' Powerful 23G Paces Philly; 'Sun' Hot 12G, 4th, 'Days' 13G, 39

Philadelphia, Sept. 24.

First-run trade was lively here last Saturday but exhibs are at loss to account for the slack biz Sunday. Greatest coin and easily standout is "Jet Pilot," which is zooming to a lofty take at Stanley. "Gun Glory" looms slow at Goldman while "Last Bridge" is very big at the World.

Closing notices helped "Seven Wonders" in 74th stanza at Boyd while "Man of Thousand Faces" continues hep in fifth Arcadia session. "Sun Also Rises" is rated fine in fourth week at the Fox. "Around World in 80 Days" is big in 39th stanza at the Midtown.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Man of Thousand Faces" (U) (5th wk). Hep $8,000. Last week, $9,000.

Boyd (SW - Cinerama) (1,430; $1.20-$2.80) — "Seven Wonders of World" (Cinerama) (74th wk). Strong $11,200. Last week, $9,000.

Fox (20th) (2,250; 55-$1.80)—"Sun Also Rises" (20th) (4th wk). Fine $12,000. Last week, $15,000.

Goldman (Goldman) (1,250; 65-$1.25)—"Gun Glory" (M-G). Mild $7,000. Last week, "House of Numbers" (M-G), $13,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays) — "Silken Affair" (DCA) (7th wk). Mild $2,-800. Last week, $3,200.

Mastbaum (SW) (4,370; 90-$1.49)—"Pajama Game" (WB) (4th wk). Thin $9,000. Last week, $12,000.

Midtown (Goldman) (1,000; $2-$2.75) — "Around World" (UA) (39th wk). Big $13,000. Last week, ditto.

Randolph (Goldman) (2,250; 65-$1.25)—"Woman of River" (Col). Poor $7,000. Last week, "Fuzzy Pink Nightgown" (UA), $8,000.

Stanley (SW) (2,900; 99-$1.49)—"Jet Pilot" (U). Fast $23,000 or near. Last week, "Tip on Dead Jockey" (M-G) and "Action of Tiger" (M-G), $7,000.

Stanton (SW) (1,483; 99-$1.49)—"Yankee Doodle Dandy" (WB) (reissue). Okay $10,000. Last week, "Chicago Confidential" (UA) and "War Drums" (UA), $12,000.

Trans Lux (T-L) (500; 99-$1.80)—"Melbourne Rendezvous" (Indie). So-so $4,700. Last week, "Silk Stockings" (M-G) (7th wk), $4,300.

Viking (Sley) (1,000; 75-$1.80)—"Pride and Passion" (UA) (8th wk). Still holding at $7,000. Last week, same.

World (Pathe) (499; 99-$1.49)—"Last Bridge" (Indie). High $4,500. Last week, "Jacqueline" (Indie), $1,200.

New Product Tilts Chi; 'Faces' Solid $27,500, 'Yuma' Torrid 18G, 'Expose' Lush 20G, 'Omar' Lively 15G in 2d

Chicago, Sept. 24.

Strongest product this frame looks to be in action houses with moderate starters on other Loop screens. No holdover product downtown is showing much power except for roadshow pix.

At the Roosevelt, "3:10 to Yuma" roars in for loud $18,000. "Amazing Colossal Man" with "Cat Girl" is Garrick's first try at double bill action fare and shapes an impressive $15,000.

The Chicago's "Man of 1,000 Faces" is heading for a stout $27,500 in first frame. "Young and Passionate" is okay $3,600 at World to start. "Portland Expose" eyes a snappy $20,000 at Woods," also an opener.

"Torero" looks trim at the Ziegfeld for second. Same applies to "Rock Hunter" in fourth at the Loop. Fourth framer, "Sun Also Rises" at Oriental, is long past the high noon mark. "Jeanne Eagels" in sixth session at State-Lake is fairish.

Roadshows look better than this time last year. At McVickers, "10 Commandments" holds nicely in 44th week and same goes for "Seven Wonders" at Palace in 40th. "Around World" keeps Todd's Cinestage packed for its 25th frame.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.50)—"Man of a Thousand Faces" (U). Solid $27,500. Last week, "Pajama Game" (WB) (3d wk), $14,000.

Cinema (Indie) (495; 85-90)—"Alligator Named Daisy" (Rank) (3d wk). Dainty $2,000. Last week, $2,700.

Grand (Indie) (1,200; 50-87)—"Pawnee" (Rep) and "Spoilers of Forest" (Rep). Tidy $5,000. Last week, subsequent-run.

Esquire (H&E Balaban) (1,400; 90-$1.25) — Subsequent-run. Last week, "3d Key" (Rank) (2d wk), $8,500.

Loop (Telem't) (606; 90-$1.50)—"Rock Hunter" (20th) (4th wk). Neat $10,000. Last week, $12,500.

McVickers (JL&S) (1,580; $1.25-$3.30)—"10 Commandments" (Par) (44th wk). Happy $20,000. Last week, $19,000.

Oriental (Indie) (3,400; 90-$1.50)—"Sun Also Rises" (20th) (4th wk). Par $15,000. Last week, $17,000.

(Continued on page 22)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Pilot' Whopping $18,000, Buff Ace

Buffalo, Sept. 24.

Biz is very spotty here this session, with most spots dragging. However, there is nothing slow about "Jet Pilot" which is soaring to a mighty total at the Century, and likely will stay on. "Omar Khayyam" at Paramount shapes good while "Reform School Girl" plus "Rock Around World" is rated nice at the Center. "Seven Wonders of World" looms firm in 56th round at the Teck.

Estimates for This Week

Buffalo (Loew) (3,000; 70-90)—"Fuzzy Pink Nightgown" (UA) and "Trooper Hook" (UA). Light $8,500. Last week, "House of Numbers" (M-G) and "Five Steps to Danger" (UA), $9,500.

Paramount (AB-PT) (3,000; 70-90)—"Omar Khayyam" (Par). Good $13,000. Last week, "Beginning of End" (AB-PT) and "Unearthly" (AB-PT), $14,000.

Center (AB-PT) (2,000; 70-90)—"Reform School Girl" (Rep) and "Rock Around World" (Rep). Nice $9,000. Last week, "Black Patch" (WB) and "Johnny Trouble" (WB), same.

Lafayette (Basil) (3,000; 70-90)—"Dino" (AA) and "Destination 60,000" (AA). Thin $7,500. Last week, "Night Passage" (U), $8,500.

Century (Buhawk) (2,900; 70-90)—"Jet Pilot" (U). Whopping $18,000 or over. Last week, "3:10 to Yuma" (Col) and "Town on Trial" (Col), $7,800.

Teck (SW - Cinerama) (1,200; $1.20-$2.40) — "Seven Wonders of World" (Cinerama) (56th wk). Firm $7,000. Last week, ditto.

Cinema (Martina) (450; 60-90)—"La Strada" (T-L) (3d wk). Fair $1,500. Last week, $2,800.

D. C. on Thin Side But 'Arrow' Trim at $7,500; 'Yuma' Fairly Fast 19G

Washington, Sept. 24.

With Loew's Capitol, town's biggest theatre, out of the running because of the one week booking of the Judy Garland show, and many holdovers along main stem, current b.o. is on the thin side. "Run of Arrow" at Loew's Columbia, shapes pleasing. "3:10 to Yuma" is nice in two spots. Holdovers are generally down. But "Sun Also Rises" is big in second week at Palace. "Around Wirld" is great in 25th session at the Uptown.

Estimates for This Week

Ambassador (SW) (1,490; 80-$1.10) — "3:10 to Yuma" (Col). Good $7,000. Last week, "Pajama Game" (WB) (3d wk), $5,000.

Columbia (Loew) (1,174; 70-90)—"Run of Arrow" (U). Pleasing $7,500. Last week, "Joe Butterfly" (U), $6,500.

Keith's (RKO) (1,859; 90-$1.50)—"Pride and Passion" (UA) (8th-final wk). Oke $7,500 after $9,000 last week.

Metropolitan (SW) (1,100; 80-$1.10)—"3:10 to Yuma" (Col). Fast $12,000. Last week, "Pajama Game" (WB) (3d wk), $8,500.

Palace (Loew) (2,350; 85-$1.25)—"Sun Also Rises" (20th) (4th wk). Big $12,600 after solid $14,500. Stays.

Trans-Lux (T-L) (600; 90-$1.25)—"Jeanne Eagels" (Col) (8th wk). Slow $3,000 after $3,500 last week. Holds another week.

Plaza (T-L) (277; 90-$1.35)—"Passionate Summer" (Indie). Solid $4,500 for this small seater. Holds over. Last week, "Devil's General" (Indie) (4th wk), $2,500.

Uptown (SW) (1,100; $1.25-$3)—"Around World in 80 Days" (UA) (25th wk). Great $17,000. Last week, $16,000.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders of World" (Cinerama) (39th wk). Lowest yet with $9,000 after $10,000 last week.

'PILOT' TERRIF 15G, PORT.; 'DAYS' BIG 9½G

Portland, Ore., Sept. 24.

Big news here this stanza is the terrific showing being made by "Jet Pilot," which is easily pacing the city with a wow take at the Fox. "Game of Love" looms big at Guild, doing remarkable biz for an arty house. "Around World in 80 Days" still is sock in 23d week at the Broadway. Elsewhere, biz is dragging although "3:10 to Yuma" looks fairly respectable at Orpheum.

Estimates for This Week

Broadway (Parker) (980; $2-$2.50) — "Around World" (UA) (23d wk). Big $9,500. Last week, $9,300.

Fox (Evergreen) (1,536; $1-$1.50)—"Jet Pilot" (U) and "Please Murder Me" (20th). Wow $15,000 or near. Last week, "Sea Wife" (20th) and "Abductors" (20th), $7,800.

Guild (Indie) (400; $1.25)—"Game of Love" (Indie). Big $5,000. Last week, "Happy Road" (M-G), $2,800.

Liberty (Hamrick) (1,890; 90-$1.25)—"Beginning of End" (AB-PT) and "Unearthly" (AB-PT). Slim $4,500. Last week, "Quanter" (U) and "Checkpoint" (Rank), $4,700.

Orpheum (Evergreen) (1,600; $1-$1.25)—"3:10 to Yuma" (Col) and "Zombies Mora Tau" (Col). Modest $6,000. Last week, "Pajama Game" (WB) and "Restless Breed" (20th) (3d wk), $8,300.

Paramount (Port-Par) (3,400; 90-$1.25)—"Jumping Jacks" (Par) and "Sailor Beware" (Par) (reissues). Modest $6,500. Last week, "Monster Green Hell" (DCA) and "Half Human" (DCA), $6,800.

'Pilot' Sockeroo 18G, Seattle; 'Unholy' 5G

Seattle, Sept. 24.

Standout here in a quite sloppy session is "Jet Pilot," rated terrific at Music Hall. "Seven Wonders of World" still is very big in fifth session at Paramount while "Around World in 80 Days" continues big at Blue Mouse in 23d stanza.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"Around World" (UA) (23d wk). Big $9,000. Last week, $9,300.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Unholy Wife" (RKO-U) and "That Night" (RKO-U). Slow $5,000. Last week, "Pickup Alley" (Col) and "Brothers Rico" (Col), $7,800.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"Sea Wife" (20th) and "Restless Breed" (20th). Slow $5,000. Last week, "Sun Also Rises" (20th) and "Courage, Black Beauty" (20th) (3d wk), $5,800.

Music Box (Hamrick) (850; 90-$1.25) — "Pajama Game" (WB) (m.o.). Big $6,000. Last week, "Man of Thousand Faces" (U) (3d wk), $2,800

Music Hall (Hamrick) (2,200; 90-$1.25)—"Jet Pilot" (U) and "Joe Dakota" (U). Terrific $18,000 or near. Last week, "Pajama Game" (WB) (3d wk), $6,600.

Paramount (SW-Cinerama) (1,282; $1.20-$2.65) — "Seven Wonders" (Cinerama) (5th wk). Great $13,000. Last week, $13,500.

'Pilot' High 16G, Cincy; 'Days' 14G

Cincinnati, Sept. 24.

Film biz is slowed up this week by lots of outdoor opposition. Final home stand of baseball season by the Reds comes with opening of football play by Cincinnati U. and Xavier U., and many high schools, mostly at night games. Town topper currently is "Jet Pilot," lofty at Albee. Other new bills, "House of Numbers" at Palace and "Hatful of Rain" at Keith's are disappointing. Hard-ticket pix "Seven Wonders" and "Around World" continue strong on extended runs. Arty Guild is in 11-year record spree with "Garden of Eden."

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Jet Pilot" (U). Lofty $16,000 or over. Last week, "Interlude" (U), $10,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Seven Wonders of World" (Cinerama) (68th wk). In step with last week's $13,000, swell.

Grand (RKO) (1,400; 90-$1.25)—"Pajama Game" (WB) (m.o.). Pleasing $5,500 for fourth downtown stanza. Last week; "Sailor Beware" (Par) and "Jumping Jacks" (Par) (reissues), at 75-$1.10 scale, $5,300 in five days.

Guild (Vance) (300; 50-90)—"Garden of Eden" (Indie) (2d wk). Tall $2,400 after $3,600 kickoff for theatre's 11-year record. Pic's short running time permits fourth show midweek and fifth on its weekends.

Keith's (Shor) (1,500; 75-$1.25)—"Hatful of Rain" (20th). Fair $6,500 despite rave reviews. Last week, "Jeanne Eagels" (Col) (2d wk), $8,200.

Palace (RKO) (2,600; 90-$1.25)—"House of Numbers" (M-G). Thin $7,000. Last week, "Pajama Game" (WB) (3d wk), $8,500.

Valley (Wiethe) (1,300; $1.50-$2.50) — "Around World in 80 Days" (UA) (15th wk). Hugging sock $14,000 or over. Last week, $14,500.

'Faces' Boffo $16,000, Denver; 'Tiger' Sad 6G

Denver, Sept. 24.

"Man of Thousand Faces" is filling the Paramount repeatedly in current session, with a smash total in sight. It stays on. "Around World in 80 Days" is showing enough in 19th stanza at the Tabor to win a holdover. "Doctor at Large" is rated big at Esquire. "10 Commandments" is getting another week at the Aladdin. Virtually all newcomers outside of "Faces" and "Doctor" are highly disappointing, ranging from poor to fair.

Estimates for This Week

Aladdin (Fox) (1,400; $1.25-$1.50)—"10 Commandments" (Par) (9th wk). After 13 weeks at Denham. Fair $5,000. Last week, $7,000.

Centre (Fox) (1,247; 70-$1.25)—"Sun Also Rises" (20th) (4th wk). Slim $7,000. Last week, $11,000.

Denham (Cockrill) (1,428; 70-90)—"Stowaway Girl" (Par) and "Short Cut to Hell" (Par). Poor

(Continued on page 22)

B'way Quiet; New 'Checkpoint' Fast 15G, 'Game' Good 125G, 4th, 'Faces' Firm 17G, 6th, Todd Capacity, 49th

With many Broadway deluxers just marking time until new product opens later this week or within the next 10 days, first-run film business mainly is off sharply this session. Return of torrid weather for much of week, of course, was damaging but rain and milder temperatures Monday and yesterday (Tues.) helped overcome part of this.

Lone newcomer on Broadway is "Checkpoint," which is heading for big $15,000 opening week at the Central. Bally helped materially in selling this.

An exception is "Pajama Game" with stageshow, which looks to hold at solid $125,000 in current (4th) stanza at the Music Hall. It stays a fifth. "Love in Afternoon" is displaying fine staying power, being a good $30,000 in fifth week at the Paramount and great $12,500 in same session at the Plaza where day-dating. "3:10 To Yuma" held at okay $13,500, in fourth round at Astor.

"Man of Thousand Faces" continued solid with $17,000 in sixth week at the Palace, beginning its seventh week today (Wed.). "Sun Also Rises" with stageshow is heading for fair $53,000 in present (5th) stanza at the Roxy. It remains on until "My Man Godfrey" can be brought in Oct. 11.

"Joker Is Wild" opens tomorrow (Thurs.) at the Capitol. "Three Faces of Eve" preems the same day at the Victoria. State brings in "Portland Expose" also tomorrow.

"Seven Wonders of World" wound its 76th week of eight days Sunday (22) with a solid $45,900 at the Warner. Regular run of "Search For Paradise" opens today (Wed.) after an invitational preem last night. "Around World in 80 Days" continues the top long-runner, with another capacity $37,100 in the 49th week at the Rivoli. "10 Commandments" looks to hit big $35,000 in present (46th) stanza at the Criterion.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"3:10 To Yuma" (Col) (5th-final wk). Fourth week ended last night (Tues.) was okay $13,500. Third was $14,000. "Helen Morgan Story" (WB) opens Oct. 2.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Novel Affair" (Cont) (5th wk). Fourth stanza ended Monday (23) was okay $5,200. Third was $6,100. "Sins of Casanova" (Indie) opens Oct. 6.

Baronet (Reade) (430; $1.25-$1.80)—"Man Escaped" (Cont) (5th wk). Fourth session completed Sunday (22) was good $5,900. Third was $7,800.

Capitol (Loew) (4,820; $1-$2.50)—"Jeanne Eagels" (Col) (4th wk-6 days). Present round winding today (Wed.) looks like mild $22,000 in 6 days. Third week (seven days) was $28,500. "Joker Is Wild" (Par) opens tomorrow (Thurs.).

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (46th wk). This stanza ending tomorrow (Thurs.) looks like big $35,000 in 15 shows. The 45th week was $33,000 for same number of performances. Stays.

Fine Arts (Davis) (468; 90-$1.80)—"The Roots" (Harrison) (4th wk). Third stanza ended Sunday (22) was smooth $7,500. The second was $8,300.

55th St. Playhouse (Moss) (300; $1.25-$1.80) — "Rising of Moon" (WB) (12th wk). The 11th session ended last night (Tues.) was good $3,700. The 10th week was $3,800.

Guild (Guild) (450; $1-$1.75)—"Brothers in Law" (Cont) (6th-final wk). Fifth week ended Sunday (22) was okay $5,500. Fourth was $6,500. "Baby and Battleship" (DCA) opens Sept. 30.

Normandie (Trans-Lux) (592; 95-$1.80) — "Last Bridge" (Union) (6th-final wk). Fifth round completed Monday (23) was hep $6,000. Fourth was $5,800. "Perri" (BV) opens Oct. 1 (Tues.).

Palace (RKO) (1,700; 95-$2)—"Man of Thousand Faces" (U) (7th wk). Sixth week finished last night (Tues.) was $17,000 or near. Fifth was $17,500. Stays on, with "Jet Pilot" (U) due to open Oct. 4.

Paramount (AB-PT) (3,665; $1-$2)—"Love in Afternoon" (AA) (5th wk). Current round winding up tomorrow (Thurs.) is heading for good $30,000 or close. Fourth was $31,000. "Black Scorpion" (WB) opens next but date not set.

Paris (Pathe Cinema) (568; 90-$1.80)—"Girl in Black" (Kings) (2d wk). Initial stanza completed Sunday (22) was big $12,500. In ahead, "Passionate Summer" (Kings) (8th wk-9 days), $6,200.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Pajama Game" (WB) with stageshow (4th wk). Present session winding today (Wed.) looks like solid $125,000 or close. Third was $132,000, not quite up to hopes. Holds a fifth, with "Les Girls" (M-G) opening on Oct. 3.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World" (UA) (50th wk). The 49th round completed yesterday (Tues.) was capacity $37,100 for 11 performances. The 48th week was same. Mike Todd opus has two weeks more to go for a full year at this house.

Plaza (Brecher) (525; $1.50-$2)—"Love in Afternoon" (AA) (5th wk). Current session ending tomorrow (Thurs.) is heading for great $12,500. Fourth was $14,000. Stays on indef at this gait.

Roxy (Nat'l. Th.) (5,717; 65-$2.50)—"Sun Also Rises" (20th) and stageshow (5th wk). Present session winding up tomorrow (Thurs.) looks to reach fairish $53,000. Fourth was $58,000. Stays on, with "My Man Godfrey" (U) due in Oct. 11. "Sun" being held because "Godfrey" print not available until this date.

State (Loew) (3,450; 78-$1.75)—"House of Numbers" (M-G) (2d-final wk). Looks to finish this round today (Wed.) with slim $11,000. First was $12,000. "Portland Expose" (AA) opens tomorrow (Thurs.).

Sutton (R&B) (561; 95-$1.75)—"Spanish Gardener" (Rank) (3d wk). First holdover round ended last Saturday (21) was sturdy $9,000 after $11,600 for first week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Four Bags Full" (T-L) (4th wk). Third round completed yesterday (Tues.) was solid $10,500, same as second week.

Victoria (City Inv.) (1,060; 50-$2)—"Woman in Dressing Gown" (WB) (2d-final wk). This frame finishing today (Wed.) looks like slim $8,500. First was $9,000. "Three Faces of Eve" (20th) opens tomorrow (Thurs.).

Warner (SW-Cinerama) (1,600; $1.20-$3.50) — "Search For Paradise" (Cinerama). Opened last night (Tues.) with invitational preem. Regular run starts today (Wed.). In ahead, "Seven Wonders" (Cinerama) (76th wk-8 days), solid $45,900. The 75th week (seven days) was $31,700.

World (Times) (400; 95-$1.50)—"It Happened in Park" (Ellis) (7th wk). Sixth round ended Sunday (22) was fine $6,100. Fifth was $6,400.

'Faces' Slick $12,000 In Toronto; 'Eagels' Good 14G, 'Quantez' OK 13G

Toronto, Sept. 24.

"Jeanne Eagels" is topping the newcomers currently with good biz. However, "Man of Thousand Faces" is rated big with nearly as much coin. "House of Numbers" is light. "Unholy Wife" at three-house combo shapes poor. Of the holdovers, "Pajama Game" continues big in third stanza, with "Brothers in Law" smash in second frame. "Quantez" looms okay, as another newcomer. "Affair to Remember" in four houses is fine in second week.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.50)—"Jeanne Eagels" (Col). Good $14,000. Last week, "Fuzzy Pink Nightown" (UA), collapsed $5,000 in 5 days.

Christie, Danforth, Humber, Hyland (Rank) (877; 1,330; 1,203; 1,357; $1)—"Affair to Remember" (20th) (2d wk). Holding well at $20,000. Last week, same.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 698; 694; 50-75)—"Quantez" (U) and "Land Unknown" (U). Oke $13,000. Last week, "No Time to Be Young" (Col) and "Young Don't Cry" (Col), $12,000.

Hollywood, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 60-$1)—"Unholy Wife" (RKO). Poor $8,000. Last week, "James Dean Story" (WB), $13,000.

Imperial (FP) (2,344; 60-$1.10)—"Pajama Game" (WB) (3d wk). Big $13,500. Last week, $18,000.

International (Taylor) (557; $1)—"Pacific Destiny" (IFD). Oke $3,500. Last week, "Good Companions" (IFD) (2d wk), $3,000.

Loew's (Loew) (2,098; 75-$1.25)

(Continued on page 22)

RANK REPORT CAUTIOUS AS TO STATES; NEW GROAN ABOUT BRITISH B.O. TAX

By HAROLD MYERS

London, Sept. 24.

J. Arthur Rank's entry into the American market was assessed as a "fair business risk" undertaken in the interests of shareholders and the country. That's a salient observation by Lord Rank in his annual report to stockholders for the year ended June 29 last.

Although under no delusion as to the magnitude of the task they have undertaken, both the chairman and his aide, John Davis, thought it was well worthwhile, but they were cognizant of the fact that it would take some years to establish themselves in the States on a sound basis. During the interim period losses incurred by the American company would be written off against group profits, but the first group of British pictures now on offer were achieving "not unsatisfactory" results.

At a press conference after the release of the report and accounts, Davis declined to comment on the prospects of the American distribution organization or to indicate the results achieved to date. (He will be visiting the United States in November.)

The report puts considerable emphasis on Rank's world wide expansion policy. In South America it has opened up in all territories with only one exception, and its films are receiving a satisfactory reception. The losses in the initial period were considerably smaller than anticipated. In Canada business had shown some improvement and there was a modest rise in the Eastern hemisphere. In addition, Rank investments in Malaya and Ceylon had made an increased contribution to its profits, while the opening of a Rank office in Belgium (after the severance of the 50-50 partnership with French Gaumont) has resulted in a satisfactory improvement.

On the domestic front Lord Rank hits out at the incidence of admission tax which sliced nearly $29,000,000 from his company's gross b.o. takings—almost one-third of the national total. He also hit out at the "iniquitous burden" of the compulsory charity contribution for the Sunday opening privilege. In the year ended March 31, 1956, his own group had had to pay approximately $350,000,000.

Lord Rank also comes out openly in favor of the European Free Trade area, asserting it would open up important new opportunities if they were actively grasped. It would give British producers a basic market of a size greater than they had ever had before and comparable with that of the American domestic market. This should enable them to produce with confidence films of broader appeal for a larger basic market and thus remove one of the producers gravest problems—that the domestic market was too small to enable them to compete easily on a competitive world basis.

At the subsequent press conference Davis indicated that his organization was "wholeheartedly in favor" of the projected Free Trade area, but thought it would be some considerable time before it could come to fruition. He certainly didn't anticipate that it would be introduced before the new Quota Act was due for legislation in 1960. He agreed it would call for a re-evaluation of the Eady Fund in just the same way as it would necessitate a second look at the protective legislation in France, Italy and elsewhere.

Highlights of the report: the industry needs a further substantial reduction in admission tax; a comprehensive scheme of rationalization; an adequate supply of films to top entertainment value; "Reach for the Sky" was the all-time b.o. champ on the circuit; 11 British films were among the top 24 played by the Odeon and Gaumont groups in the year; about 12 new theatres are planned, but the number of those shuttered is being increased to 80, with more to follow.

The report also comments on the continuing decline in attendances, with an average annual drop of 7% and, although seat prices were increased in June, 1956, the overall gross was down by about $4,400,000. The proposed issue of 5,500,000 ordinary shares, which has received the sanction of the Capital Issues Committee, has been deferred until market conditions are more favorable, but total reserves have increased by about $3,000,000 and loan capital by $5,600,000. Bank loans and overdrafts are also substantially up at over $15,000,000, but include more than $4,200,000 borrowed overseas to finance acquisitions abroad and particularly production in Germany, France and Italy. Fixed assets are approximately $14,000,000 up on the previous year at around $185,000,000, the increase being mainly due to the acquisition of seven Paramount theatres, 11 theatres of the Curran circuit in Northern Ireland and further properties in Canada and the Olympic Film Laboratories in London.

French Picture Income Doubled In Foreign Mart

Paris, Sept. 17.

French foreign film income hit about $6,000,000 in the 1956 season against $3,000,000 in 1955. Of course, much of this income has gone into coproductions or into other costs abroad and not all has been repatriated. These are figures of film earnings abroad as compiled by the Centre Du Cinema in doling out the 25% aid on them towards coming six productions.

Gallic initiatives abroad, via French Film Weeks, more publicity, special film offices, festival prizes and reportedly more exploitable films, have been responsible for this growing take. U.S. has soared to sixth place on the French foreign list in the last two years, with a stout $420,000 remittance.

Top market is still West Germany, with $1,790,000 followed by Belgium and Luxembourg lumped together, Switzerland, Japan, Italy, U.S., Great Britain, Sweden, Holland, Canada, Spain and Portugal. The Eastern European and Asian countries are also becoming good patrons of Gallic films.

However, France is still hard pressed and producers cannot amortize production without State Aid. Or so they claim. Greater space given to offshore pix, to reciprocate, also has led to an attempted reduction in U.S. film quotas to accommodate these new French exigencies. This is still being discussed and French-U.S. Accords are hanging in the balance.

Aussie Union Battles Sunday Cinema Shows

Sydney, Sept. 17.

Aussie Theatrical Employees Assn., headed by William Harrop, who is also prexy of the Films Commission here which has power to okay or nix cinema licenses, including drive-ins, has ordered that all Sabbath film screenings must cease pronto. Edict is aimed at cinemas in Perth, West Australia, certain Queensland territory and also in Tasmania. Sunday playdates are strictly taboo in New South Wales because of union pressure. Harrop, via the union, has threatened to boycott all distributors who continue to supply pix to exhibitors for Sabbath playdates. Harrop, who until his appointment to the Films Commission, also was listed as honorary business manager of the Independent Exhibitors Assn., said his union would press for legislation to nix all Sabbath dates.

In Perth, center of current Sabbath storm, Cliff Searle, exhibitor association chief, and m.d. of Grand Theatre chain, said pix had been shown on Sunday there for the last 40 years, and would continue to be screened.

Rehash of Own Season, Plus Foreign Imports Makes Berlin Festival

By HANS HOEHN

Berlin, Sept. 24.

The seventh annual Berliner Festwochen, the local Cultural Festival, got underway here this Sunday (22) with a concert of the Berlin Philharmonic under Karl Boehm in West Berlin's Highschool of Music. The evening of same day offered Wagner's "Tristan and Isolde" at Staedtische Opera, Schiller's "Wallenstein" at Schiller Theatre, a guest performance of Swiss Voli Geiler and Walter Morath with "Rendezvous in Zurich" at Renaissance Theatre, in addition to several other theatrical performances at various other houses.

In all, this Festival, which runs a total of 17 days (same as last year), sees about 80 different events including lectures and art exhibitions.

Number of operas amounts to 11, that of the different concerts to more than a dozen, while ballet enthusiasts are given the opportunity to see at least half a dozen of first-rate programs. Recitals come up to approximately 10. Only a small part of the entire program is really new to Berliners since much has been taken from the repertory. Of the entire program, about a dozen items are "premieres" here.

Imports comprise Viennese Burgtheater with "Maria Stuart," the Theater in der Josefstadt (also Vienna) with "The Secret," the English Opera Group (London) with "The Turn of the Screw," Jose Limon and his American Dance Company, the Ballet Theatre de Paris de Maurice Bejart, Yvette Chauvire (of Paris), the Orchestra Stabile dell'Angelicum (Milan), the St. Galler Kammerchor (Chamber Choir) of Zurich, the Pro Musica Antiqua (Brussels), Swiss cabaretists Voli Geiler and Walther Morath with "Rendezvous in Zurich," Sir John Gielgud with a Shakespeare anthology plus Peter Pears (Britain) with lieder and Benjamin Britten on the piano.

BLATANT AD SUBJECTS IRK AUSSIE PATRONS

Sydney, Sept. 17.

Upbeat in blatant ad films in key houses is becoming irksome to Aussie cinema patrons, who rightly figure they are being gypped of part of the time paid for entertainment. Practice is to include the ad pix as part of the regular running time of each show or four times daily in the major houses.

Use, too, of an over-abundance of trailers for forthcoming pix is likewise a gripe with local cinema patrons. It's reported that one house played two ad pix plus two trailers, and then a batch of slides at each session.

De Vidas Wants to Know French Pix' Fate O'seas

Paris, Sept. 24.

Felix De Vidas, French Film Exporter's Syndicate topper, feels that it is time Unifrance Film, the governmental organization to hypo Gallic pix abroad, began to give soundings of how French films fared in the world market thereby giving Gallic producers an idea of the type of films needed for worldwide acceptance. De Vidas says the days of French films being novelties or at the mercy of local film crix are past.

He points out that the inevitable Common Market also will set up new types of films susceptible for the six countries involved as well as the remainder of the world. De Vidas feels that action now would lead into these coming changes easily without any great disruptions of film types and sales. He says that he has no theory on learning at the right international film, or even for determining what will or will not make money.

Rank Components Nearly All Up

London, Sept. 24.

The following is a current capsule of the results achieved by the Rank Organization, the parent company in the group, and all its subsidiaries.

Rank Organizations: Trading profit $20,538,000. (Previous year $22,292,000.)

British and Dominion Film Corp: Trading profit $1,783,000. (Previous year $1,542,237.)

Odeon Associated Theatres: Trading profit $1,915,676. (Previous year $1,784,340.)

Odeon Properties: Trading profit $2,624,202. (Previous year $2,690,676.)

General Theatre Corp: Trading profit $489,437. (Previous year $556,169.)

Provincial Cinematograph Theatres: Trading profit $2,289,714. (Previous year $2,190,812.)

Cinema-Television: Trading profit: $2,979,500, (Previous year $2,819,152.)

Gaumont-British Picture Corp: Trading profit $12,459,000. (Previous year $13,799,520.)

Juve Gang in Spain Attacks Legit Actor

Barcelona, Sept. 17.

The outdoor Greek theatre overlooking Barcelona was the scene of a juve gang attack on Federico Vals, local actor playing the role of a Catalan-language version of a Shakespearean play. Performance was interrupted another time by voices in the shrubbery adjoining the theatre. Vals, off-stage at the moment, intervened to quiet the disturbance but was set upon by the young rowdies and badly beaten.

Actor insisted on finishing his performance but the injuries brought about his collapse on the stage as the moment the assassination of Caesar was being enacted.

Paris Decree To Okay Admissions Up on 'Hardship'

Paris, Sept. 24.

The film industry is awaiting the outcome of proposed freeing of all theatre admission fees. Decree is ready and awaits only the signature of the Minister of Finance, F. Gaillard. However, most industryites have been acting as if this were already in force; in fact, it was even officially announced as being passed some weeks ago.

It is felt that this decree will probably have no trouble in becoming law because the rising production costs call for it. Decree would give freedom to firstrun admittance tabs, frozen since 1952, and allow a hike for theatres still charging less than 30c admission. It will probably not effect the great number of regular circuits and nabes.

Industry is studying what the market will bear and have assured the ministries that early raises will be low until the consumer reaction is fully analyzed. Regular nabes, providing they can show just cause in a written demand, may also be able to up their scales, but later on.

Meanwhile reps of outlying cinemas around France have made it known that if the unfreezing of tabs does not go into effect soon they expect to go into action via mass meetings when future activities (strikes, boycotts, etc.) may be discussed. They feel that films are the only entertainment branch to have tabs frozen so long, that films have the largest taxes slapped on them and that pix are the most state controlled and directed of the leisure industries.

So it looks like the boosts will go through soon, as it has been prematurely announced the last few weeks.

Fischer Makes Hit In Vienna With 'Princess'

Vienna, Sept. 17.

Director Fritz Fischer scored a tremendous success at the Vienna Raimund Theatre with his production of Emmerich Kalman's "Circus Princess." Dr. Otto Blau, head of the Josef Weinberger Publishing House, London, who represents much of the classical and modern repertory of operettas, signed an exclusive contract with him.

First production of this team is the Robert Stolz musical, "Dancing Into Happiness," a modern fairy tale, with a world preem set for next Dec. 31 at the Raimund. Show also is signed to go on tour.

Tourists Swamp Lisbon Niteries

Lisbon, Sept. 17.

With five foreign tourists to one Portuguese citizen in every hotel here, the fall season in Portugal is now in full swing. In four of the deluxe hostelries there will be no room for a Portuguese client until the first of next month. Everything has been booked in advance by foreign travel agencies and airplane companies. This unprecedent invasion by tourists is having a tremendous influence on local habit not only in this city and also nearby centers from Estoril to Sintra and Santarem to Caparica but also in the fisher village of Nazare.

As a result of the tourist invasion, local authorities are thinking of installing a nitery and a dance hall in Nazare. Many local fishermen and their wives don't want to continue their traditionally hard work during the tourist season since they can make far more money by dancing and singing for the visitors. So they arranged impromptu "popular balls" in taverns and street corners, and collect money from the tourists who want to see them in the few hours they stay in the village. These so-called tourist rebels have brought fines for disturbing the peace.

It must be remembered that until a few months ago Nazare was a backward fishermen village where everybody went to bed early. Next year Nazare will have an authorized nitery and a public dance hall for the locals to show off their dancing and singing abilities to the tourists.

The touring foreigners have transformed the Portuguese habits even where least expected in places where the fado is sung. Foreigners after having stayed for an hour or so one of these fado places, left in a hurry because bored stiff by the monotonous singing. So, owners started to think of the best way of serving the fado and keeping the spending clients.

A pioneer in the field was Campos Fereira, a rich wine merchant who keeps the Tagide in Lisbon and the Palm Beach in Estoril as a hobby. He introduced fado singers, chantoosies with a Portuguese repertoire, guitarists and folklore dancers in his niteries as well as international acts. This formula scored with foreigners. At present, Campos Fereira has under contract French chantoosie Joseue Peiro, singer Jean Paul Vignon, dancers Maria Pilar and Carlos and two orchs. His floorshow goes on tele every Monday night.

Another wealthy impresario Santiago Torren, owns the Paradiso de Guitarras (Guitar's Paradise) near the Hotel Condestavel. Included in his large fado place are singers of Portuguese songs (other than fado), groups of folklore dancers, a dancefloor for the public, a dance band and singer-pianist. These places are always full of tourists. Now the example has been followed by Machado, Mesquita, Faia and Tipoia among the most traditional fado spots.

Second India Film Fest

London, Sept. 24.

Second Festival of Indian Films opened at the Scala Theatre here yesterday (Mon.), with Guru Dutt's "Pyaasa (Eternal Thirst)."

The fest, which runs for eight days, will include eight Indian feature films together with documentaries produced by the Indian Government as well as by indie producers from India and Britain.

POSTSCRIPT ON FILM FESTS

Catholic Church & 'Good' Films

Roman Catholic Church, while sharp in condemning of films, particularly imports, which it doesn't like, does next to nothing to support the so-called "good" pictures with the moral values sought by the Church, complains an independent distributor in New York.

Instance cited was the Spanish "Marcellino," which dealt with a religious subject and, in the opinion of all, was beautifully handled. Nevertheless, the film died at the Fine Arts Theatre, N.Y., and did spotty business elsewhere.

"If the Catholic Church is so eager for 'good' films, why doesn't it boost them when they do come along?" was the question asked. "Being negative alone doesn't help solve a problem."

Actually, the realities of the Legion of Decency's relations with the film biz are complex. It's pointed out that, if films—and again the emphasis is on imports which the Legion condemns so regularly—were devoid of controversial matter and sex, they wouldn't pull an audience. Furthermore, exhibitors are frank to admit that, if a release is condemned, a part of the audience attracted to it appears to be Catholic. "I suppose it's human nature—the sense of curiosity being stronger than the feeling of any wrongdoing," said one.

Catholic condemnation also literally "creates" business among non-Catholics who become curious re the film's contents. At the same time, a "C" rating does shut out pix from many of the circuits, though the latter have been known to use the "C" as an excuse not to book an attraction which they didn't want in the first place.

At the Catholic International Film Congress in Cuba earlier this year, the lack of positive action by the Church was recognized and the formation of Catholic film clubs to promote good pix was recommended. There are some Catholic groups that put out "recommended" lists, but rarely do they go beyond that. One exception are the Christophers.

Italo Pix Prod. In '56 May Top 100

Rome, Sept. 17.

Eighty-seven feature films, both Italo and co-produced, have been started during the first eight months of this year, an official Italian survey has revealed. It is now expected that the year's end will see the local production total once more topping the 100 mark.

It's reported that of the above 26 are in color while some 38 have been lensed in one of the wide-screen ratios. April holds the record for the most starts, with 19. Month of July was second with 16, and June, with 14, was third biggest month.

Two features started shooting during the early part of September.

INDIE TV FAILS TO HURT SCOT CINEMAS

Glasgow, Sept. 24.

Cinema audiences here and in other parts of Scotland are not off, despite the fact that an estimated 89% of a possible 187,000 viewers watched Scot indie tv opening programs. Exhibs and managers say there is, as yet, no noticeable drop in attendance. They anticipate a decline when the longer evenings keep families at home.

Despite the counter-attraction of the new tele network, pix like "Island in Sun" (20th) played to top biz. Scot tv has teed off to a lively controversy, with viewers for and against the new commercial programs. There is no doubt of the impact of the indie service, and fewer viewers are switching to the more dignified BBC network.

Check Havana's Femme Pix Patrons for Bombs

Havana, Sept. 17.

Women entering pix theatres in this city must open their pocketbooks to inspection. This is an attempt to prevent bombs from being brought into the houses. In addition, there are uniformed policemen in all theatre lobbies. This precaution is being taken as the result of bomb explosions in several cinemas. A bomb exploded one night this month in the America, killing a young woman.

Another bomb injured three people in the Rodi theatre the same night. Police immediately cleared all theatres. They found another bomb, shortly before it exploded, in the Payret. A fourth exploded in City Hall Theatre early the next morning.

There have been occasional explosions in theatres and nightclubs ever since the Cuban revolt began. Theatre and nightclub attendance has dropped considerably as the result of this rebel terrorism.

Dick Davis Blasts All Film Fests But Venice Most; Usefulness Gone?

Paris, Sept. 17.

Richard Davis, owner of the arty Fine Arts in N. Y. and head of UMPO, foreign pix distribs, told VARIETY here that it was about time the "art" was taken out of the arty theatre. The so-called arty pix rarely go well anymore, according to Davis, and a gimmick or big bally results, in most cases, at these specialized houses. Davis is in from attending the recent Venice Film Festival.

Davis blasted the Venice Fest which he felt sorely needed good public relations. The fest ignored foreign buyers and there was little help from Unitalia either, the org that hypos Italo pix abroad. Davis, heretofore a film fest partisan, also stated that festivals, though a spot to ogle many better international pix and a chance to meet foreign distribs, were becoming a detriment to international film sales. Prices were jacked up if a film played a fest, and if they were kudosed, prices skyrocketed.

Davis also said that festivals usually give awards to films that do not stand a chance of U. S. success since usually too specialized or sometimes just possible for showings in America. The Golden Lion winner in Venice was an Indian pic, "The Unvanquished," which was a slow, poetic perusal of family life in a teeming, poor India.

Davis pointed out that he is now running a kudosed pic at his N. Y. Fine Arts, "Roots," which is not doing much at the boxoffice. This Mexican film won the International Critic's Award at Cannes but did not impress U. S. crix.

Davis also opined that it was the sensational foreign film that now seemed to be making the grade in the U. S. and not those which are supposed to appeal to the intelectual set. So the "art" can soon be taken out and all films should be aimed at all audiences, not only the "happy few."

He heads for N. Y. next month after a six-month stay on the Continent on the prowl for pix and talking future participation in production. He is convinced that the foreign films which will break into general U. S. marts must be slanted for American audiences without marring their intrinsic values. Thus, an American in attendance on a foreign film's production could steer it right.

Sell Orpheum, Oakland

Oakland, Cal., Sept. 24.

Fox West Coast has sold the old Orpheum Theatre for $500,000 to John Souza of the 1956 Webster Corp. Souza also owns an adjoining building.

The theatre has been abandoned since 1949, when it was swept by fire.

LITTLE TO GAIN & LOTS TO LOSE

By FRED HIFT

In the wake of the 1957 European film festival "season," American film execs are more disenchanted than ever. While not underestimating the diplomatic and commercial values of the competitions, they're nevertheless complaining loudly and there's a strong feeling that some changes must be made.

Situation has reached the point where very few companies are willing to put their top attractions into a fest. Theory is that such films stand to lose a lot, and gain very little, even if they're awarded the top prize. The ordinary picture, on the other hand, can be helped by fest kudos.

There are two main complaints that the companies have vs. the festivals: 1. There are too many of them. 2. The American and the European concepts of the purposes of the competitions seem frequently at odds.

This year, within a period of four months, there were festivals at Cannes, Berlin, Venice, San Sebastian, Karlovy Vary and Edinburgh. Next year, Brussels is to be added. "There just aren't enough good pictures around to make these festivals worth while," commented one exec this week. "As a result, the quality of the films shown is low."

What plagues the fests is their schizophrenic approach to what is a "good" film. To the U.S. companies, "good" is synonymous with boxoffice. To European juries, it equates with "art." Result: "If we send an offbeat film in, it's morbid or concerned with social conditions, the jury may like it, but we're criticized for sending pictures that aren't representative of our country. If we send in commercial product, we get it at the other end and the critics tear us to bits. So no matter what we do, we can't win," observed an industryite.

He noted that fest critics as a rule are far tougher than the local scribes. "Very few companies are willing to have their top pictures taken apart and ruined by unfavorable publicity at a festival where the films are viewed definitely under abnormal conditions," he said. Example cited is Paramount's entry "Funny Face" at Cannes, where the critics murdered it.

Still another example is the recent Venice jury preference for an Indian film over 20th-Fox's "Hatful of Rain," though the latter at least was well received.

This year, suggestions have been made that the selection procedure for American entries at the fests be changed to conform more realistically to local attitudes. It's realized that, as long as the companies participate at Cannes, Venice, etc., they might as well conform to "artistic" concepts and make the best of the attendant publicity which is considerable via the large press corps on hand.

Also, it's hoped that, next year, at least Cannes, Berlin and Venice, it will be possible to turn out better American star representation, again with the purpose in mind of using the occasion to the fullest extent. The American industry has been doing progressively less to promote itself at the various fests.

The companies in N.Y. realize that the festivals are here to stay and that, for a host of reasons—some of them wholly unrelated to the film biz—they'll have to continue to participate. Some express the hope that the festival bit will wear itself out and that there will be a concentration in Cannes and Venice, with Cannes today definitely getting the bigger and better play and considered Europe's top fest.

Bray Named Manager

Houston, Sept. 24.

Lew Bray Jr., named manager of Wes-Mer Drive-In in Mercedes which is operated by his father, Lew Bray Sr. He will remain as manager of the ozoner until recalled to active duty with Air Force.

Tax Cut to Public Seen as Hypo To Aussie B.O.; Biz Strong in Keys

Sydney, Sept. 17.

As previously forecast, the new financial budget brought down in Parliament by the Robert Menzies Liberal Party government grants tax concessions to the average Aussie worker which will put more spending coin in his pocket. Budget, apart from industry assistance, also grants an increase to pensioners, which likewise means a higher spending rate. All of this should all add up to increased cinema boxoffice biz in due course. Break into the spring period here is presently a b. o. hypo.

"Oklahoma" (RKO) is a smash recordbreaker at the Regent for Hoyts and looks to stay eight weeks or more. "Bundle of Joy" (RKO-U), is socko in eighth week and continues on. "Lost Continent" (Indie) is a surprise hit. "Funny Face" (Par) also shapes high in the top coin bracket. Others marqueed presently include "Three Men in Boat" (20th), "Man on Fire" (M-G).

'Trapeze,' 'Hymn' in Melbourne

Melbourne, Sept. 17.

Film biz is solid here, with "Trapeze" (UA), "Battle Hymn" (U), "Spanish Gardener" (Rank), "Gunfight at OK Corral" (Par), "Conqueror" (RKO) and "House of Secrets" (Rank) being standout.

Brisbane Likes 'Spy'

Brisbane, Sept. 17.

"Reach for Sky" (Rank) swings into 13th week here, and continues on. "Tea and Sympathy" (M-G) also is very strong. "Tammy" (U) looms okay in fourth session.

'Trapeze' Swings in Adelaide

Adelaide, Sept. 17.

Biz in this keyer is maintaining a sturdy tempo with "Trapeze" (UA), "Reach for Sky" (Rank), "Friendly Persuasion" (AA), "Pardners" (Par) and "Earth Vs. Flying Saucers" (Col) best bets.

"War and Peace" (Par) is the topper in Perth in the 13th week. Others listed as big include "Major Benson" (U), "Night My Number Came Up" (Rank) and "Julie" (M-G).

Houghton's 'Bridge'

London, Sept. 24.

Claude Houghton has been assigned by Sam Spiegel to write a special fictionization of "The Bridge on the River Kwai," which will be available for newspapers and mags throughout the world. In order to complete this assignment Houghton is delaying completion of his upcoming novel, "More Lives Than One," due to be published in November.

The text, which will run to about 10,000 words, is also being published by Columbia in a special illustration souvenir program which will be available during the run of the film.

CEA May Probe 20th-Fox Distrib

London, Sept. 17.

Recently announced policy of 20th-Fox to preem its top new product in the West End and nabe situations day-and-date, is sparking a new controversy among theatre operators. Matter has been put on the agenda for the finance and management committee of the Cinematograph Exhibitors Assn.

At last week's meeting of the CEA general council, Theo H. Fligelstone, a former president of the association, in referring to the development, said that the association did not feel its future should be in the hands of the managing director of one of the distributing companies, which possibly saw an advantage so far as its own particular films were concerned. Exhibs with vast capital involved were entitled to investigate the situation and to see whether this was the best method or whether the present releasing system should remain.

The situation in Australia (on which the new London releasing system is being modelled by 20th-Fox) had become chaotic and there was the same kind of situation developing in the U.S. it was claimed.

Although recognizing that the 20th-Fox development was not of national importance. Fligelstone believed it had a vital bearing on the whole of the country and noted that the present release pattern, as set in London, had been arranged between the Kinematograph Renters Society and the CEA. He made it clear the CEA was not making a specific attack on 20th-Fox or any other distrib, neither was it criticizing the individual exhibs who had thought fit to accept the distributors suggestion.

Rogosin Making Big Feature on Israel

Venice, Sept. 17.

American producer - director Lionel Rogosin, who made "On the Bowery," is here to talk with members of various national film delegations about a full-lenkth film he intends to make in Israel late this year. Rogosin will do it with governmental and personal funds. It will detail present treks to Israel of Jews from all over the world. Film will be the special Israelic pic to commemorate the 10th anni of independence next year. Rogosin expects to work first in African and European sectors. Film will be made on location with non-actors.

Rogosin intends mainly to use Israeli technicians. Studio facilities are still rough but a new studio may be ready soon, weather aspects ideal for exterior work. Rogosin expects to budget this film at $50,000. It will be the first Israeli feature pic since "Hill 24 Does Not Answer," made by Englishman Thorold Wickinson in 1954.

Int'l Federation Warns Brussels Fest on New Belgian Pix Coin Rule

London, Sept. 17.

The new Belgian Government decree issued at the end of July, which imposes new restrictions on remittances for imported films, may well affect the support of the International Federation of Film Producers to next year's Brussels Festival. The International had the first hint of the new decree during its Berlin session this summer and warned the Belgians that unless it was more favorable than the existing regulation, they would have to campaign against it.

In the event, according to existing interpretations, it is harsher in content and represents a worsening of the position for British and other producers.

There is, however, some doubt in London as to the meaning of certain clauses in the decree and the Board of Trade and the British embassy in Brussels have been asked to seek clarification from the Belgian Government.

Support for the Brussels Fest will be reconsidered when the administrative council of the International Federation meets in Paris next month. It was made clear by the General Assembly meeting in Berlin that support would only be forthcoming if Belgium treated all film producing companies on an equal basis. Heretofore, there have been more favorable terms for Hollywood film makers—and that represented a contravention of the Federation rule.

FRANCHISE APPLICANTS!

The TELEMETER demonstration in New York City surpassed in interest and in results anything we had hoped for . . . particularly from *motion picture exhibitors* who indicated immediate interest in TELEMETER franchises.

To date we have received applications for TELEMETER franchises from nearly every part of the U.S. and Canada . . . and many, many more than we expected.

The unexpected large number of applications for franchises is the reason for this advertisement. If you are one of the exhibitors who has written in expressing interest in a TELEMETER franchise and you haven't received a reply . . . please be patient, we are processing the inquiries as rapidly as possible and you will be hearing from us shortly.

Also we wish to announce that the exhibition that was shown at the Savoy Plaza Hotel in New York City has been reassembled in Los Angeles so that anyone who may have missed the show there may see it at the International TELEMETER Corporation laboratories at 2000 Stoner Avenue in West Los Angeles. At the same time we announce the opening of an Eastern office in the Paramount Building, 1501 Broadway, New York 36, New York.

INTERNATIONAL TELEMETER CORPORATION

French, German Money Problems Stall Common Market Plan; Start Next Jan?

Paris, Sept. 17.

Although monetary difficulties (i.e., recent devaluation of the French franc and the underpegged West German mark) are still a thorn in the side of the proposed European Common Market setup, it is generally felt here that it should go into operation by next January. With this in mind, film industry reps, and members of the governmental Centre Du Cinema, are studying its effects and future workings as to films and the creation of the European Film Pool.

Main general ideas are that a mode of control over coproduction between the six signatories of the CM (West Germany, France, Italy, Belgium, Holland, Luxembourg) should be put into operation first as well as a stablizing film censorship, cinema prices, rental fees, records of grosses, export and import setups and most importantly, a clarification of the attitude towards American films.

Yanks naturally fear that the CM will tend to drive their films from the screens of these countries. However, it's claimed here that the American film is indispensable both for its entertainment qualities and the need for them in European markets.

Other CM factors will be decisions on how many films will be needed for the combined theatre setups, whether any and how many films will be coproduced with the presently non-film producing partners of the entente, and how film aid will be meted out to the various co-productions.

Salaries, non-commercial pix and technical research are other aspects that will have to be ironed out before the CM goes into full operation. Coproductions and their nationality plus the avoidance of hybrid-type pix which may militate against both its internal and export chances, are also part of the problems which will be discussed at the coming series of meetings.

However, there is now growing belief that films depend on their international status and it would be dangerous to set up a sort of film monopoly in the little network of CM members. Gallic income from its future CM partners for 1956 was a little under its return from its other customers. Coming talks of the CM big three (West Germany, Italy, France) may begin to iron some of these problems out. U. S. film companies are watching all this closely.

ROME TECHNI PLANT READY BY NEXT JAN.

Rome, Sept. 17.

The new Technicolor plant here is now expected to be completed by next January, according to Renzo Avanzo, who heads the tint outfit's Italian operation. The plant, located several miles outside the city limits on the Via Tiburtina, will be entirely manned by Italian personnel. Some 40 technicians have been training at Techni's London headquarters for the last six months.

The Italian subsidiary, which will be able to perform all lab chores now accomplished in London and the U. S. Technicolor plants, also will feature machinery constructed in Italy from Techni patents. Technicolor has also prepped a 50-minute trailer for trade use in ballying the new Technirama process, which permits colored prints from a single negative to be processed into any of the currently known widescreen ratios. Pic was screened repeatedly at the Venice Film Festival.

New British Bank Rate Of 7½% Hits Prods.

London, Sept. 24.

The sudden and unexpected jump in the bank rate from 5% to 7½% is going to hit British film producers particularly hard. Most productions are financed by the banks at interest rates which run slightly above the normal bank rate and already the amount involved accounts for a substantial proportion of production costs.

The National Film Finance Corp., the government banking agency, announced last Thursday (19) immediately after the news had broken that they would be charging 8½% for future advances.

Arg. Still Hit-or-Miss On Cinema Scales; Hike Given 2 20th-Fox Pix

Buenos Aires, Sept. 17.

The Argentine authorities don't seem able to get out of a bad habit of a hit-and-miss policy of taxation —the film industry or in controlling pix admission prices. They will not allow exhibitors to work out price policies for themselves, not seeming to realize that the exhib depends so heavily on public favor that his would always be the best policy.

The Ministry of Commerce only now has come out with permission to 20th-Fox to increase prices for the showing of two spectacular pictures, "The Egyptian" and "King and I." Fox had petitioned for this increase last October and finally won it in September this year. The price for these two pictures will be 7.75 pesos net, and with taxes this will be about 25 to 30% increase or about 25c total.

This may prompt the Commerce Ministry to review admission scales. There is, however, a complete lack of inter-ministerial coordination on film matters. The Finance Ministry imposes taxes on film business, the Commerce Ministry controls prices, and neither consult the National Screen Institute.

The Finance Ministry's new 15% boxoffice tax became effective Sept. 1, and exhibitors were instructed to deposit the proceeds regularly, earmarked by each individual theatre, in special accounts. A petition by the Critics' Association that it should not be applied on their free passes was rejected. So if the crix want to review the film in the theatres (instead of attending the Press Bureau's Tuesday evening previews) they must be prepared to pay the 15% tax.

Addition of this tax doesn't seem to have affected attendance much, as a similar tax affected betting figures at the race-tracks. However, a severe influenza epidemic has cut into receipts quite severely, especially in the provinces.

Although the 15% tax has gone into effect the government postponed to Oct. 1 taking any action on the 200,000-peso release tax on imported films while examining its possible repercussions. The tax is opposed even by native producers, who are beginning to realize that if there are only very important films imported, their own material will have even tougher competition to overcome. There is a general trade impression that this tax may be discarded before the October date.

The great question-mark—should the release tax go through—is whether it will apply to the 28 to 30 pictures hurriedly released by distributors in general via series of "Film Weeks" thought up for the purpose. There was an "International" week at the reconverted Grand Splendid Theatre, with seven pictures of varying nationality released each day, Spanish, Czech, Mexican and American film weeks.

Among those rushed in were "Giant" (WB) "Moby Dick" (WB) and "Spirit of St. Louis" (WB). To enable local cinemas to get in five to six shows daily, without which they can't make ends meet at present scales, many U. S. films will have to be pruned ruthlessly. For instance, a whole ballet sequence was cut from "Oklahoma" (RKO).

Major Hawaiian Circuit Signs for Jap Product

Honolulu, Sept. 17.

With Japanese language pictures doing blockbuster biz in this predominantly Japanese-minded community, Consolidated Amusement Co. has pacted a three-year exclusive with Toei Film Company.

A new Toei widescreen feature will be unreeled every second week in various theatres of the Consolidated chain. Product from Toho studio is played at chain's Kapahulu theatre near Waikiki.

USES 150,000 FEET OF TINTER STOCK ON PIC

Madrid, Sept. 17.

Juan Antonio Bardem, writer-director now winding "Venganza" (Vengeance), used up 150,000 feet of color raw stock, establishing a new record in Spain. Heralded as one of the few locally-produced prestige pix this year, "Vengeance" stars Carmen Sevilla in her first dramatic role; Jorge Mistral and Italy's Raf Vallone.

This Bardem film will feature a music-track concerto for guitar and orch with concert star Andre Segovia as soloist. His next assignment is for French producers Robert and Raymond Hakim. If the Hakims can negotiate screen rights to the Hemingway short story, "Fifty Grand," Bardem will write and roll the screenplay in France.

New Names Get Chance On Italian Video Net

Rome, Sept. 3.

Several big Italian recording names will no longer be working for RAI-TV, the Italo telenet, next season, indicating a major shakeup in the single local radio-television outlet. It's understood one of Italy"s top singers and recording stars, Claudio Villa, has been replaced as singer with the Conte Orchestra by a new name, Claudio Terni. On the other hand, Nilla Pizzi will once more sing for RIA after a lengthy absence.

In further changes, the orchestras led by Angelini, Trovajoli, and Savina have been dropped from the rosters for next season. Reasons for the shakeup is to give young and new talent a chance for projection over the local network.

'King' Great $14,000 Opening Week In London; 'Men in War' Boff $9,000, '80 Days' Capacity $14,000 for 11th

London, Sept. 17.

Despite the controversy it has aroused and critical nature of many reviews, the new Chaplin opus, "A King in New York," is currently the strongest new entry in the West End. After its charity preem at the Leicester Square Theatre, it started a scheduled five-week run with a great $14,000 likely in its first week.

"Men in War" at London Pavilion also looms boff $9,000 in its initial week while "High Flight" at the Empire shapes an average $11,000 in its opening session.

After $9,800 in opening week, "Campbell's Kingdom" is heading for a solid $8,500 in second round at Odeon, Leicester Square. "An Affair to Remember" was big at the Carlton with $9,300 in its first holdover frame.

As usual, "Around World in 80 Days" is capacity at the Astoria, with $14,000 in its 11th week. "Cinerama Holiday" continues smash $22,000 for its 85th round at the Casino.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15)—"Around World in 80 Days" (UA) (11th wk). Capacity as always, with $14,000 for 10 performances.

Carlton (20th) (1,128; 70-$2.15) —"An Affair to Remember" (20th) (3d wk). Brisk $8,500 or near. It did $9,300 in previous frame.

Casino (Indie) (1,337; 70-$2.15)— "Cinerama Holiday" (Robin) (85th wk). Smash $22,000.

Empire (M-G) (3,099; 55-$1.70)— "High Flight" (Col). Average $11,000.

Gaumont (CMA) (1,500; 50-$1.70) —"Jeanne Eagels" (Col) 2d wk). Steady $6,100. Good $7,300 in opening round. "Lucky Jim" (BL) follows Sept. 26.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"A King in New York" (Archway). Heading for an outstanding $14,000 or more after a smash $7,000 in opening three days. Supposed to run five weeks and playing day-date at Cameo-Poly, a small art theatre off Oxford Circus.

London Pavilion (UA) (1,217; 50-$1.70)—"Men In War" (UA). Heading for boff $9,000.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Campbell's Kingdom" (Rank) (2d wk). Solid $8,500. Opening week was $9,800.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Long Haul" (Col) (3d wk). Poor $3,600. Around $4,000 previous week. "Seven Thunders" (Rank) opens Sept. 19.

Plaza (Par) (1,902; 70-$1.70)— "Delicate Delinquent" (Par) (2d wk). Fair $7,300. "Omar Khayyam" (Par) preems Sept. 19.

Rialto (20th) (592; 50-$1.30—) "Island in Sun" (20th) (4th wk). Big $5,200 or near. Third week was $5,800. "Hatful of Rain" (20th) opens Sept. 19.

Ritz (M-G) (432; 50-$1.30)—"Silk Stockings" (M-G) (2d wk). Oke $2,800, same as previous round.

Warner (WB) (1,785; 50-$1.70)— "Band of Angels" (WB) (2d wk). Moderate $5,000 or near. Last week, $5,600.

Rackmil Sees Chance For Top Foreign Pix in U.S. When Expertly Dubbed

Paris, Sept. 24.

Milton Rackmil, prexy of Universal Pictures, when he was here recently, expressed the view that "good foreign films, fitting in with American tastes, and expertly dubbed, had a big chance for considerable distribution via general circuits in the U. S." He cited such dubbed pix as "Fabiola," "Riffi" and "La Strada" as examples of productions which got this type of treatment in America. Rackmil is now back in the U. S.

So-called "depth" distrib is now one of the demands being bandied in French-U.S. Film Accord talks. French feel that more reciprocity on American marts would be necessary before they again could give 110 visas to Yank companies. By this they mean would again like to raise the problem of Yank majors taking one Gallic pic each for real U. S. distrib.

Rackmil made it clear that the right films would make the grade in the U. S. In the past not participating in producing abroad Universal now is winding "A Time to Love" in Germany and "A Raw Wind in Eden" in Italy.

Bolshoi Out-Grosses Yanks in Tokyo

Danilova Muses on Her Memories—Thinks Russian Ballet Far Behind Generally—Japs Improving

By DAVE JAMPEL

Tokyo, Sept. 24.

Bolshoi ballet troupe, playing at a much larger facility and at a far higher tariff rate, rang up much heavier coin in this city than ballerina Danilova who appeared with Frederic Franklin, Sonja Tyven, Robert Lingren, conductor William McDermott and the Japanese Asami Maki Ballet Co.

The Danilova outfit finished in Tokyo Sept. 9 and then toured the northern island of Hokkaido prior to leaving for Honolulu and two performances before returning to the U.S. The Bolshoi company continues to play here.

Differences in receipts were attributed to the international rep and novelty of the group from behind the Iron Curtain while Danilova was making her third appearance here in recent years. Glamor had also rubbed off the latter, making her farewell appearances, since she has been teaching here since July.

The Bolshoi Theatre Group, appearing at the Shinjuku Koma Stadium, played four capacity days in late August. Since returning from tour of other keys and resuming at spot Sept. 10, audiences have been near capacity. House seats 2,803 plus 150 extra seats and standing room for 300. Top was scaled at 2,500 yen ($6.94) down to 400 yen ($1.11) for standees. Estimated take is five million yen ($13,890) daily. Appearance is under joint sponsorship of Art Friends Association and the Yomouri Press.

Danilova played at Sankei Hall, reduced from 1,702 to 1,594 seats because of space for orchestra, and registered total of near capacity 17,000 admissions during 12-day run. Seats were scaled from 300 yen (83c) for standees to 1,800 yen ($5) top and daily b.o. receipts averaged half million yen ($1,389).

Except for something "very, very special," Danilova will heretofore confine her activities to teaching and staging with the Ballet Theatre in New York. She told VARIETY, "I'm finishing the dance because I don't want to go over the hill. I want everybody to remember me at the top."

The transplanted Russian, who reigned for almost 30 years as a queen of her art, commented on the local Bolshoi performances, "I thought them terribly old fashioned, even Victorian. I remember I saw them when I was nine years old. It hasn't changed."

Danilova, freewheeling her thoughts, said she thought the Bolshoi was suffering from stunted growth. She observed, "In ballet we say that if we don't progress, we regress . . . and they certainly haven't progressed in 30 years. But what can you expect from people who have been behind the Iron Curtain for that long.

"We can't stay at a frozen point," she continued. "We have to know each other. How do we know who is the best painter? We compare. Art must move. Whatever you did, if it was marvelous, O.K. You did that. Then you must do something else. Imagine being locked in a house for 30 years . . . how primitive one can become, like Robinson Crusoe!"

Searching her artistic conscience for some favorable comments on the Bolshoi troupe because, "after all, Russia is our mother country of the ballet," Danilova said, "they still have a marvelous school for basic training. The corps de ballet is still very beautiful, but when they come to the soloists, the lack of taste in interpretation just hits you.

"And," she added, "their costumes are unbelievable. They are like Minsky costumes!"

Asked if the shorter Japanese anatomy presented any problems in ballet, Danilova remarked, "Generally, yes. But there are so many millions here it is easy to pick 16 girls for the ballet. As a generation, they've improved. There has been enormous progress. In the studio, some of the girls, both in physique and looks can really be taken for Europeans.

"Besides, you can stretch anything," she laughed. "You have lumps in Hollywood and then they become glamorous stars. They do message, stretching and all kinds of exercise. So why cant' it happen here?" she asked rhetorically.

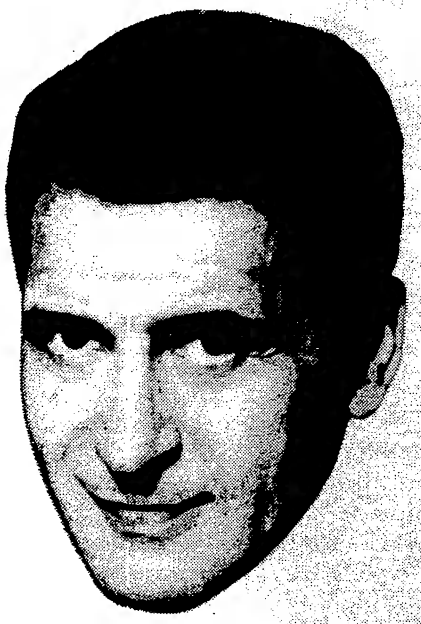
"Some of our dancers in America are very badly built," Danilova said, "but that doesn't stop them. I think lots of ugly girls pick up the ballet because they are so lonely," she mused.

Govt. Rejects Plan For Probing Aussie Ozoners

Sydney, Sept. 17.

Labor government headed by Premier Cahill, following a stormy debate in Parliament, has refused the plea by the Liberal Opposition Party for a public inquiry into the local drive-in setup. Opposition Party, backed by powerful newspapers, indicated that the granting of ozoner operational licenses to such powerful cinema combines as Hoyts, Greater Union Theatres and their associates has disclosed alleged unfairness to independent interests, who had been refused drive-in licenses.

The government declined to eradicate the Films Commission in favor of a panel of three magistrates with the power to grant and refuse ozoner licenses. Films Commission, led by William Harrop, once union boss, has the sole power here to okay or nix cinema licenses for this territory and has the backing of the Labor government.



THE NATION'S FAVORITE DELIVERS A MILLION DOLLARS WORTH OF FUN AND ENTERTAINMENT IN HIS SENSATIONAL MOTION PICTURE STARRING DEBUT!

Hal March

Is wonderful in this wonderful comedy!

Lots of STORY— lots of girls!
The gang's out to fix the big beauty contest... till Hal fixes the gang. The photo finish comes when the dress disappears and the girl doesn't! And who can beat September Morn?

Paramount presents

HEAR ME GOOD

co-starring

JOE E. ROSS

with MERRY ANDERS • JEAN WILLES

Written, Produced and Directed by DON McGUIRE

A Paramount Release VISTAVISION

Can't Dump Tomlinson, Meyer Oct. 15; Trade Sees Vogel's True Showdown Test Due at Loew's Feb. Meeting

With Joseph R. Vogel's continuation as president of Loew's Inc., regarded as a foregone conclusion, October-to-February is shaping as Vogel's "on trial" period. It will be during these months that the chief exec will reign unencumbered by an intramural battle and his performance, its believed, will be closely watched and will determine his strength when the regularly-scheduled annual meeting is held.

The special stockholders session takes place Oct. 15, the Joseph Tomlinson maneuvering to prevent it having failed. The proxies already in the house give Vogel a substantial majority. His reelection in a large sense will be anticlimactic.

But the fight will not be over. The regular meeting of shareholders in February will have as its highlight a move by Vogel to oust both Tomlinson and his associate, Stanley Meyer, from the board. To accomplish this he'll require plenty of stockholder support, obviously, and this only can come if the investors like what they see October-to-February.

The proxies for the Oct. 15 meeting can not be used for the purpose of voting out Vogel's adversaries. This was decided last Thursday (19) by Chancellor Collins J. Seitz in Wilmington as part of his ruling in the action brought by Ralph B. Campbell. The overall ruling was a major victory for Vogel, for it denied Campbell's motion seeking to enjoin the Oct. 15 meeting.

Other points covered in the decision:

(1) Tomlinson is to be given immediately a list of all Loew's stockholders.

(2) While the proxies may not be voted by Vogel to remove Tomlinson and Meyer from the board, the charges made against them would be sufficient for such removal if proven. However, Tomlinson did not have adequate time to submit replies.

(3) Removed is the prior temporary injunction which restrained the corporation from paying reasonable funds for the solicitation of proxies by the Vogel group. However, the prior ruling that corporation personnel cannot use employees in the solicitation of proxies during company time is not altered.

(4) Denied was the Campbell request for an order compelling Vogel and his allied directors to attend board meetings in advance of the Oct. 15 session.

(5) The proxy solicitations issued by Vogel and George Killion, chairman of Loew's exec committee were not enjoined (an injunction against their use had been asked).

Seitz in his opinion noted that Vogel's charges of a "planned scheme of harassment" on the part of Tomlinson and Meyer would give the stockholders sufficient legal ground for ousting them.

Court's decision also made it clear that Vogel has the greenlight for his announced expansion of the directorate to 19 members, an increase of six.

CHICAGO CENSORSHIP HARD TO GET ROUND

Chicago, Sept. 4.

Illinois Supreme Court declined to grant further hearings to American Civil Liberties Union in its efforts to get "Miracle" shown here in test case of the constitutionality of the mayor's and police commissioner's censorship powers.

Film was earlier judged not obscene, and city would be required to license the film here on payment of license fee, but according to ACLU attorney Dick Orlikoff, "We would have to do the very act which we brought this suit to avoid —applying to the police commissioner for permission to exercise our right of free speech."

Orlikoff stated that if sufficent grounds can be found ACLU will carry the fight into the United States Supreme Court but such action has not yet been decided on.

Films' Golden Jubilee

Hollywood, Sept. 24.

Eric Johnston, MPAA prexy, will be on hand for L. A. Chamber of Commerce luncheon Oct. 17 which will officially kick off film industry's Golden Jubilee.

Event will be followed by a parade of celebs to International Airport, where group of 20 filmites will take off in specially chartered plane for tour of 20 cities to spark films' 50th anni.

Darryl Zanuck's Slant On His 'De Luxe Tour' Is Heavily Gimmicked

"De Luxe Tour," which should be ready within a year from now, will be one of the most expensive pictures ever made, declares Darryl F. Zanuck. Film will be roadshown in CinemaScope 55, for which 20th is currently building 10 special projection units.

Zanuck was in Gotham to o.o. some of the 40,000 feet of from-the-air footage already shot by him and his crew in various parts of the world. He expects to return soon to Stockholm, Sweden, where his crew is waiting for him (and for good weather) to lens the annual migration of the reindeer herds.

Current sked calls for aerial photography to continue. There won't be any actors employed in the film until after January. Plan is to shoot in Africa starting May or April and to work up from there towards the Arctic, trying to catch the right weather. There'll be two units—one from ground to air, photographing the giant Boeing 707 jetliner, the other on the ground.

Company will design its own version of what the interior of a luxury airliner of the future should look like. Included is a closed-circuit setup, with cameras in the plane's nose and tail, to give passengers a perfect view of where they're landing. "They'll see what the pilot sees," Zanuck said. Aerial survey so far has cost in excess of $250,000. Crew flies in a converted bomber. Two of the existing three C'Scope 55 cameras are on board.

Places lensed so far include Nairobi, the Baltic island of Gottland (where Viking fortifications contrast with modern resort facilities), Lapland, the joining of the blue and white Niles at Khartoum, the island of Rhodes, Lebanon (Beirut), etc. Still to come are the Rhone Valley, Hamburg, Iceland, the Greenland glaciers and New York. Zanuck said his crew couldn't get permission to do any shooting over Egypt or over Syria.

His next project is "Compulsion," which he'll do in Chicago next summer, in black-and-white C'Scope. Pic represents a departure for Zanuck in more than one way. For once, he'll use b&w "because it's a realistic, honest kind of story that I feel might be harmed by color." Also, star-conscious Zanuck will cast unfamiliar faces. Entire film—interiors and exteriors—will be shot in Chicago.

Zanuck said that, despite his plan to lens "Compulsion" in black-and-white, he still felt 90% of all pix should be tinters.

Also on Zanuck's sked is "Roots of Heaven," based on the French 1956 novel by Romain Gary. It's a modern story about a man desperately trying to end elephant hunting, because he believes that the elephant is the last remaining link with dignity. Pic rolls in Africa next October. After that, without a specific date, comes "The Day Christ Died."

Texas' Own Shoot-'Em-Up

Kerrville, Tex., Sept. 24.

"Ghost Town" a story of ranch life by Tom Payne, will be shot here by Horizons Productions of Houston.

Don (Red) Barry will be director.

CAN. DISTRIBS UNITE

Set Drive Vs, 'Bad Deals' To Service Clubs

Toronto, Sept. 24.

Because of the "alarming growth of visiting entertainment promoters," a coast-to-coast campaign to educate service clubs against "bad deals that leave the community a very small net" has been launched by the Canadian Motion Picture Distributors Assn., according to Clare J. Appel, executive director. Campaign will not only include directives to service clubs but an editorial link-up with the local newspapers and Chamber of Commerce bulletins.

Immediate action has been sparked by Russell Simpson, general manager of the Ottawa Valley Amusement Co., owners of a chain of film houses in the federal district, who claims that "Canadian towns have been plagued by service clubs getting themselves into show business with the mistaken idea that club efforts will be productive of revenue for charitable purposes." Simpson maintains that the charity nets a very small return, with a lot of money being taken from the town or city by sharp promotion, and that these "rackets" have become alarming in their proportions and detrimental to the theatres in these areas.

Rank Eschews Distribs 'In Depth'

Distribution "in depth" isn't economical for Rank Film Distributors of America under its present setup, Irving Sochin, RFDA general sales manager, said in New York last week. He added that "Pursuit of the Graf Spee," the latest Rank release, could get between 6,000 to 8,000 dates tops in the U. S. After that, Rank would actually lose money on servicing the smaller accounts.

Sochin reported a saturation preem involving close to 200 theatres for "Graf Spee" starting with the film's preem Oct. 16 at the Saenger Theatre, New Orleans. He said that, if it weren't for the Rank policy of keeping down print volume, greater saturation, in other areas, could be achieved.

Since the Rank office in the U. S. started rolling, which was about mid-June, at least three Rank releases have played in every key exchange area, Sochin disclosed. He noted that the "Graf Spee" saturation was being arranged in the south, where British films traditionally have had trouble. Pic's release is being supported with an extensive billboard and radio campaign.

Sochin, expressing himself well satisfied with the acceptance his British films are finding among exhibs, said the "Graf Spee" release would be a test of how far a British picture can go in this country. However, he noted that anything beyond 8,000 dates wouldn't be economical. "When we service accounts paying $12, $15 and $20 for an engagement, we automatically lose $5 on each such date," he observed. "A major company can write that off against something else. We can't."

Sattinger Rises at AA

Holywood, Sept. 24.

Jack Sattinger succeeds Marvin Mirisch, resigned, as assistant secretary of Allied Artists Pictures Corp.

A member of AA's legal department, he's been with company since 1955.

New Fortune Piece on Loew's Quotes Vogel's 'I Sure Was Naive' (About Board Meeting at Coast Studio)

Attention, Boothmen!

Alton Bay, N. H., Sept. 24.

Ronald Richards of Farmington, youthful projectionist at the summer film theatre at Oak Birch Inn here, worked through a large portion of the season with an unusual handicap.

While roller skating, he fell and fractured both sides of his jaw, but, with wire and brace, he stuck to the tradition that the show must still go on.

To make matters worse, he could eat only liquids through a straw.

100 Winging to Louisville For MG's 'Raintree County'; Unveils There on Oct. 2

Metro has chartered two special planes to transport stars, studio execs and press reps to Louisville for the Oct. 2 premiere of "Raintree County." Joining in the junket are 100 persons.

One plane originates in Hollywood, starting off Sept. 30 and stopping the same day in Chicago to pick up a midwest press contingent. Second flight will be from N. Y. on Oct. 1 and slated to be on board are M-G homeoffice and field execs and magazine, tradepaper scribes and magazine and consumer paper reps from Gotham and other eastern cities. Exec group will include Charles M. Reagan, distribution v.p., and Howard Dietz, ad-pub v.p.

Winging to Louisville in advance of the junket are Ben Melniker, v.p. and general counsel of M-G; Emery Austin, exploitation chief; Dan Terrell, publicity manager; Charles Felleman, assistant to Austin; Gil Cote, in charge of special service, and Norman Kaplan, photographer.

Heavy bally which M-G hopes to whip up is reflected in the number of ad-pub people and sales execs making the trip. In addition to the foregoing will be Howard Strickling, Jack Atlas, John P. Byrne, Robert Mochrie, Mike Simons, Mitchell Rawson, Michael de Lisio, Marvin Levy, Arthur Canton and Bill Ornstein.

On the basis of the names numbers, M-G clearly is determined to make the Louisville opening and two days of festivities the biggest thing since "Gone With the Wind" in Atlanta. The unveiling of "Gone" still stands as the granddaddy of all premieres in terms of spectacle in the Georgia city and the national interest that was drawn.

'JOKER IS WILD' USING RUN-OF-PAPER LINEAGE

Paramount is pulling a switch in its ad campaign for "Joker Is Wild." In addition to regular insertions, the company is set to run 800-line ads on a "run of the paper" basis in 70 Sunday papers.

Layout features Frank Sinatra as both singer and actor and being off the amusement pages advises readers to check the film section for theatre dates.

"All that I want," states Loew's president Joseph R. Vogel, "is for a stockholder to come up to me some day and say, 'Gee, Joe, this is a great company'." The quote is contained in a second article anent the free-for-all at Loew's published by Fortune in its October issue.

Monthly mag's first piece, headed "War Among the Lion Tamers," came out in August. Followup, billed "The Cliff-Hanger at M-G-M," brings the reader more up to date on the "oldfashioned, bareknuckled" battle. Vogel is pictured peace-loving, mild-mannered executive who became a fierce infighter.

Article, by Robert Sheehan (at a guess, VARIETY was his big source) is a blow-by-b'ow recap of the maneuverings on both the Vogel and Joseph Tomlinson-Stanley Meyer sides, the emergence of Louis B. Mayer in the fracas, and asides such as a classic boner pulled by Vogel. The prez had called a board meeting at Culver City only to find that he was outnumbered by the enemy, two of his directors not being able to attend while all opposition directors were on hand. He's quoted as saying, "I sure was naive, or I suppose just stupid."

This was the meeting that starred the report by Robert Heller Associates recommending Vogel's ouster. Louis Johnson, a Tomlinson man, wanted immediate action but Vogel escaped job assassination by ruling Johnson out of order, for the meeting was limited to subjects on the agenda unless all directors were present and, said Vogel, "certainly the agenda did not call for removal of the president."

Louis B. Mayer, while awaiting his own election to the board at the Tomlinson "rump" meeting of directors, commented: "I am here because I am lonely for Leo the Lion."

The important Lehman Bros. and Lazard Freres banking groups hadn't been too high on Vogel, according to the Fortune sizeup, but they prefer him over Tomlinson, et al. And if they think Vogel can win without their help they may not vote at all at the upcoming annual meeting. "Or, watching his progress, they might acquire new respect for the man."

Vogel maneuvered shrewdly in "accepting" Charles C. Moskowitz' retirement and replacing him in the top financial post with Robert H. O'Brien, who switched from American Broadcasting-Paramount Theatres. O'Brien was a "real catch" in the move "calculated to impress bankers and knowing stockholders."

Vogel has taken on new stature via the fight, notes Fortune. Virtually the entire industry has rallied to his side. (Samuel Goldwyn, who never invests in motion picture stocks, bought 5,000 Loew's shares to vote for management). Perhaps his supporters love him for the enemies he has made, but at any rate Vogel's ordeal has been his education, and he is "a considerably more confident and forceful executive now than when he was elected to the presidency of Loew's back in October, 1956."

Sheehan's piece takes note of the fact that the serious business of making pictures must go on regardless of the upper-echelon warfare and in this respect Loew's-Metro has been making poor pictures. Vogel's job, one that he must accomplish pronto, is to create a climate that will attract important talent and "surround and support their projects with businesslike practices in budgetary control, promotion and distribution."

Studio head Benjamin Thau analyzes the production situation: "You just can't take an idea for a property in this business any more and say, 'Great! Let's do it.' You gotta sit down with a script, worry about it, talk costs and foreign revenues, measure it for producers, directors and stars, see who you got, see what they want — it's work."

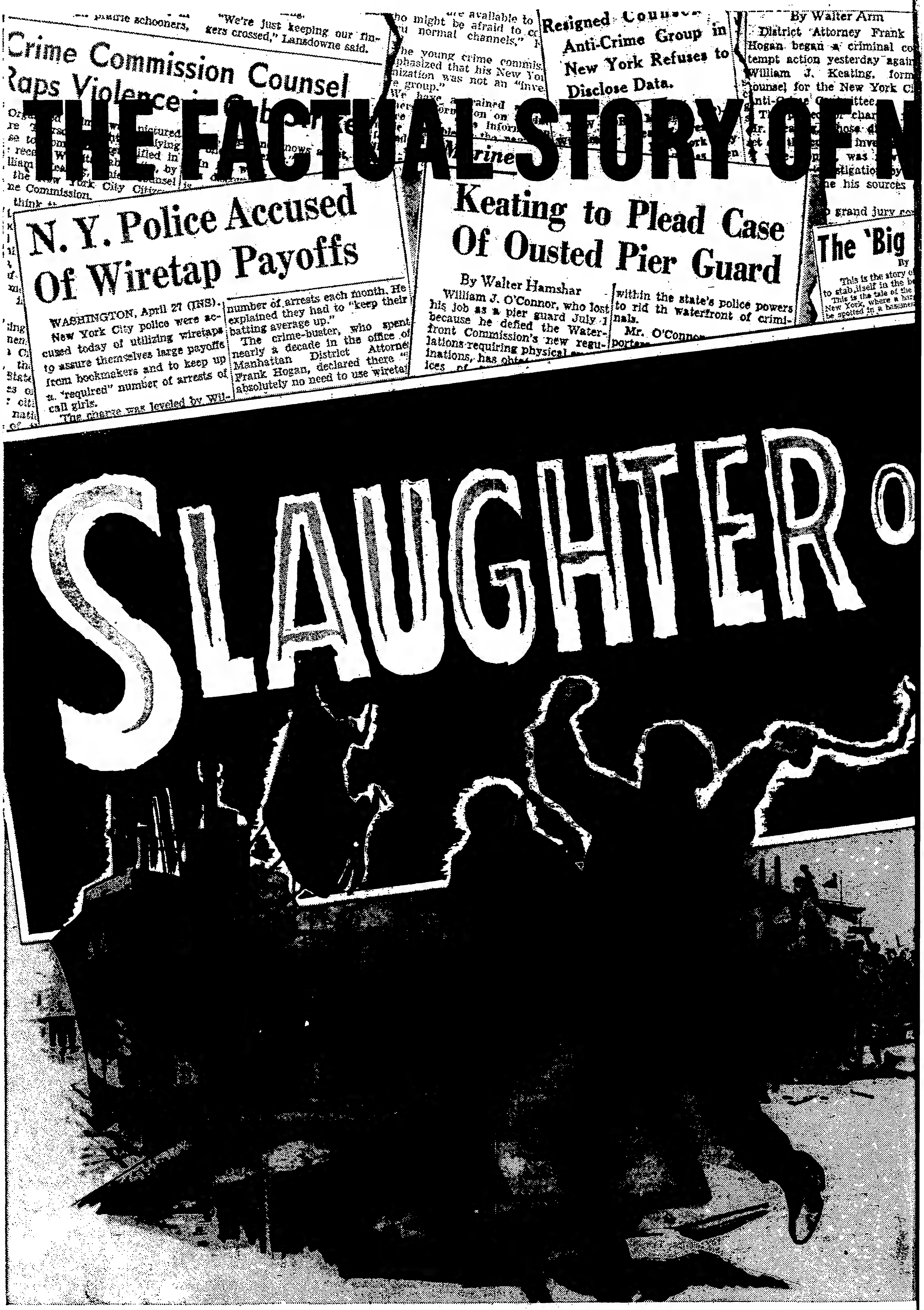
Vogel adds: "If I can't make money for the studio, then I guess I just don't belong in this job."

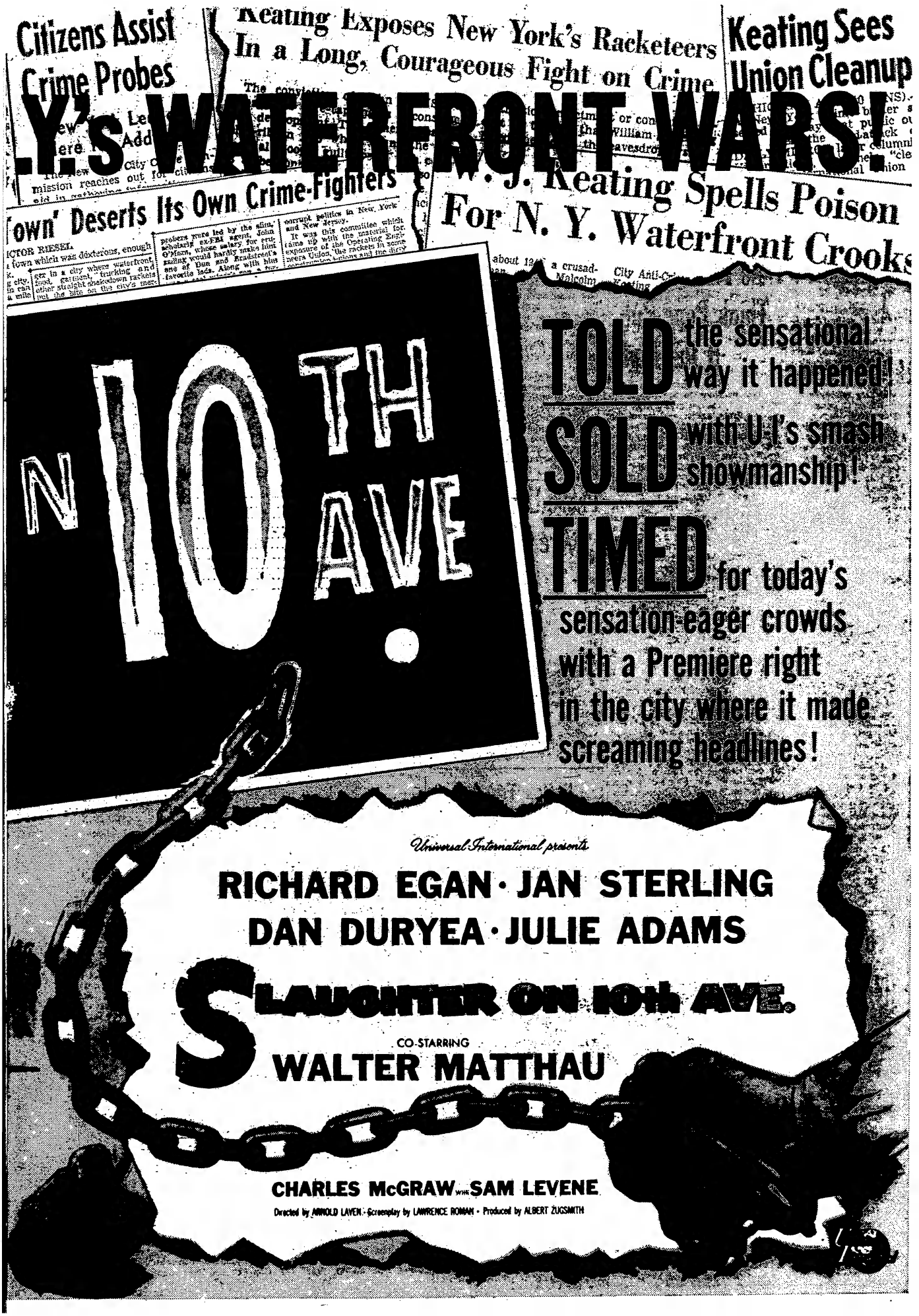
Wall St. Rumors Re Joe Tomlinson

Wall Street sources said this week that Joseph Tomlinson, angling to sell out his stock in Loew's, has placed a $22.50 per-share price tag on his 180,000 shares. That the Canadian investor and chief adversary of Loew's president Joseph R. Vogel has wanted to unload has been the subject of film trade speculation for some time. It prompted Harry Brandt, who formed a pro-Vogel stockholders committee, to crack that he hopes Tomlinson doesn't sell out because he wants to see him go down in defeat in the proxy battle.

Suggestion was made in New York financial district that the only ones who might possibly buy Tomlinson's holdings would be investors who really have a big stake in the corporation and would seek to protect it. They then would be assured the hefty block would not be in "unfriendly hands."

The price is substantially over market, current quotations on the N. Y. Stock Exchange being around $16.50.


THE FACTUAL STORY OF N
Crime Commission Counsel
Resigned Counsel
Anti-Crime Group in New York Refuses to Disclose Data.
By Walter Arm
N. Y. Police Accused Of Wiretap Payoffs
WASHINGTON, April 27 (INS). New York City police were accused today of utilizing wiretaps to assure themselves large payoffs from bookmakers and to keep up a "required" number of arrests of call girls.
number of arrests each month. He explained they had to "keep their batting average up."
The crime-buster, who spent nearly a decade in the office of Manhattan District Attorney Frank Hogan, declared there is absolutely no need to use wiretaps
Keating to Plead Case Of Ousted Pier Guard
By Walter Hamshar
William J. O'Connor, who lost his job as a pier guard July 1 because he defied the Waterfront Commission's new regulations requiring physical examinations, has obtained
within the state's police powers to rid the waterfront of criminals.
The 'Big
SLAUGHTER O


Citizens Assist Crime Probes
Keating Exposes New York's Racketeers In a Long, Courageous Fight on Crime
Keating Sees Union Cleanup
N.Y.'s WATERFRONT WARS!
Town' Deserts Its Own Crime-Fighters
W. J. Keating Spells Poison For N. Y. Waterfront Crooks
N 10TH AVE
TOLD the sensational way it happened!
SOLD with U-I's smash showmanship!
TIMED for today's sensation-eager crowds with a Premiere right in the city where it made screaming headlines!
Universal-International presents
RICHARD EGAN · JAN STERLING
DAN DURYEA · JULIE ADAMS
SLAUGHTER ON 10th AVE.
CO-STARRING
WALTER MATTHAU
CHARLES McGRAW and SAM LEVENE
Directed by ARNOLD LAVEN · Screenplay by LAWRENCE ROMAN · Produced by ALBERT ZUGSMITH

Yates Backs Away From Republic Sale; Harris Seeks to Compel Consummation

Herbert J. Yates walked out on the deal to sell his controlling stock in Republic and in consequence Joseph Harris will undertake legal proceedings against him. Harris has retained the New York law firm of Phillips, Nizer, Benjamin & Krim to represent him in the matter. Objective is to force Yates to sell.

Harris and his associate, Joseph Blau, reportedly had come to terms with Yates, the basis of the deal being a purchase price of nearly $5,000,000. Closing date had been fixed for last Wednesday (18). Meeting took place as scheduled and Harris and Blau had a check for approximately $1,600,000 ready to be handed over to Yates. This was to be the down payment, with the balance to be paid by next year.

Persons on the inside this week related that a Yates sellout nonetheless is still pending, but with Blau and Harris not involved. The Rep president was said to be "more partial" to a second group which has been bidding for control of the film company.

This is a syndicate of investors whose names haven't been divulged. It's understood they made the pitch for Rep even before Harris and Blau came on the scene.

Joseph Blau said in New York yesterday (Tues.) the Harris-Blau group's attorneys have been instructed to file suit for $5,000,000 damages and specific performance of a contract against Herbert J. Yates. Blau insisted that Yates had signed the deal under which he would sell 556,000 shares of Rep stock at $8 per share. The closing date was set for last Wednesday (18), Blau-Harris offered the downpayment check for $1,699,000, as per terms of the agreement, and Yates reneged, said Blau.

Blau related that Yates walked out on the deal on the grounds that Harris-Blau intended liquidation of Republic. Blau's rebuttal to this is, "the purchase contract said we couldn't liquidate and there was no question of liquidation. We would have streamlined the distribution organizaton but certainly not liquidate it. We're in the business of financing pictures and would need distribution."

Ellis Still Pitching

Hollywood, Sept. 24.

Moe Ellis, Beverly Hills investor, is still actively seeking control of Republic. He's a substantial stockholder of the film company and, with others, appeared bent on filing legal action against Herbert J. Yates in the event the latter sold out his voting control to the Joseph Harris-Joseph Blau group.

Ellis' contention was that the Harris-Blau syndicate had in mind to liquidate Rep and this would have been against the "moral obligations" entailed in any Yates sellout.

United Artists Updating Layouts

Intra-mural talk at United Artists centers on a new promotional approach—one deemphasizing claims and sexy artwork in ad layouts. Roger Lewis, company's ad-pub director, is now on the Coast discussing the possible switch with UA reps and independent producers.

Thought is that the public is no longer responding to exaggerations in copy and cleavage in the sketchings, whereas shifts to ads with the accent on "dignity" have proven effective. The insertions for "Man With the Golden Arm," for example, were regarded as particularly successful and these were a departure from the traditional boasting about the picture's merits.

If UA goes through with the idea to any great extent, the change would be an especially unusual one. This for the reason that Max E. Youngstein, administrative v.p. who holds the reins on the ad-pub department, through the years has been an exponent of the Barnum & Bailey type of heavy "sell."

Charles Griffith's Pair Of Hawaiian Features

Honolulu, Sept. 23.

Cameras are slated to start rolling Oct. 8 on "Forbidden Island", first of two full-length theatrical movies to be made in their entirity here by Charles Griffith Productions of Hollywood. Jon Hall is set as star of the initial film, which will utilize considerable underwater footage.

The other, "Ghost of the China Sea", will roll as soon as "Forbidden Island" is finished.

Italo Filmites Think Pope Put It Just Right

Rome, Sept. 24.

First reactions to the Pope's recent encyclical letter on the subject of films, radio, and television have come from two Italian pic industry toppers, ANICA prexy Eitel Monaco and Goffredo Lombardo, head of the Italo Producers Association, both of whom fully endorse the Pontiff's message to the entertainment industries. (See excerpts page 1 this issue.)

According to Monaco, the "Encyclical" has been read with "great satisfaction" by the entire film industry. He sees in it a "spur and encouragement for (our) future work," and dedicates special attention to the announcement of increased collaboration between Catholic Offices and producers and directors. The ANICA topper winds up his comment with words of praise for the Catholic Film Center and for its "balanced and intelligent understanding" of the industry's problems in this delicate sector.

Lombardo notes that the Holy Father's message concerns not only the film industry, but the entire field of entertainment. He adds that speaking as president of the producers' association in this country, he is able to state that the Italian pic industry now feels mature enough to overcome the currently confused and often contrasting restrictions in the matter of censorship by adopting self-censorship methods such as those successfully experimented in other countries. To this effect, a self-control mechanism is currently being studied by the Italo pic industry, Lombardo notes, adding that its successful adoption could serve as example for other entertainment forms as well.

In the video field, comments were slower in coming, perhaps in view of the delicate local situation in regard to television censorship. (Opinion here is widespread that because of its nearness to the Vatican, and government control of RAI-TV, Italy's telenet is overzealous in applying its moral code to oft-ridiculous extremes). While praising the Pope's words with regard to television and its potential dangers due to a penetration into the heart of the family, one authoritative local comment notes that "the Church's objective cannot however be easily achieved through a single television program," referring to Italy's single channel, hence concludes that considering the "extreme morality" already in effect on Italian video screens, the message must be primarily directed at other nations. Also noted that the Pope's encyclical points up the immediate need for a second Italian channel, so that one may be dedicated to adult programs.

Tie Market-Drive-In

San Antonio, Sept. 24.

Model Markets of San Antonio are offering tickets over the weekend for a big free film festival they will sponsor on Tuesday and Wednesday night at the four Statewide Drive-In Theatre here. The tickets are being offered with no service charge or tax of any kind.

Ozoners operated here by the circuit includes the Alamo, South Loop 13, Rigsby and the Mission Twin Drive-In.

Reduced Admissions No Hypo, Put Back Prices; B.O. Factor in Booth Pay

Chicago, Sept. 24.

Ticket price juggling continues at downtown Chi film houses as operators remain divided on whether or not pix patrons are price shoppers.

The Grand Theatre which just lowered its tab from $1.25 to 87c a few weeks ago has upped again to the old mark. Both the Grand and also the Monroe which went from 87c to 79c noticed no apparent increase in attendance at the lower price.

None of the downtown theatre operators hold that price shopping in itself is more than a marginal factor in gross receipts, but in all but the largest theatres operating costs are known to decrease with lower prices, i.e. fewer projectionists are required by the operators union at lowered prices. While contracts between the operators union and the various theatres are public, it is known that there are notable differences in terms negotiated by the union with various theatres.

The 1,200 seat Grand functions with two operators in the booth at $1.25.

The 1,400-seat Roosevelt, the number one Loop action house, functions with one operator in the booth at 90c admish, but the 1,000-seat Monroe operates with one only at 79c or under. A similar situation in the art houses here plagues any attempts to adjust their price structure to the market at the present time.

14,596 UA Shares Are Held Short

As of mid-September, 14,596 shares of United Artists common stock listed on the New York Stock Exchange were in "short position." This was a drop from the previous month's 17,920 shares but still the highest of any motion picture issue.

Short interest investments are based on expectancy of a drop in trading prices. The investor sells stock, which he doesn't own, at the current price. When it comes time for delivery of such stock, he buys it on the market at the hoped-for lower price, and then delivers.

Loew's short interest shares as of mid-September numbered 2,840, compared with 7,790 a month ago.

Dalton Trumbo

Continued from page 3

Brave One." He discussed the subject of Robert Rich at a Carnegie Hall meeting last week, sponsored by Emergency Civil Liberties Committee. Latter used the occasion to start a campaign to eliminate the Un-American Activities Committee.

Trumbo identified Rich as "The unknown writer—the fugitive of our time. He can't claim that which has been given to him." He held that some 235 persons, including about 30 or 40 writers, are today "blacklisted" by the studios under the 1947 resolution passed at the Waldorf-Astoria meeting. Hollywood, Trumbo claimed, only reluctantly went along with the decisions of that meeting, under pressure from New York.

During the interview, Trumbo was asked whether, if—as a producer—he were faced with the possibility of hiring a writer known to him as a convinced Communist, he would hire the man. He said yes,, definitely. "I can always take out from the script ideas which I don't like," he commented. "I would hire any man as long as I believe he can do the job I need."

Would he approve of his teenage daughter being taught history or political science by a known Communist? "Certainly," said Trumbo, "if he's an authority in his field."

Writer noted that his "30 Seconds Over Tokyo" and "A Guy Named Joe" had played both theatres and on tv, with his name attached, "and there were no riots." He said that, though avenues were open to him, he would not make any attempt to rehabilitate himself "on his knees." Also, he said, in the light of the Supreme Court rulings, the "Unfriendly Ten" today wouldn't be convicted.

Amusement Stock Quotations

For Week Ended Tuesday (24)

N. Y. Stock Exchange

1957 High	1957 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17⅓	11¼	ABC Vending	37	14⅞	14⅛	14⅞	—
24⅞	16⅝	Am Br-Par Th	161	18½	17⅜	17½	—
36⅛	27⅝	CBS "A"	91	29¼	28	28	—1
35½	27¼	CBS "B"	63	28¾	28	28	— ¼
20½	17	Col Pix	18	18¼	17	17⅛	—1⅛
19⅝	13⅜	Decca	153	18	16⅝	16¾	—1¼
115	81¾	Eastman Kdk.	110	99¾	94	94½	—5
4¾	3⅛	EMI	513	4½	3¾	3⅞	— ½
10⅜	7⅜	List Ind.	114	8⅞	8¼	8¾	+ ½
22	14¾	Loew's	204	16⅜	15¼	15½	— ½
9½	7¾	Nat. Thea.	217	9⅛	8¾	8⅞	— ½
36⅞	28¼	Paramount	102	35¼	32¾	33⅜	— ⅜
18¾	14	Philco	220	15⅛	14	14¼	—
40	31⅝	RCA	297	34¼	31¾	32¼	—1¼
8¼	5⅜	Republic	10	7	5⅞	6¼	—1
13⅛	11	Rep., pfd.	14	11⅛	11⅛	11¼	— ⅛
18½	14¼	Stanley War.	75	17¼	16½	17¼	+ ¼
29¼	22	Storer	55	23¾	22	22½	+1¼
30¾	22⅛	20th-Fox	76	25¼	24	24⅛	— ⅝
25⅜	18⅞	United Artists	55	20⅜	18⅞	19⅜	—1¼
30⅞	23⅝	Univ. Pix	10	26	25	25	—1½
73	68	Univ., pfd.	*10	70	70	70	—
28⅞	19½	Warner Bros.	36	21	19½	20¼	— ¼
126½	91¼	Zenith	159	126½	111¾	115	—7¼

American Stock Exchange

4½	2¼	Allied Artists	75	3⅛	2¼	2⅞	— ¼
5	7¾	All'd Art, pfd.	5	8	7¾	8	—
11¾	9	Asso. Artists	63	9	8¼	8⅜	— ⅝
1¼	⅝	C & C Tele.	249	⅞	¾	¾	—1/16
6⅛	4⅛	DuMont Lab.	207	5⅜	4½	4⅞	+ ½
4⅝	2½	Guild Films	71	3¼	3	3	—
9¾	7	Nat'l Telefilm	69	8⅛	7⅝	7⅝	— ¼
9	3⅛	Skiatron	254	7⅞	7¼	7¼	— ⅝
8¾	4⅞	Technicolor	101	5⅛	4⅞	5	— ⅛
5⅞	3⅞	Trans-Lux	50	5	4⅞	5	+ ⅜

Over-the-Counter Securities

	Bid	Ask	
Ampex	50¼	54¼	+ ¼
Chesapeake Industries	2	2⅜	— ⅛
Cinerama Inc.	1⅜	1¾	— ⅛
Cinerama Prod.	2¼	2⅝	— ¼
DuMont Broadcasting	8¾	9⅜	— ⅛
Magna Theatre	2⅛	2½	+ ⅛
Official Films	1½	1¾	—
Polaroid	182	192	—7
U. A. Theatres	4	4⅝	— ¼
Walt Disney	16	17½	—1⅜

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Pals of Status Quo

Continued from page 5

said this "seemed tantamount to a postponement . . . of any authorization for the operation of subscription tv."

The Committee topper indicated that his group will "carefully analyze" the decision which the Commission directed its staff to prepare which will set forth the terms and conditions under which subscription applications will be granted. This decision is due to be ready in about a month.

Harris said the Committee will also want to scrutinize any applications which the FCC may receive for home-toll operation. Its purpose, he explained, will be to determine whether or not authorization of experimental subscription will be in the public interest and whether such operations will be conducted in such a manner as to jeopardize existing tv services.

Celler expressed confidence that once Congress considers his bill the Commission will hold up authorization of subscription operations until the problem is "resolved." He said that pay tv involves "such a grave threat" to the public interest that Congress should make the determination whether the service should be allowed. Even on a trial basis, he said, subscription may have "disastrous consequences."

Confidence that Congress will stop the FCC action from taking effect was also expressed by Harold E. Fellows, prexy of the National Assn. of Radio and TV Broadcasters. "I am quite sure," he said, "that the Congress, directly representing the people of this country, will have something to say about this proposition, which would add millions of dollars to the entertainment budget of the American people, mainly for programming similar to that which they have been receiving free."

Fellows said that it is "still" the NARTB position that the FCC lacks the jurisdiction to authorize subscription over the air. "We believe," he added, "that the Congress intended (in framing the Communications Act) that the American people should receive broadcast program without charge after the purchase of sets."

20th Goes Again Into Gotham Nabe 'Firstrun' Dates

More convinced than ever that it's got more to lose than to gain from preeming certain pictures on Broadway, 20th-Fox is doing an encore with saturation circuit openings in N. Y. for both "No Down-payment" and "April Love," the Pat Boone film.

20th did the same thing with "Bernardine" and made out very well, and Paramount had a similar experience with "Loving You," the Elvis Presley pic. Par also tried the new approach in Boston. Universal did it in Chicago, but with unsatisfactory results.

Problem appears to be unique to Broadway, where costs of launching a picture are so high that distributors claim they can't make money. Said a 20th-Fox exec: "When the Broadway houses are willing to pay good money for our films, they can have them."

Actually, 20th isn't skipping Broadway altogether. "Three Faces of Eve" goes into the Victoria and the company is still a steady tenant at the Roxy Theatre. Thinking seems to be that, particularly on films that appeal to the younger set, which can't afford the Broadway prices, the opening of pix in the nabes pays dividends.

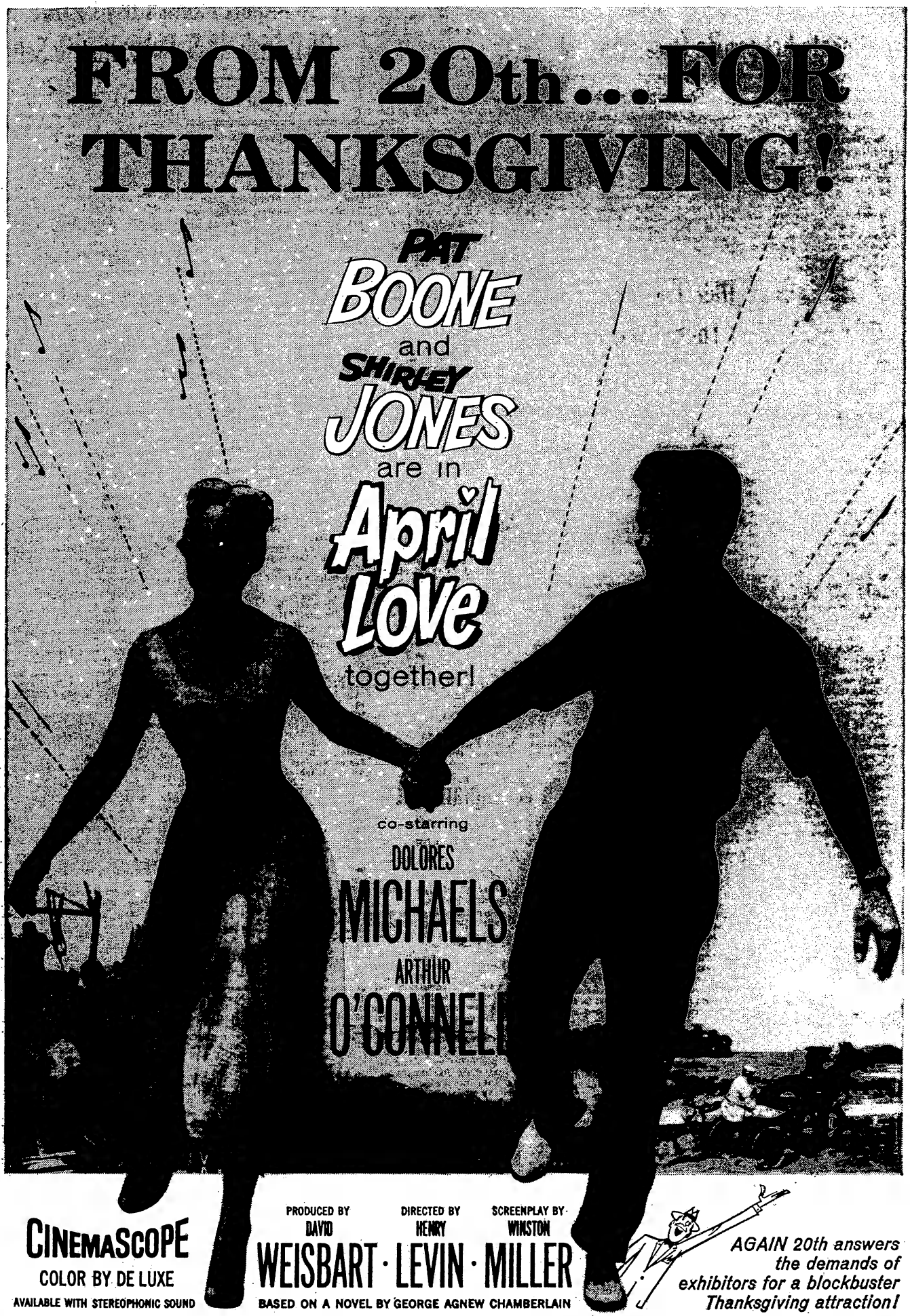
Moorhead's New House

Moorehead, Minn., Sept. 24.

Confidence in exhibition's small-town future still prevails on the part of the McCarthy Bros., veteran Fargo, N. D., circuit owners.

This is at least to the extent that the McCarthys have announced construction of a new $75,000 800-seater here where United Paramount operates a show-house.

Moorhead is in close proximity to Fargo, North Dakota's largest city, which has a half-dozen cinemas, including a drive-in.


FROM 20th...FOR THANKSGIVING!
PAT BOONE
and
SHIRLEY JONES
are in
April Love
together!
co-starring
DOLORES MICHAELS
ARTHUR O'CONNELL
CINEMASCOPE
COLOR BY DE LUXE
AVAILABLE WITH STEREOPHONIC SOUND
PRODUCED BY DAVID WEISBART
DIRECTED BY HENRY LEVIN
SCREENPLAY BY WINSTON MILLER
BASED ON A NOVEL BY GEORGE AGNEW CHAMBERLAIN
AGAIN 20th answers the demands of exhibitors for a blockbuster Thanksgiving attraction!

Hitchhike Vs. Drive-Own-Chariot Debate Echoes Re Oscar Aircast

With perhaps such exceptions as a generally agreed bias against child beating, unanimity of thought (and action) in the picture business on any particular issue has been traditionally elusive. Consequently, it's hardly surprising that the decision to sponsor the Academy Awards television-radio program drew some adverse reaction.

As reported in VARIETY last week, a few ad-pub officers expressed negative sentiments on the usual don't-mention-my-name basis. Why pay the fare when we can hitchhike for nothing?, they wanted to know. And wouldn't it be better to use the money for some other audience-luring project?

The values of industry identity as its own impresario of one of the biggest popular-appeal entertainments of the year can't be measured in terms of increased boxoffice for a particular picture, of course. But it's the industry's job right now to sell the industry as an institution, to re-sell a habit, to imbue the public with the idea that the film production rates important consideration, at least some of those 52 weeks of the year.

Too many people are staying away too much. This fact was driven home the past several months as product with genuine merit (by anyone's standards) proved commercially disappointing. The summer boxoffice was erratic. Second-rate science fiction and horror films clicked while top-calibre productions barely got by.

Bankrolling Oscar is one way of communicating the importance of Hollywood to that audience that's gotten away. To be considered importantly, the trade must act importantly. And one way of not doing this is to talk poverty. And that was poverty reflected in Oldsmobile's previous sponsorships —a great communications medium simply so poor as to require an economic prop from an outsider.

The aura of impoverishment could hardly generate confidence on the part of the public. No confidence means so much less of that picture-going habit. Institutional uplifting won't sell the pictorial duds but it will give the quality merchandise the solid background it deserves.

Benefits akin to an enhanced industry stature also should accrue from supporting Oscar. Academy president George Seaton, properly, thinks big. As per his proposals, the MPAA-approved plan for financing the tv'er will bring a surplus, which will be used for improved relationships with universities, the staging of an international film festival (the problems would be great but the possibilities great, too), development of industry museums, publication of a quarterly magazine featuring loftier-than-fan material for circulation among critics, educators and others, etc.

Consider, too, that there's enthusiasm to be stimulated intramurally. The Audience Awards. Academy Awards Sweepstakes and public-participation projects of the future could be given a greater, more meaningful push—a real hypo—by personnel of an industry so fixed as to meet its own obligations.

From the inside has come word that an influencing factor behind MPAA's vote to self-project Oscar was the more thoroughly-understood power of the motion picture. The successful showings of the backlogs on tv sparked this understanding.

Keith's, Toledo, Doomed

Toledo, Sept. 24.

The 45-year-old theatre which was opened by B. F. Keith in 1912 on St. Clair St., Toledo entertainment stem, is being razed to make way for a parking lot.

It was known as Keith's for many years, even after vaudeville faded and the house was used by stock companies. When it was converted to a film house, the name was changed to the Granada. It has been dark for more than a year. Projection equipment was sold to a school.

Ferrer as Pulitzer

Hollywood, Sept. 24.

Jose Ferrer and Ed Dukoff have become partners in an independent production based on the life of newspaper publisher Joseph Pulitzer. Ferrer will star as Pulitzer, and also direct the biopic.

Ferrer is currently starring in and directing "Bay the Moon," for Metro. Another film in which he starred, also directed, "I Accuse," also for Metro, will be released this fall. It's based on the Dreyfus case.

Dukoff will continue to head his public relations company, in addition to his association with Ferrer.

Robins Amus. Co. Sues Par on 'Commandments'

Cleveland, Sept. 24.

Robins Amusement Co., operators of the Robins Theatre in Warren, O., filed an anti-trust suit last week against Paramount Pictures, Paramount Film Distributing Corp. and the State Theatre Co. of Youngstown, O., charging they were involved in a conspiracy to keep the plaintiff from securing and playing "10 Commandments" during its run at the Youngstown stand.

Operators of the Robins claim they lost a potential profit of $22,375 as a result of the freezeout and are asking $67,125 for damages plus court expenses.

Leon Enken Jr., v.p. of Robins Amusement, said he made requests several times to get a license to show "Commandments" this year but was refused each time by the Paramount distrib exchange. Plaintiffs also said that during run of "Commandments" at the State, both Paramount Pictures and Paramount Distributing would not authorize the exhibition of film to any other exhibitor in Youngstown or Warren or in any other city within a 20-mile radius of Youngstown, including New Castle, Pa., and Sharon, Pa., the latter having in past also enjoyed simultaneous first-run rights with Youngstown.

'Qualified' Directors

Continued from page 3

director that is wise to the ways of the foreigner, can obtain much more work, cooperation and ability out of a film crew (non-American).

Fregonese also stated that to his knowledge France is the most expensive country in Europe to shoot a film, and Spain is the cheapest.

Latter country is where Fregonese is planning to film "Don Quixote" next year. The vet-director is talking a deal with Gary Cooper to essay the "Quixote" role.

Fregonese, also said, that he doubts very much if Michael Todd will ever film his version of "Don Quixote" in Spain. That is if he still has private intentions of doing it on that locale.

"Spain has a high regard for 'Quixote' who is a national hero, and they would never allow a foreign comic to make up the role. To them it would be disrespectful, and they (government) would never allow it," he declared.

Fregonese is leaving for London Sept. 30 en route to India to prep the Jan. 2 start of "Harry Black," initial pic for 20th and to co-star Stewart Granger, Barbara Rush and Anthony Steele. Lord Braborne is producer.

Exports of U.S. Films 15% Under '56 Record

Washington, Sept. 24.

U. S. exports of motion picture films and equipment for the first half of 1957 dipped to $20,315,207. This was about 15% under the record $24,043,809 worth of exports during the first six months of 1956.

The drop, according to Nathan D. Golden, head of the Commerce Dept.'s motion picture and photographic products division, was registered mostly in rawstock and in actual prints and negatives of feature motion pictures exported. In other fields of equipment, this country generally held its own in exports.

During the first half of this year, the U. S. exported 64,000,000 feet of rawstock less than for the comparable period, a year earlier. Shipped was about 20,000,000 feet less of exposed film in the 35m and the substandard sizes.

Noel Coward is expected to attend the $10-a-seat opening of "Around the World in 80 Days" at Morris Berlin's indie 614-seat Somerset Theatre in Ottawa Oct. 1.

Recess Rubenstein & Kaplan Suit

Anti-Trust Action Reveals Some Unusual Economics In Minneapolis Area

By LES REES

Minneapolis, Sept. 24.

With more defense testimony to come Judge G. H. Nordbye recessed for three weeks the trial of circuit owners Rubenstein & Kaplan's $540,000 Federal Court conspiracy suit against major distributors and the Paramount circuit. Reason for the interruption was the necessity of Judge Nordbye's presence in the east in connection with other litigation.

The plaintiffs had rested after the introduction of numerous documents which they had impounded and which were intended to bear out allegations that clearance discrimination was practiced here during the 1935-40 period in favor of circuit affiliated theatres and against local independent houses.

Documents in question comprised various correspondence between local film exchanges and their home offices, between the branches and the Paramount circuit here and among the chain's executives.

It's on these exhibits that the plaintiffs largely base their allegation that the local neighborhood Paramount Arion, charging the same 25c admission as the newer R. & K. Hollywood, eight blocks distant, enjoyed a seven-day earlier playing position because it was a circuit affiliated theatre, thus causing R. & K. monetary damage.

At the same time, the correspondence revealed that operation of a local neighborhood house wasn't always a bed of roses even in the good old pre-video days, especially when competition developed as the result of construction of a new nearby theatre.

Suit has an unusual angle in that the plaintiffs, R. & K., after leasing the Arion to Paramount, built the new and more modern Hollywood in the same neighborhood and operated it in competion with the Arion. With the Arion at the outset charging 15c admission and the Hollywood 25c and the latter then having the earlier run, the Arion started going into the red at the rate of $10,000 a year, according to the correspondence.

But other correspondence accepted by the court was designed to show that when Paramount expended $14,000 to modernize the Arion and the theatre went to the same 25c admission as the Hollywood, it received 49-day clearance compared to the Hollywood's 56-day. Tables then were turned and the Hollywood's boxoffice troubles began, the plaintiff's documents alleged.

Prior to the recess, the defendants had placed United Artists, Columbia and former RKO sales executives on the stand. They included William Heineman, George Joseph and L. E. Goldhammer and their testimony was designed to show that R. & K. didn't seek the earlier run for the Hollywood and that theatres with the earlier runs paid the higher film rentals. Accountant witnesses went into the various financial phases of theatre operation.

Lee Loevenger, the plaintiff's counsel, also tried two similar suits before the same judge here and in one of them won a $135,000 judgment for his client.

MPA's Allport Paints Rosy Picture Of British, U. S. Prod.-Distrib Setup

London, Sept. 24.

The production-distribution partnership that has grown up between British and American film interests was a significant and fruitful event in the history of British films according to Fayette W. Allport, European manager of the Motion Picture Assn. of America in an article published in the Financial Times yesterday (Mon). Paper is the British equivalent of the Wall Street Journal.

Allport, now in America to take part in the negotiations for the renewal of the Anglo-American monetary agreement, points out that American companies have become principal distributors of British pix. Today, the MPA companies, taken altogether, distribute more British films in the UK and abroad than any company or group.

He opens his article with a comment on the misunderstanding that still exists concerning the role played by U.S. interests in the production and distribution of British films. This, he suggests, is not altogether surprising as important changes have recently taken place in this area and are now only becoming apparent to the industry as a whole. Heretofore, and, to some extent even today, American companies operating in this field have been regarded more or less exclusively as producers of British films for their own account and profit. If this was ever true, says Allport, it is no longer so. In recent years, American companies have become first of all distributors of British films and second co-producers, thus creating substantial advantages for their British associates. They are not rival producers, but partners, he adds.

Cites 1956 Results

To illustrate his point, the MPA European topper recalls that in 1956 its member companies distributed 20% of all British feature films and 23% of all first features (over 6,500 ft. in length) in the United Kingdom. That was more than double the 1954 total and, in addition, they handled 22% of all British shorts. In the first six months of the current year these proportions rose to 32% of all features and 42% of first features. These figures respectively equal and exceed the totals for the three leading British distributors combined.

Outside of UK, Allport notes that the MPA companies distribute upwards of one quarter of all British first features and half that total get worldwide release. As a result, British producers and British films in increasing numbers are finding a new play and long overdue recognition in the world markets.

The American companies, he points out, have the organization, and British producers have the product. It is, therefore, only natural that they should get together and it would be surprising and unfortunate if they didn't do so. He underlines that point by suggesting that failure to get together would have been a catastrophe when it is recalled that each of the U.S. majors maintains central sales offices in the capital cities of all the leading markets of the free world. In some cases, British pix distributed by their members have achieved results abroad, particularly in the U.S. According to Allport, that confirms the now recognized fact that there is no basic bar to British films in America.

Allport sees no reason why good British films should not enjoy as wide a market as good American films as their potential public is the same the world over. Pointing out that all is needed is international appeal and good selling, he records the fact that the American industry derives approximately one half of its revenue from its foreign business.

The MPA exec avers that possibly the greatest single contribution to the production-distribution partnership is finance, but disposes of the suggestion that it is largely drawn from unremittable sterling. The amount of iced coin used in production is in the neighborhood of $8,400,000 annually, but that figure has to be supplemented by substantial amounts of commercial credit. Last year, its member companies invested more than $16,800,000 in UK film production.

Briefs From Lots

Hollywood, Sept. 24.

Billy Gilbert set with **Carol Morris** in **Hugo Haas** indie, "Stars in the Backyard"... Producer **Robert E. Kent** cast **Jim Davis** for second male lead in "Toughest Man in Tombstone," **George Montgomery** starrer for United Artists release ... "Honolulu Hattie," original by **Arnold Belgard**, acquired by indie **Edward White** for lensing under banner of his Variety Pictures for Republic release . . . **Charles Lederer** will direct Universal's "Never Steal Anything Small," to star **James Cagney** and **Shirley Jones** . . . **Alan Gifford** returned from 15 years in England to take over role in "Screaming Mimi," **Harry Joe Brown-Robert Fellows** production for Columbia release.

Tina Louise, debuting in "God's Little Acre," signed to three-pix pact shared by Security Pictures and Anthony Mann Productions, co-producers of "Acre" . . : **Joanne Gilbert** snagged one of femme leads in **Milo Frank** production, "Bay the Moon," **Jose Ferrer** starrer which latter also directs . . . **Beverly Tyler** assigned femme lead opposite **George Montgomery** in Peerless' "Toughest Gun in Tombstone" . . . "Night Without Honor," by **Anna Bonnini**, purchased by **Curtis Roberts**, who will produce property first on Broadway before filming . . . **Luis Van Rooten** into 20th's "Fraulein" . . . **Karen Steele** appears opposite **Randy Scott** in Warner Bros.' "Westbound," **Henry Blanke** production . . . **Hal Wallis** bought film rights to "Mrs. Gibbons' Boys," with **Shirley Booth, Shirley MacLaine** and **Earl Holliman** considered for top roles.

Gannaway International optioned "Scott's Landing," screenplay by **Rich Hall**, for production by **Vance Skarstedt** . . . **Dan O'Herlihy** and **Pat Ford** will coproduce "Steeplechase" as an indie . . . O'Herlihy set **Roger Kay** to direct "The Assassin," another indie . . . **Barbara Bel Geddes** joins **James Stewart** and **Kim Novak** in **Alfred Hitchcock's** "From Among the Dead" at Paramount . . . Metro cast **Richard Widmark** to pair with **Robert Taylor** in "The Law and Jack Wade" . . . **Ernest Truex** with **Rock Hudson** and **Cyd Charisse** in Universal's "Twilight for the Gods" . . . **William Cruikshank**, who was to produce "Heidi" as telepix series, will make classic now as a theatrical feature, starting Sept. 30 in Munich . . . Universal inked **Alexis Smith** for "For Love or Money."

Judy Canova set to star in **Albert C. Gannaway's** "Senorita Jones," which **Charles Lamon** will direct in Havana as first feature of Gannaway's new international company . . . **Jerry Wald** purchased **John McPartland** novel, "The World of Crime," and cast as stars **Joanne Woodward, Barbara Rush, Sherree North, Patricia Owens** . . . **Francis D. Lyon** off to Sydney to direct Australian sequences of "Cinerama South Pacific" . . . **Dean Jagger** replaces **Adolphe Menjou** in **Samuel Goldwyn Jr.'s** "The Proud Rebel" 20th handed **Arthur Kramer**, head of story department, a new long term ticket . . . **William Walker** into **Jerry Wald's** "The Long, Hot Summer" at 20th . . . Scripter **Robert Dozier** has one-picture deal at Metro and will work with producer **Stuart Millar** on latter's initialer on lot . . . **James O. Radford** set "Cry of the Loon" for his next indie production.

Richard Carlson takes over direction of "If I Should Die," Universal production starring **Jeff Hunter** . . . **Aubrey Schenck-Howard W. Koch** cast **Mamie Van Doren** in unit's Warner release, "Born Reckless" . . . "The Key" is new tag for **Carl Foreman's** "Stella," starring **William Holden** and **Sophie Loren** . . . **Angela Lansbury** into **Jerry Wald's** "Long Hot Summer" at 20th . . . N. Y. actor **Robert F. Simon** draws role in Paramount's "The Buccaneer" . . . **Leo McCarey** signed to three-pix deal as producer-director at 20th-Fox . . . **Ruby Dee** goes into Paramount's **W. C. Handy** biopic, "St. Louis Blues" . . . **Cecil Kellaway** into **Samuel Goldwyn Jr.'s** "The Proud Rebel."

3700 RADIO-TV DISC JOCKEYS AND PROGRAM DIRECTORS LAUNCH VAST RECORD PROMOTION!

Platters now on the air, LP Albums as well as individual discs. RCA Victor forecasts, within two weeks "Top-10" hits out of the 7 sizzling hot new numbers:

"Jailhouse Rock" • *"I Wanna Be Free"* • *"Baby, I Don't Care"* • *"Treat Me Nice"* *"One More Day"* • *"Young and Beautiful"* • *"Don't Leave Me Now."*

GIANT CAMPAIGN!

A big show for everyone, promoted big in newspapers, radio and TV advertising. A publicity natural that's a space-grabber!

PREVIEW REPORT!

The audience at the Picwood Theatre in Encino, Cal. hailed it as Presley's greatest dramatic singing role; powerful story, sure-fire for adult draw and Presley fans!

WORLD PREMIERE!

The gala launching at Loew's State, Memphis, October 24th will be followed by saturation presentations throughout the South.

NOW BOOKING NATIONWIDE AS THE PERFECT THANKSGIVING ENTERTAINMENT!

M-G-M PRESENTS THE DELUXE ATTRACTION!

ELVIS PRESLEY

AT HIS GREATEST!

In His First Big Dramatic Singing Role!

Jailhouse Rock

Co-Starring JUDY TYLER · With MICKEY SHAUGHNESSY · DEAN JONES · JENNIFER HOLDEN · Screen Play by GUY TROSPER

In CINEMASCOPE • AN AVON PRODUCTION • Directed by RICHARD THORPE • Produced by PANDRO S. BERMAN

Picture Grosses

'DEAN' SMOOTH $9,000 IN FRISCO; 'DAYS' 26G

San Francisco, Sept. 24.

First-run trade here currently, for most part, is on slim side, newcomers being especially lightweight. An exception is "James Dean Story," which is rated fine at St. Francis. "Giant Claw" looms fair at Paramount. "Hired Gun" at Warfield shapes thin while "Dino" looks fairish at United Artists. Top hard-ticket pic is "Around World in 80 Days," great in 39th round at Coronet. "It Happened in Park" is top arty film, with big takings in second week at Bridge.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Jumping Jacks" (Par) and "Sailor Beware" (Par) (reissues). Fair $8,500. Last week, "Forbidden Interlude" (U) and "Footsteps in Night" (AA), $9,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Sun Also Rises" (20th) (4th wk). Fancy $9,000 in 5 days. Last week, $13,000.

Warfield (Loew) (2,656; 90-$1.25)—"Hired Gun" (M-G) and "Decision Against Time" (M-G). Thin $8,500. Last week, "House of Numbers" (M-G) (2d wk), $7,000.

Paramount (Par) (2,646; 90-$1.25)—"Giant Claw" (Col) and "Night World Exploded" (Col). Fair $10,000. Last week, "Omar Khayyam" (Par) and "Out Of Clouds" (Rank), $12,800.

St. Francis (Par) (1,400; 90-$1.25)—"James Dean Story" (WB) and "Black Patch" (WB). Fine $9,000. Last week, "Pajama Game" (WB) (3d wk), $9,000 for 8 days.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (44th wk). Smooth $16,000 or close. Last week, $16,300.

United Artists (No. Coast) (1,207; 90-$1.25)—"Dino" (AA) and "Let's Be Happy" (AA). Fair $6,000. Last week, "Fuzzy Pink Nightgown" (UA) and "Hidden Fear" (UA), $6,200.

Stagedoor (A-R) (440; $1.25-$2.20)—"10 Commandments" (Par) (19th wk). Good $5,600. Last week, $5,500.

Larkin (Rosener) (400; $1.25)—"Mlle. Striptease" (DCA) (3d wk). Okay $2,500. Last week, $3,100.

Clay (Rosener) (400; $1.25)—"Last Bridge" (Indie) (3d wk). Big $3,200. Last week, $3,900.

Vogue (S. F. Theatres) (364; $1.25) — "Young and Passionate" (API) (3d wk). Oke $2,500. Last week, $3,800.

Bridge (Schwarz) (396; $1.25)—"Happened In Park" (Indie) (2d wk). Big $3,500. Last week, $4,000.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World" (UA) (39th wk). Great $26,000. Last week, same.

Rio (Schwarz) (397; $1.10)—"Kind Hearts, Coronets" (Rank) and "Lavender Hill Mob" (Rank) (reissues). Oke $2,000. Last week, "Flamenco" (Indie) and "Bullfight" (Indie) (reissues), $1,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Snow Was Black" (Cont) (2d wk). Fast $3,300. Last week, $3,800.

DENVER

(Continued from page 9)

$4,000. Last week, "Chicago Confidential" (UA) and "Star of India," (Indie), $4,500.

Denver (Fox) (2,525; 70-90)—"Young Don't Cry" (Col) and "No Time to Be Young" (Col). Sad $8,000. Last week, "Sea Wife" (20th) and "Two Grooms for a Bride" (20th), $10,500.

Esquire (Fox) (742; 75-90)—"Doctor at Large" (U). Big $5,000. Last week, on reissues.

Lakeshore Drive-In (Monarch) (1,000 cars; 75c)—"Quantez" (U) and "Deadliest Sin" (U). Fair $3,000. Last week, on subsequents.

Orpheum (RKO) (2,600; 70-90)—"Action of Tiger" (M-G) and "Chain of Evidence" (AA). Thin $6,000. Last week, "House of Numbers" (M-G) and "Hired Gun" (M-G), $7,500.

Parar nt (Wolfberg) (2,200; 70-90)—"Man of Thousand Faces" (U) and "Let's Be Happy" (AA). Smash $16,000 or near. Last week, "Beginning of End" (Rep) and "Unearthly" (Rep), $10,500.

Tabor (Fox) (930; $1.50-$2.50)—"Around World" (UA) (19th wk). Fine $8,000. Last week, $8,000.

Valley Drive-In (Wolfberg) (950 cars; 75c)—"Quantez" (U) and "Deadliest Sin" (U). Fair $2,000. Last week, on subsequents.

Vogue Art (Sher-Shulman) (442; 75-90)—"Rising of Moon" (WB). Good $1,500. Last week, "Colditz Story" (DCA), $1,200.

CHICAGO

(Continued from page 9)

Palace (SW-Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders" (Cinerama) (40th wk). Sock $44,000. Last week, $30,000.

Roosevelt (B&K) (1,400; 65-90)—"3:10 to Yuma" (Col) and "Brothers Rico" (Col). Torrid $18,000. Last week, "Teen-Age Werewolf" (Capitol) and "Attack of Saucer-Men" (Capitol), $18,500.

State-Lake (B&K) (2,400; 90-$1.50)—"Jeanne Eagels" (Col) (6th wk). Fairish $12,000. Last week, $15,000.

Todd's Cinestage (Todd) (1,036; $1.75 - $3.50) — "Around World" (UA) (25th wk). Sellout $26,400. Last week, $24,600.

Woods (Essaness) (1,200; 90-$1.50)—"Portland Expose" (AA). Brisk $20,000. Last week, "Chicago Confidential" (UA) (3d wk), $9,000 in 8 days.

World (Indie) (606; 90)—"Young and Passionate" (Indie). Hearty $3,600. Last week, "Adorable Creatures" (Indie) (2d wk), $3,000.

Ziegfeld (Davis) (435; $1.25-$1.50)—"Torero" (Davis) (2d wk). Ft $4,500. Last week, $6,200.

LOS ANGELES

(Continued from page 8)

"Johnny Guitar" (Rep) (reissues). Poor $3,400. Last week, Pantages, "River No Return" (20th) and "Gunfighter" (20th) (reissues) $3,300.

Vogue, Rialto (FWC-Metropolitan) (825; 839; 90-$1.50)—"Pajama Game" (WB) (3d wk, Vogue; 1st, Rialto) and "Fuzzy Pink Nightgown" (UA) (m.o.) (Rialto only). Okay $8,000.

Hollywood, Uptown, Loyola (FWC) (756; 1,715; 1,248; 90-$1.50)—"Hatful of Rain" (20th) (m.o.) and "Big Show" (20th). Lukewarm $12,700.

Hillstreet (RKO) (2,572; 90-$1.50)—"Demetrius and Gladiators" (20th) and "The Frogmen" (20th) (reissues). Slow $4,500.

Four Star (UATC) (865; 80-$1.80)—"Silken Affair" (DCA) (2d wk). Mild $2,800. Last week, $3,800.

Chinese (FWC) (1,908; $1.25-$2.40)—"Sun Also Rises" (20th) (4th wk). Still good $11,500. Last week, $13,800.

Fine Arts (FWC) (631; 90-$1.50)—"Perri" (BV) (4th wk). Okay $4,500. Last week, $6,100.

Orpheum (Metropolitan) (2,213; 90-$1.50) — "Pride and Passion" (UA) (4th wk) and "Baby and Battleship" (Indie) (m.o.). Disappointing $3,300.

Fox Beverly (FWC) (1,334; 90-$1.50) — "Affair to Remember" (20th) and "Strange Intruder" (AA) (4th wk). Slow $2,500.

Egyptian (UATC) (1,503; 80-$1.80)—"Jeanne Eagels" (Col) (7th wk). Pleasing $8,800. Last week, $8,400.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 16th week Sunday (22) after great $29,000 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (40th wk). Wow $26,200. Last week, $27,100.

Warner Beverly (SW) (1,612; $1.50-$2.30)—"10 Commandments" (Par) (45th wk). Strong $14,500. Last week, $13,500.

Canon (Rosener) (533; $1.50)—"Green Man" (DCA) (2d wk). Good $5,200. Last week, $5,700.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50) — "Nana" (Indie) (3 dwk). Fine $6,100. Last week, $8,900.

Vagabond (Rosener) (390; $1.50)—"Torero" (Col) (10th wk). Okay $3,000. Last week, $3,700.

TORONTO

(Continued from page 9)

—"House of Numbers" (M-G). Light $9,500. Last week, "Silk Stockings" (M-G) (4th wk), $8,500.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (6th wk). Capacity $15,000, to turnaway biz; last week, same.

Towne (Taylor) (693; $1)—"Brothers in Law" (IFD) (2d wk). Wham $7,000. Last week, same.

University (FP) (1,556; 75-$1.25)—"Oklahoma" (Magna) (70th wk). Nice spurt to $8,000 in 4 days. Last week, $13,000.

Uptown (Loew) (2,096; 75-$1.25)—"Man of Thousand Faces" (U). Big $12,000 or near. Last week, "That Night" (U), $3,500 in 5 days.

York (FP) (877; $1.25-$2)—"10 Commandments" (Par) (44th wk). Holding okay at $3,500. Last week, same.

'Quantez' Great $6,500, Omaha; 'Days' Wow 11G

Omaha, Sept. 24.

It's SRO for Arthur Godfrey at Ak-Sar-Ben World Championship Rodeo here this week, and downtown first-runs are feeling the pinch. Biggest disappointment is "Sun Also Rises," which is quiet at the Omaha. "Around World in 80 Days" stays terrif at Admiral in fourth stanza. "Quantez" is top newcomer with great takings at State.

Estimates for This Week

Admiral (Blank) (866; $2.50-$2.20)—"Around World" (UA) (4th wk). Should do big $11,000. Last week, $11,500.

Brandeis (RKO) (1,100; 75-90)—"Band of Angels" (WB) and "Last Stagecoach West" (Rep) (2d wk). Light $2,500. Last week, $4,200.

Omaha (Tristates) (2,066; 90-$1.25) — "Sun Also Rises" (20th). Mild $7,500 or near. Last week, "Sea Wife" (20th) and "Abductors" (20th), $4,000 at 90c top.

Orpheum (Tristates) (2,980; 75-90)—"Interlude" (U). Slow $6,500. Last week, "Jeanne Eagels" (Col), $7,500.

State (Goldberg) (850; 75-90)—"Quantez" (U). Great $6,500. Last week, "Fuzzy Pink Nightgown" (UA), $3,000.

BOSTON

(Continued from page 8)

—"Doctor At Large" (U) (5th wk). Bouncing $7,000. Last week, $7,500.

Memorial (RKO) (3,000; 75-$1.25)—"Sun Also Rises" (20th) (4th wk). Slick $11,000. Last week, $13,000.

Metropolitan (NET) (4,357; 90-$1.25) — "Noah's Ark" (AA-Dom) (reissue). Fair $13,000. Last week, "Pajama Game" (WB) and "Pawnee" (Rep) (3d wk), $14,000.

Paramount (NET) (1,700; 60-$1.10)—"Armored Attack" (NTA) and "Battle Stripe" (NTA) (reissues). Patchy $10,000. Last week, "Deerslayer" (20th) and "Hell on Devil's Island" (20th), $11,000.

Pilgrim (NET) (1,100; 65-95)—"Chicago Confidential" (UA) and "Outlaw's Son" (UA), good $8,000. Robinson fight Monday night. Last week, "Monster That Challenged World" (UA) and "Vampire" (UA), $6,000.

Saxon (Sack) (1,100; $1.50-$3.30)—"Around World in 80 Days" (UA) (25th wk). Vigorous $24,000. Last week, ditto.

Trans-Lux (T-L) (724; 75-$1.10)—"His First Affair" (Indie) and "Three Forbidden Stories" (Indie). Sock $5,500. Last week, $7,000, way above estimate.

Orpheum (Loew) (2,900; 75-$1.25)—"3:10 to Yuma" (col) and "Town on Trial" (Col). Fair $10,000. Robinson fight Monday night. Last week, "House of Numbers" (M-G) and "Ride Back" (UA), ditto.

State (Loew) (3,500; 75-$1.25)—"3:10 to Yuma" (Col) and "Town on Trial" (Col). Fair $7,000. Last week, "House of Numbers" (M-G) and "Ride Back" (UA), $7,000.

PITTSBURGH

(Continued from page 8)

Mickey Spillane doesn't figure to get more than very ordinary $7,000 Last week, "House of Numbers" (M-G), $7,500.

Squirrel Hill (SW) (900; 85-99)—"Green Man" (DCA) (4th wk). Falling off, but its had a profitable run, and no complaints. Looks like $2,000 on windup. Last week, $2,800.

Stanley (SW) (3,800; 80-$1.25)—"Jet Pilot" (U). Heavy campaign overcoming bad notices and zooming to sock $19,000 or close. Stays, natch! Lost close to $2,000, too, since Monday night was lost to Robinson-Basilo fight telecast. Last week, "Run of Arrow" (U), $8,000.

Warner (SW) (1,500; $1.25-$2.40)—"10 Commandments" (Par) (29th wk). Cecil B. DeMille epic closes Thursday, and house will be shuttered for week until "Search for Paradise" (Cinerama) opens Oct. 3. Final week, a blockbuster $23,000. Last week, $16,000.

MINNEAPOLIS

(Continued from page 8)

week, "Man of a Thousand Faces" (U) (2d wk), $4,500.

RKO Pan (RKO) (1,800; 85-90)—"Young Don't Cry" (Col) and "No Time to Be Young" (Col). Tall $5,000. Last week, "Cyclops" (AA) and "Daughter of Dr. Jekyll" (AA), $3,800.

State (Par) (2,300; 85-90)—"Run of Arrow" (U). Moderate $6,000. Last week, "3:10 to Yuma" (Col), $8,500 with help of Friday night "Operation Mad Ball" sneak preview.

Suburban World (Mann) (800; 85)—"Value for Money" (RFDA). Well-liked British comedy shapes okay $1,800. Last week, "Decision Against Time" (M-G), $1,000.

World (Mann) (400; 85-$1.25)—"Sun Also Rises" (20th) (4th wk). Good $4,500. Last week, $5,100.

'Wife' Oke $8,000, Best In Prov.; 'Quantez' 6½G

Providence, Sept. 24.

Moderate is the word for biz here this week. Loew's State is landing the most coin with "Noah's Ark" but its very mild. Doing actually better is Majestic's "Sea Wife" with okay take. Just mild are Albee's "Land Unknown" and Strand's "Omar Khayyam."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Land Unknown" (U) and "Quantez" (U). Mild $6,500. Last week, "Man of Thousand Faces" (U) and "Love Lottery" (Indie), $6,500.

Majestic (S-W) (2,200; 65-80)—"Sea Wife" (20th) and "Restless Breed" (20th). Oke $8,000. Last week, "Pajama Game" (WB) and "Pawnee" (WB) (2d wk), $9,000.

State (Loew) (3,200; 65-80)—"Noah's Ark" (Indie) and "Wetbacks" (Indie). Dull $8,500. Last week, "House of Numbers" (M-G) and "Gun Duel in Durango" (UA), $8,000.

Strand (Silverman) (2,200; 65-80)—"Omar Khayyam" (Par) and "King of the Coral Sea" (AA). Moderate $6,000. Last week, "Brothers Rico" (Col) and "Spook Chasers" (AA), $4,500 in 5 days.

Robinson-Basilo

Continued from page 4

nicipal auditorium. Seats were scaled at $3 to $5.

Dallas Yes & No

Dallas, Sept. 24.

Two suburban houses here each charged $4 admission. The Inwood, Interstate's north Dallas deluxer, was a 1,200 sellout and added 100 chairs.

Texas Theatre, Rowley chain's Oak Cliff flagship with a capacity of 1,350, had half a house.

Unresented Blur in Minn.

Minneapolis, Sept. 24.

Radio City here, with a capacity of 4,100 seats, pulled 3,600 seats and a gross of slightly under $10,000. Reception was somewhat blurred but the audience didn't seem to mind.

Paramount, St. Paul, capacity 2,600, drew 1,900 ticket-buyers and a $5,000 gross. Prices at both houses ranged from $2.75 to $5.50.

$125,000 in Frisco

San Francisco, Sept. 24.

Northern California's total gross was nearly $125,000. The Paramount was a sellout at $12,000 and the Golden Gate ditto at $12,500.

Frisco's Telenews and civic auditoriums in Oakland, Sacramento, Stockton and Richmond grossed close to $100,000 at $6.60 top.

Buff Fans Kayo Corum

Buffalo, Sept. 24.

Both the 3,000-seat Buffalo Theatre and the 2,900-seat Century, charging $3.50 to $5, played to overflow business.

Reception fine but the traditional-sized screen was considered small and Bill Corum's commentary, which was regarded as Leo Robinson, drew negative reaction from many fans.

Sellout in Boston

Boston, Sept. 24.

Three downtown Hub film houses cut their pictures last night, Monday (23) at 8:30 for closed circuit telecast of the Basilio-Robinson fight. Loew's State and Loew's Orpheum at a $3.50 tab reported a sellout.

ATC's Pilgrim put a $3.30 price tag on the event. All were rush seats. The Orpheum marked a first on tv installation. RCA portable equipment was installed for the night. The other houses have been equipped for several years.

The Basilio-Robinson fight was also shown at an East Boston nabe house, Saville, at $3.30.

Negro House Sold Out

Washington, Sept. 24.

Keith's (RKO). ($3.50-$4 top). Sold out 1,800 seats. Plus 100 standing room. Grossed $6,700.

Loew's Capitol ($3.50-$4 top). Largest house in D.C. with 3434 seats. 80% sold with gross of $7,100.

Lincoln (flagship of District Theatres, Negro house) ($3.50 top). 1,500 seat sold out. Plus standing room also sold out. Gross $5,000.

Loew's Wilmington, Del. ($3.50-$4 top). Of 1,700 seat capacity, sold 1,100. Took in $4,100.

Boston Film Men: 'If You Fight TV, You'll Be Glad'

Boston, Sept. 24.

Exhibitors in Beantown have scored a win in two big battles this past year, both on the battlefield of newspaper space.

A pitch to publishers for more picture space has brought results, and a joining with retail merchants in a drive to pry Bostonians loose from their home sets is paying off.

Paradoxically, Boston exhibs used the very medium they are fighting, tv, during the 21-day newspaper blackout. On the other hand, Video stations ran picture page type ads for their films as soon as the newspapers began publishing again.

The battle of space, pictures vs tele has been rugged. With newspapers having to give news coverage to its competing medium, tv, picture exhibs felt they were losing space. The situation has resolved itself now so that each Boston Sunday gives two to three pages to pictures, spotted in with legit, ballet, other amusements. Ads for tv films run on the tv pages only.

The joining with retailers in getting the customers out from their tv sets is building. Some chains are using "movie stamps" and using cooperative advertising with merchants. Other merchant supported operations in nabe houses are morning moppet shows, designed to get mothers to go shopping and leave the kids in the theatre.

Importance of newspaper preselling of pictures was graphically brought home to exhibs here during the newspaperless period. Grosses went down from 25 to 50%. Effects are still being felt. At the Kenmore, "Doctor at Large" opened during the blackout. Now in its fifth week, it is doing more business than it did in the opening week. "Green Man" at the Exeter opened a week before the newspaper unpleasantness and is doing more biz in its eighth week than in its first.

Both exhibs and newspapers have been confronted with new situations in the continuing pictures-tv space hassle. Boston now has a third television station upcoming, Channel 5, WHDH-TV.

Exhibs and retail stores have found they both have a common ground: How to get auds into pix houses and buyers into stores. Both depend heavily on newspaper advertising (Boston retail dep't store sales were down 13% during first week of newspaper blackout). Wedding of interest towards this end and for battle of common foe, tv, is seen here.

Gotfried Branch Mgr. In Calgary for Loew's

Abraham Gotfried, Loew's International manager for Thailand for the past seven years, moves under the jurisdiction of sales v.p. Charles M. Reagan by shifting to Calgary, Canada, as branch manager. He succeeds Albert Genaske, who resigned.

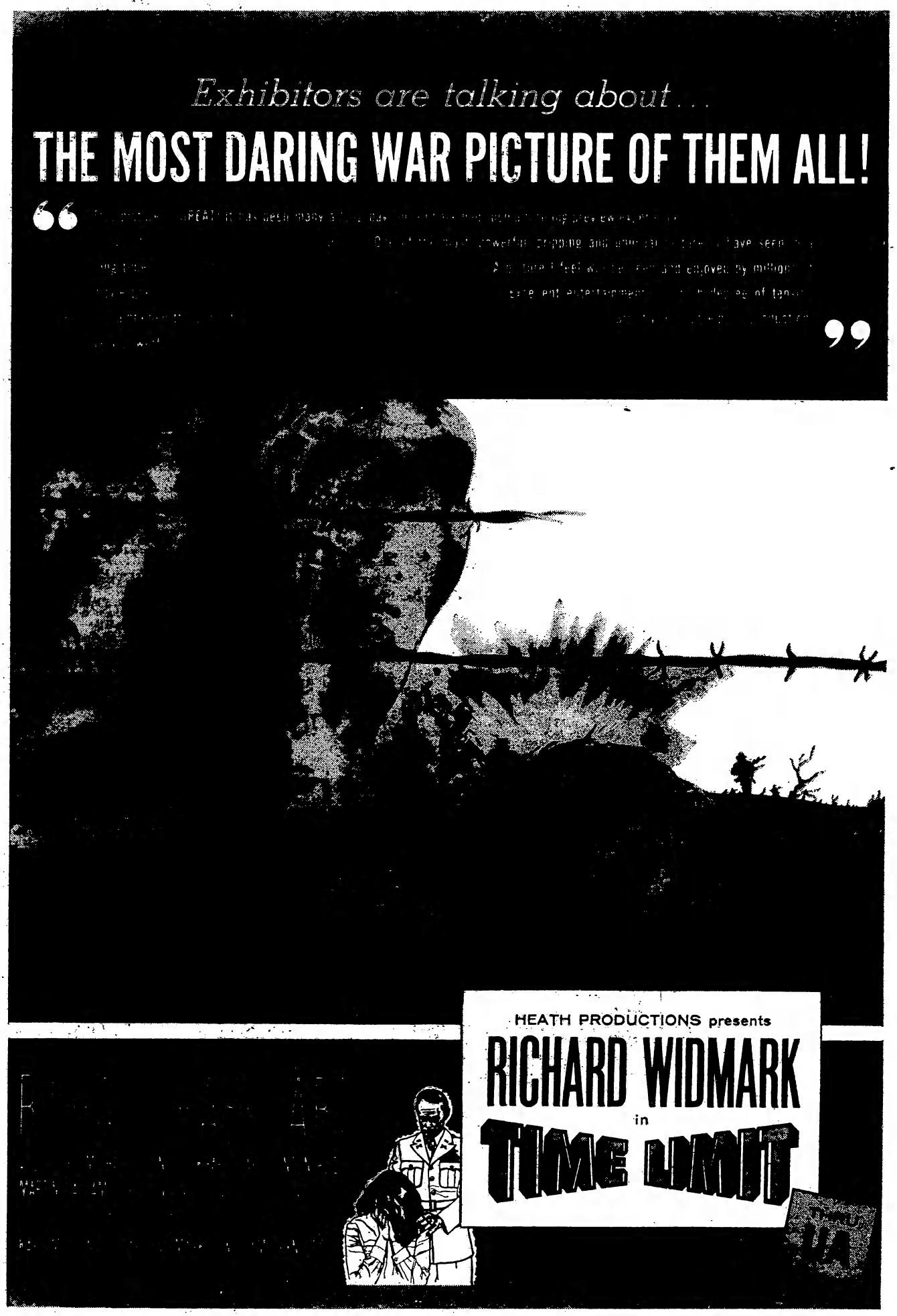
Gotfried started his career with Loew's In 1945 in the accounting department in Shanghai. In 1949, he was transferred to Thailand and was promoted to branch manager one year ago. He left this post in March, 1957, to move to Canada and was subsequently made a special sales representative until his new appointment last week.

Hartford Area's First 4-Waller Since 1949

Hartford, Sept. 24.

The first hardtop house to be erected in this area since 1949 is scheduled for construction in nearby Manchester. The 1,200-seater will be ready for occupancy next spring and will be known as Parkade Cine. It will be located in a shopping centre, Manchester Parkade.

House will be operated by Bernard Menschell, operator of both nabes and drive-ins in this area. Last hardtop erected hereabouts was the Burnside in across-the-river East Hartford. Cost of the Parkade Cine has been set at $300,000, with all seats on the ground floor.


Exhibitors are talking about...
THE MOST DARING WAR PICTURE OF THEM ALL!
HEATH PRODUCTIONS presents
RICHARD WIDMARK
in
TIME LIMIT

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....17
This Date, Last Year 19

"NEVER LOVE A STRANGER"
Prod.—Harold Robbins
Dir.—Robert Stevens
John Barrymore Jr., Lita Milan, Robert Bray
(Started Sept. 9)

"COLE YOUNGER, GUNFIGHTER"
Prod.—Ben Schwalb
Dir.—R. G. Springsteen
Frank Lovejoy, James Best, Abby Dalton, Jan Merlin, Douglas Spencer, Myron Healey
(Started Sept. 23)

COLUMBIA

Starts, This Year.....27
This Date, Last Year.....25

"BONJOUR TRISTESSE"
(Shooting in France)
Prod.-Dir.—Otto Preminger
David Niven, Deborah Kerr, Jean Seberg, Mylene Demongeot, Geoffrey Horne
(Started Aug. 1)

"STELLA"
Prod.—Carl Foreman
Dir.—Sir Carol Reed
William Holden, Sophia Loren
(Started Aug. 7)

"GIDEON'S DAY"
Prod.-Dir.—John Ford
(Shooting in London)
Jack Hawkins, Anna Lee
(Started Aug. 12)

"THE 7TH VOYAGE OF SINBAD"
(Shooting in London)
Prod.—Charles Schneer
Dir.—Nathan Juran
Kerwin Mathews, Kathryn Grant, Torin Thatcher, Eddie Little
(Started Aug. 12)

"NO TIME TO DIE"
(Shooting in Libya)
Prod.—Phil C. Samuel
Dir.—Terence Young
Victor Mature, Leo Genn, Bonar Colleano, Anthony Neweley, Sean Kelly, Kenneth Fortescue, Alfred Burke, Maxwell Shaw, Robert Rietty, Alan Tilvern, Martin Boddey, George Pravda, David Lodge
(Started Sept. 9)

"THE SNORKELL"
(Shooting in Italy)
Prod.—Michael Carreras
Dir.—Gy Green
Peter Van Eyck, Betta St. John, Mandy Miller
(Started Sept. 9)

"SCREAMING MIMI"
Prods.—Harry Joe Brown, Robert Fellows
Dir.—Gerd Oswald
Anita Ekberg, Phil Carey, Gypsy Rose Lee, Harry Townes, Alan Gifford
(Started Sept. 16)

WALT DISNEY

Starts, This Year..... 2
This Date, Last Year..... 1

"THE LIGHT IN THE FOREST"
Prod.—Walt Disney
Dir.—Herschel Daugherty
Fess Parker, Wendell Corey, Joanne Dru, James MacArthur, Carol Lynley, Jessica Tandy, Joseph Calleia, John McIntire
(Started July 8)

METRO

Starts, This Year.....16
This Date, Last Year 19

"MERRY ANDREW"
Prod.—Sol C. Siegel
Dir.—Michael Kidd
Danny Kaye, Pier Angeli, Baccaloni, Robert Coote, Patricia Cutts, Noel Purcell, Rex Evans, Walter Kingsford
(Started July 1)

"GIGI"
(Shooting in France)
Prod.—Arthur Freed
Dir.—Vincente Minnelli
Maurice Chevalier, Leslie Caron, Louis Jourdan, Eva Gabor, Hermione Gingold
(Started Aug. 1)

"BAY OF THE MOON"
Prod.—Milo Frank
Dir.—Jose Ferrer
Jose Ferrer, Gena Rowland, Jim Backus, Joanne Gilbert, Edward Platt, Henry Backus, Charles Watts, Walter Abel, Burt Douglas, Don Burnett
(Started Sept. 9)

"MOCK TRIAL"
Prod.—Morton Fine
Dir.—David Friedkin
Dean Jones, Joan O'Brien, Thomas Mitchell, John Smith, Walter Abel, Burt Douglas, Don Burnett
(Started Sept. 23)

PARAMOUNT

Starts, This Year.....10
This Date, Last Year.....15

"HOUSEBOAT"
Prod.—Jack Rose
Dir.—Mel Shavelson
Cary Grant, Sophia Loren, Mimi Gibson, Charles Herbert, Paul Petersen, Harry Guardino
(Started Aug. 12)

"THE MATCHMAKER"
Prod.—Don Hartman
Dir.—Joseph Anthony
Shirley Booth, Shirley MacLaine, Anthony Perkins, Paul Ford
(Started Aug. 5)

"FROM AMONGST THE DEAD"
Prod.-Dir.—Alfred Hitchcock
James Stewart, Kim Novak
(Started Sept. 25)

20th CENTURY-FOX

Starts, This Year.....22
This Date, Last Year.....15

"THE YOUNG LIONS"
(Shooting in France)
Prod.—Al Lichtman
Dir.—Edward Dmytryk
Marlon Brando, Montgomery Clift, Dean Martin, May Britt, Barbara Rush, Tony Randall, Joanne Woodward, Arthur Franz.
(Started June 3)

"FRAULEIN"
Prod.—Walter Reisch
Dir.—Henry Koster
Mel Ferrer, Dana Wynter
(Started Aug. 12)

"SOUTH PACIFIC"
Prod.—Buddy Adler
Dir.—Joshua Logan
Rossano Brazzi, Mitzi Gaynor, John Kerr, Ray Walston, Juanita Hall, France Nuyen, Russ Brown, Ken Clark, Floyd Simmons
(Started Aug. 12)

"THE GIFT OF LOVE"
Prod.—Charles Brackett
Dir.—Jean Negulesco
Robert Stack, Lauren Bacall, Evelyn Rudie, Alan Murray, Robert Brubaker, Anna Seymour
(Started Aug. 21)

"SINGIN' IDOL"
Prod.—Henry Ephron
Dir.—Henry Ephron
Tommy Sands, Edmond O'Brien, Lili Gentle, Nick Adams, Jerry Paris
(Started Sept. 16)

"THE LONG HOT SUMMER"
Prod.—Jerry Wald
Dir.—Martin Ritt
Paul Newman, Anthony Franciosa, Joanne Woodward, Orson Welles, Lee Remick, Sarah Marshall
(Started Sept. 23)

UNIVERSAL

Starts, This Year.....25
This Date, Last Year.....26

"NO POWER ON EARTH"
Prod.—Gordon Kay
Dir.—Harry Keller
Richard Egan, Julie London, Arthur O'Connell, Walter Matthau, Ann Doran, Phil Harvey, Troy Donahue, Peggy Converse
(Started Aug. 12)

"TEACH ME HOW TO CRY"
Prod.—Ross Hunter
Dir.—Helmut Kautner
John Saxon, Sandra Dee, Teresa Wright, Margaret Lindsay, Virginia Grey
(Started Aug. 26)

"THERE'S A TIME TO LOVE"
(Shooting in Germany)
Prod.—Robert Arthur
Dir.—Douglas Sirk
John Gavin, Lisa Pulver, Ann Harding, Erich Maria Remarque, Keenan Wynn, Don DeFore
(Started Aug. 26)

"MIDDLE OF THE STREET"
Prod.—Howard Pine
Dir.—Jesse Hibbs
Audie Murphy, Gia Scala, Joanna Moore, Henry Silva, Richard Cutting, Frank Chase, Walter Mattau, Mary Field, Leo Gordon, Morgan Woodward
(Started Aug. 28)

"MONEY, WOMEN AND DREAMS"
Prod.—Howie Horwitz
Dir.—Richard Bartlett
Jock Mahoney, Jean Hagen, Tom Drake, Jeffrey Stone, Lon Chaney, William Campbell, Tim Hovey, Judy Meredith, James Gleason
(Started Sept. 16)

WARNER BROS.

Starts, This Year 13
This Date, Last Year..... 8

"THE OLD MAN AND THE SEA"
Prod.—Leland Hayward
Dir.—John Sturges
Spencer Tracy
(Resumed Shooting)

"MARJORIE MORNINGSTAR"
Prod.—Milton Sperling
Dir.—Irving Rapper
Gene Kelly, Natalie Wood, Claire Trevor, Ed Wynn, Carolyn Jones, Marty Milner
(Started Aug. 20)

"HELL'S HIGHWAY"
Prod.—Aubrey Schenck
Dir.—Howard W. Koch
Brian Keith, Dick Foran, Efrem Zimbalist Jr., Sean Garrison, Arthur Batanides, Perry Lopez, Merry Anders, Paul Prentiss, Ann Doran
(Started Sept. 9)

"ONION HEAD"
Prod.—Jules Schermer
Dir.—Norman Tauog
Andy Griffith, Erin O'Brien, Ray Dalton
(Started Sept. 23)

INDEPENDENT

Starts, This Year.....106
This Date, Last Year.... 69

"THE VIKINGS"
Prod.—Jerry Bresler
Dir.—Richard Fleischer
Kirk Douglas, Tony Curtis, Ernest Borgnine, Janet Leigh, James Donald, Alexander Knox, Per Buckoj, Dandy Nichols, Eileen Way
(Started June 20)

"THE BIG COUNTRY"
(For UA Release)
Prods.—Gregory Peck, William Wyler
Dir.—William Wyler
Gregory Peck, Jean Simmons, Carroll Baker, Burl Ives, Charles Bickford, Chuck Connors, Charlton Heston
(Started July 30)

"STRANGE HOLD"
(Amalgamated Prod.)
Prod.—John Croydon
Dir.—Robert Day
Boris Karloff, Elizabeth Allan, Jean Kent, Anthony Dawson, Vera Day
(Started Aug. 6)

"TIME IS A MEMORY"
(Batjac Ent.)
(UA Release)
Prod.-Dir.—Frank Borzage
Victor Mature, Lili Hws, Bob Mathias, Elaine Davis, Stuart Whitman, Donald Barry, Ann Paige
(Started Aug. 15)

"THUNDER ROAD"
Dir.—Arthur Ripey
Robert Mitchum, Gene Barry, Jacques Aubuchon, Keely Smith, Sandra Knight, Randall "Randy" Sparks, Jim Mitchum, Trevor Bardett
(Started Sept. 4)

"BLOOD OF DRACULA"
(AIP)
Prod.—Herman Cohen
Dir.—Herbet L. Strock
Sandra Harrison
(Started Sept. 9)

"KINGS GO FORTH"
(For UA Release)
(Shooting in France)
Prod.—Frank Ross
Dir.—Delmer Daves
Frank Sinatra, Tony Curtis, Natalie Wood
(Started Sept. 1)

"THE FIEND WITHOUT A FACE"
(Shooting in England)
Prod.—Ronald Kinnoch
Dir.—Arthur Crabtree
Marshall Thompson
(Started Sept. 3)

"JET ALERT"
Prod.—Alex Gordon
Dir.—Edward L. Cahn
John Agar, Audrey Totter, Gregory Walcott, James Dobson, Leonard Strong, Nicky Blair, Victor Sen Yung, Hal Bogart
(Started Sept. 9)

"UNDERWATER WARRIOR"
(For Metro)
Prod.—Ivan Tors
Dir.—Andrew Marton
Dan Dailey, Claire Kelly, James Gregory, Ross Martin, Raymond Bailey
(Started Sept. 9)

"THE PROUD REBEL"
(For UA Release)
Prod.—Samuel Goldwyn Jr.
Dir.—Michael Curtiz
Alan Ladd, Olivia de Havilland, Dean Jagger, David Ladd, Dean Stanton, Tom Pittman, James Westerfield, Eli Mintz
(Started Sept. 10)

"GOD'S LITTLE ACRE"
(For UA Release)
Prod.—Sidney Harmon
Dir.—Anthony Mann
Robert Ryan, Aldo Ray, Tina Louise, Buddy Hackett, Jack Lord, Fay Spain, Helen Westcott, Lance Fuller, Michael Landon, Vic Morrow, Rex Ingram, Robert Davis
(Started Sept. 11)

"CATTLE EMPIRE"
(20th Fox Release)
Prod.—Robert Stabler
Dir.—Charles Marquis Warren
Joel McCrea, Phyllis Coates, Don Haggerty, Bing Russell, Gloria Talbot, Charles Gray, Paul Brinegar
(Started Sept. 12)

"GIRL IN THE WOODS"
Prod.—Harry L. Mandell
Dir.—Tom Gries
Margaret Hayes, Forrest Tucker
(Started Sept. 23)

"TOUGHEST GUN IN TOMBSTONE"
Prod.—Robert Kent
Dir.—Earl Bellamy
George Montgomery, Beverly Tyler

Optical Prints

Continued from page 5

order on a picture) per release. The rest are magoptical, i.e., combine both the optical and magnetic sound tracks.

A theatre has to put in the narrower sprockets in order to be able to use the magoptical prints. 20th is serving optical prints a good deal later than the magoptical version. It's figured that new sprockets today can be obtained for as little as $25. In most cases, the old sprockets merely need to be filed down.

20th execs are concerned over the extremely high print bills the company is incurring on its releases, particularly when they are in color. Problem hasn't been helped any by the need to provide two versions.

Lichtman's 'Lions'

Continued from page 3

three key male leads—and is an adaptation of what to date is probably the best all-around novel about World War II.

Further, 20th plans roadshowing the film, which will run nearly three hours, breaking the tape in March.

While refusing to divulge precisely what each of the three male stars is getting, Lichtman admits each is in on a flat deal; he further volunteers that the castaas a whole is drawing down what will be about $1,000,000 when the picture is canned. That includes literal platoons of supporting players and battalions of extras. All working above and beyond the original call of duty.

The circumfusion of "Young Lions" from printed page to celluloid is a matter of ebb and flow. In 1948 when the Shaw novel emerged and shinnied right up the best-seller ladder, Leland Hayward secured it for agenting. He asked a flat million for screen rights—a most novel proposition for a novel nine years ago. Reportedly three studios offered $300,000, no more. So the screen rights lay dormant until four years ago when Jacques Bronstein made a percentage deal directly with Shaw. It is understood Bronstein paid Shaw $50,000, plus a percentage of the projected film and the chance to tailor the screenplay to his fancy.

Bronstein, however, didn't get the show on the road. Again it lay dormant until agent Irving Lazar nudged Lichtman last fall and handed him the Shaw screenplay, which by that time Bronstein had on the market. Lichtman went from screenplay to novel and decided he wanted a new treatment to kick off the deal he has just consummated with 20th. So he paid Bronstein $50,000 and gave him 15% of his (Lichtman's) potential profits in pic; he gave Shaw $65,000 to square that end and clear the way for Edward Anhalt to do a new screen treatment.

In the Anhalt version the Nazi soldier essayed by Brando has some of the curse removed from his character; he is painted "idealistic," albeit misdirected. He can't commit suicide in the finale because of the Production Code, but he deliberately permits himself to be killed in combat by Clift and Martin when, finally, he is revolted by Nazism. Lichtman acknowledges Shaw doesnt like this switch; Shaw's character was a hardcore Nazi, who merely grew more calloused as the roof began to cave in on the Third Reich.

Otherwise, Anhalt's screenplay—per Lichtman's dictum — hews pretty close to Shaw's stitching. There are some American military personnel quite as bestial as their German counterparts; and there are sympathetic characterizations of Germans in WW II, e.g., soldiers serving in the true tradition of arms. Lichtman hopes the real heavy to plainly emerge when "Lions" is uncaged is war itself.

Inside Stuff—Pictures

Film companies, now deep in tv, are running across situations where they're competing with themselves on the air. Problem holds true for practically every one of the majors and has already caused the cancellation of a number of star appearances on tv shows. What's happening is that some of the film company shows are slotted in important time spots where they compete with big programs. For instance, Warner Bros.' "Maverick" goes on versus the Steve Allen and Ed Sullivan shows. Naturally, Warners isn't particularly eager to sked a personality on either Allen or Sullivan, theory being that it'd be competing with itself.

Reasoning, which several of the other majors subscribe to, is extended beyond the immediate competitive situation. "I wouldn't build up a show that precedes the show I'm trying to buck," commented one of the ad-pub execs. "That only means creating an audience against myself."

As more and more of the majors' tv shows are aired, question of the appearances on opposing shows is certain to become more irksome and the slotting is sure to reflect the battle for the ratings in a rising degree.

Most fans clubs are content to exchange autographs, photographs and occasionally trek in a body to a film, tv or legit performance. But not Springfield's (Ill.) chapter of the Judy Garland Fan Club of America. As its 1957 tribute to her, the Springfield group has produced a "do it yourself" movie version of Miss Garland's 1954 "A Star Is Born." In Eastman Color and VistaScope, yet. The ambitious project was produced by Tom Cooper, 19, a sophomore at Northwestern U., who also directed, photographed, edited, played a bit role and designed the costumes. The Garland role was essayed by 16-year-old Leslie Wright, a Springfield High School student, who bears a striking resemblance to the song star. Musical numbers featured Miss Garland's singing voice and Ray Heindorf's orchestrations of the Arlen-Gershwin tunes. Cooper's colossal one-hour production was given its first and only public showing Sept. 14 at an invitational affair. The only way the amateur film-maker can hope for a "payoff" on his $750 epic is to have it accepted for college credit in lieu of a thesis on motion picture arts and sciences.

While a substantial majority of proxies in the Loew's corporate warfare favor Joseph R. Vogel, the stockholders are not giving the president an unqualified endorsement. This has been strongly indicated by several persons who have been out ringing doorbells seeking support for the chief exec.

It was found that a number of shareowners, while willing to vote for Vogel, have unsympathetic views toward the remuneration he's receiving from the corporation. He's paid $3,000 weekly plus another $1,000 which goes into an annuity.

Those doing the beefing are new stockholders as distinguished from the investors who have been on the Loew's roster through the years and more or less are accustomed to exec salaries in the film field.

The complaints are being privately stated at present but doubtless the matter will be given an airing at future meetings. Squawkers say that Vogel has a more handsome payoff than the presidents of many major corporations in big industry.

Although making no comment about the falloff in circulation of some daily newspapers, particularly those which have raised their prices recently, the Council of Motion Picture Organizations is promoting the idea that increased motion picture coverage is a sure way of winning additional readers.

Addressing itself to editors across the country, COMPO relates an experience the film industry recently had in Georgia, where the local exhibitors' organization conducted a contest among the state's dailies and weeklies to determine which had the best film department. Space given pictures was just fine, said COMPO, but particularly impressive was the outline of a film section newly published by the Macon News, which previously printed no film copy.

This daily, reported COMPO, now carries from two full columns to half page of Hollywood material, plus photos of stars.

Outstanding success of "Funny Face" (Par) run at the uptown, semi-art, 1,000-seat Krim in Detroit may have important national repercussions in the selection of similar houses for films, it was reported by owner Sol Krim following conversations with Sidney Deneau, Paramount's western division sales manager. Deneau told Krim that second largest gross in country of "Funny Face" was scored at his house. Film pulled $55,000 in six weeks. Top gross was day-and-date booking at N.Y.'s Radio City. As a result of his success out of the strictly art field, Krim has been booking first-run American product with international setting and offbeat plots for several months.

The 10% admissions tax for the Federal fiscal year ending June 30, 1957, declined to $75,847,000. This compares with $104,018,000 for the prior fiscal year. Drop was due to last year's change exempting admissions up to 90 cents. Previously, the exemptions had a 50c ceiling. At peak, when the general admissions tax was 20% without exemptions, Uncle Sam used to get about $300,000,000 annually from the levy.

(The 20% tax on nitery tabs, still unchanged, yielded $43,241,000 for the 1957 fiscal year, a slight increase over the 42,255,000 for fiscal 1956.)

All theatre affiliates of the United Paramount division of American Broadcasting-Paramount Theatres will convene in Rye, N.Y., Sept. 30-Oct. 2 for an overall discussion of intramural problems and general industry trends. Leonard H. Goldenson, AB-PT president, consistently has been high on the idea of the strictly private exchange of ideas among the operators of the Par territorial chains since the sessions began over five years ago.

Melvin Morrison, long a leading film exhibitor in the Dover, N.H., area, has announced his candidacy for the Republican nomination for mayor of Dover. He is the owner of the Newington ozoner and former manager of the Strand Theatre. He was general manager of New England Theatres Inc. for Maine, New Hampshire and Vermont for 25 years, and is a member of the New Hampshire Legislature.

Mike Todd will receive Motion Picture Costumers' first Producer Award, for his "opulent use" of costumes in "Around the World in 80 Days." Presentation will be made at annual ball Oct. 25 at Beverly Hilton Hotel on the Coast.

Bronx's Gold Medal Offers 100,000 Shares of Stock to Public at $3 Per

Gold Medal Studios in the Gold Medal currently is in the Bronx has made its first public stock offering. Involved are 100,000 shares at $3 per share.

Prospectus says the proceeds will be used to pay off notes and loans and make a $225,000 payment on account of the purchase price of the studio. Also, coin will be allocated for the purchase of new equipment.

Gold Medal Studios, described as "the only studios outside California that offer adequate and sufficient facilities for the shooting of full length pictures," has two large stages. The last big feature shot there was Elia Kazan's "Face in the Crowd."

Gold Medal stands where the old Biograph Studio was originally built in 1903. Building was remodelled in 1956.

Martin Harvey Poll is president of Gold Medal Studios. He has served without salary since its inception but entered into an employment agreement on July 13, 1957. It runs five years, starts with $10,000 annually and goes up to $19,500. He also gets 5% of the gross income over $100,000 in the previous year.

Management and control of hands of a group including Poll, Alfred W. Schwalberg and his wife, Carmel Myers Schwalberg. Corporation is authorized to issue 500,000 shares of 10c par common stock. There are 136,680 such shares currently outstanding.

Officers, directors and promoters will hold 57 7/10% of the common stock, for which they paid $5,000. Stock to be held by the public will constitute 42 3/10% and the public will have paid $300,000 for it. In addition, officers, directors and promoters own 35% of the outstanding preferred stock, which has no voting power. Corporation has the right to issue 100 shares of $100 par 6% cumulative preferred stock, which it can redeem at $105 per share within five years after delivery of the stock to the shareholders.

Columbia's Field Rep, Dave Lustig, Diverts Eds With Vaude Tricks

Atlanta, Sept. 24.

Dave Lustig resorts to trickery to get space for Col's "Jeanne Eagels," for which he is fronting hereabouts. Publicist is a magi-hypnotist-mind reader and has written a number of books pertaining to his talents.

An ex-vaudevillian, Lustig (he was billed as La Vellma until he found out that La was a femme designation) called himself a "ventrickologist."

Although his vaude days are behind him, Lustig's still got his old calling in his blood. When editors begin to yawn as he extols whatever film product he's selling, Dave will yank a gimmick or puzzle out of his pocket and entertain for hours if necessary.

Dave worked with Dunninger for years, he says, and tells reporters that he worked out many of the master mentalist's baffling tricks and wrote much of his material "He (Dunninger) is a topnotch showman," Lustig concedes.

Dave's authorship includes: "You, Too, Can Be a Hypnotist," published in 1920 and reissued in recent years; "Vaudeville Ventriloquism"; "Dunninger's Master Methods of Hypnotism" and "Dunninger's Exclusive Manuscripts."

During palaver and hocus pocus Dave did get it over to the Atlanta press boys that "Jeanne Eagels" was playing at Rialto Theatre, having opened Thursday (19).

Sharby Takes Over Surf, Coney's 1,400-Seater

Surf Theatre, a 1,400-seater in the Coney Island section of Brooklyn, N. Y., has been acquired by Arthur Sharby on a long-term lease from the Surf Operating Corp., headed by David Filderman.

Sharby, who operates three other houses in Brooklyn and Long Island, is mapping extensive alterations for the Surf. Deal was consummated through Berk & Krumgold, theatre brokers.

K.O. Pepe Romero's 200G Suit Vs. Kings, RKO, UI

N.Y. Federal Judge Frederick Van Pelt Bryan has dismissed the $200,000 damage action brought against RKO Teleradio Pictures, RKO Radio Pictures, Universal Pictures, Universal-International Films, Universal Film Exchanges, King Bros. Productions, Inc., and Herman, Maurice and Franklin King, by Pepe Romero, Mexico City columnist. Money damage claims for alleged failure by the King Bros. to give him screen credit and publicity for his role as a bullfight announcer in the film, "The Brave One."

Distributor-defendants had moved for dismisal on the ground that the plaintiff had not stated a cause of action which the court sustained. Mexican columnist is given leave to file an amended complaint in which he must detail any contract he had with the distributor-defendants, as to screen credits and publicity. Romero claimed to have a contract with the King Bros., producers of the film.

Unstiffen Geographic Bans On Eligible Films: Jury's Advice to Venice Boss

Venice Film Festival jury recommended to Floris Ammannati, festival director, a change in regulations that would allow the showing in Venice of pictures already exhibited at some other, minor European fests.

In reporting this, Arthur Knight, the American on the Venice jury this year (and last), said the jury also felt that there was no sense to the regulation holding that no entry could be shown outside the country of its origin. "We thought the only determining factor should be that a film hasn't been exhibited in Italy," Knight said.

Recommendations were aimed at raising the level of films shown at Venice which, this year, was generally considered to be quite disappointing. One reason cited is that Venice is the last of the major European fests, and there just don't seem to be enough good films around to sustain all of them.

Knight said it was felt that only films already shown at the two other major fests—Cannes and Berlin—should be excluded from Venice. "What difference does it make whether a picture's been seen at Locarno or San Sebastian?" he asked.

American Optical's Licensing Policy; Deadpan Return of Todd Courtesy

Todd-American Optical Corp. continues to pick up exhibitor agreements to install its projection equipment despite Mike Todd's much publicized attempt to create the impression that the print-down 35m version of his "Around the World in 80 Days" is almost as good as the widescreen original.

With inking of Schine's Granada Theatre, Buffalo, Todd-AO now has 55 installations in the U. S. and Canada according to Todd-AO v.p. Douglas Netter and by the time "South Pacific" opens in the early part of 1958 he estimates the figure will jump to approximately 70 to 75 theatres.

At the same time Netter disclosed that the company is "actively negotiating" with six to eight producers who plan to shoot films in the Todd-AO widescreen process. Exec, who asserts the firm's been "flooded with scripts," added that a formal production announcement will be made shortly.

Budgets and scripts are of paramount importance, said Netter, "as we're trying to keep the calibre of productions up to the quality of 'Oklahoma' and 'South Pacific' before licensing anyone." He noted that the company has extensive facilities at the Kling Studios in Hollywood.

Netter, who conceded that Mike Todd "contributed considerably to our success by making '80 Days,'" revealed aside from Schine's Buffalo site houses in Providence, Utica, Chapel Hill and Birmingham all have been pacted over the past 30 days. Of the total of 55 theatres, he estimated that about half have balcony installations.

Meiklejohn Coordinator Of 20-City Talent Spread

Hollywood, Sept. 24.

William Meiklejohn, in charge of talent at Paramount studios, will act as coordinator of MPAA talent committee, which will line up 20 personalities among stars, producers, directors and writers to make 20-city tour in connection with industry's upcoming Golden Jubilee.

Tour will start here in October and wind up in N. Y. Exhibs throughout the country also will participate in Jubilee.

H. William Fitelson, theatrical attorney, left at the weekend for two months in London and the Continent.

There may be many ways to use adhesive bandages...but there's only one way to use the BAND-AID trademark correctly...please say

BAND-AID Adhesive Bandages

TRADEMARK

Remember—all adhesive bandages are *not* BAND-AID Adhesive Bandages! "BAND-AID" is actually a trademark... one of the most widely known in the world...recognized in more than 50 countries.

It means Johnson & Johnson, not the name of a product...and it refers to a *whole family of products made only by Johnson & Johnson.*

The "BAND-AID" trademark is always followed by the product name, i. e. BAND-AID Plastic Strips, BAND-AID Plastic Tape, BAND-AID Butterfly Closures, BAND-AID Patch, Spot, Strip.

We appreciate your mentioning our products and we hope you will continue to do so. But when you do, won't you please use the *full name* correctly?

Johnson & Johnson

The most trusted name in surgical dressings

Film Reviews

Continued from page 6

Short Cut to Hell

factorily through program situations.

Cagney socks over his helming in expected style from one who has specialized in hardboiled characters, and gives parts plenty of meaning. Pair of unknowns take over the two top roles, Robert Ivers in the original Alan Ladd role and Georgann Johnson (with two eyes showing) the Veronica Lake, both doing yoeman service and handling themselves expertly. The Ted Berkman-Raphael Blau screenplay, based on original W. R. Burnett script, carries fast pace and while dented with a few soft spots holds up generally through final climax.

Yarn is motivated by the search of Ivers, a ruthless young gunman, for the man who has paid him off in stolen money for two murders. Police have the numbers of the bills, which makes it impossible for gun to pass them. He picks up Miss Johnson, girl friend of William Bishop, detective in charge of the murders, and forcibly keeps her with him during the police hunt. Killer is finally shot down by police in good climax.

Ivers does first-rate as the gunman, inserting quiet menace, and Miss Johnson's breeziness is transmitted nicely to the audience. Both players should benefit by their performances in castings for the future. Jacques Aubuchon enacts a somewhat flamboyant heavy, okay in role, and Bishop makes the most of a brief appearance. Murvyn Vye is in as his sadistic servant and Peter Baldwin also lends interest in a heavy role.

Haskell Boggs leads off firstclass technical credits with good photography, and Tom McAdoo's editing is fast. Art direction by Hal Pereira and Roland Anderson is worthy of a bigger-budgeted production. *Whit.*

The Black Scorpion

Mexican volcano belches monster what-is-it, okay entry for science-fiction market; clever special effects.

Hollywood, Sept. 20.

Warner Bros. release of Frank Melford-Jack Dietz production. Stars Richard Denning, Mara Corday, Carlos Rivas. Mario Navarro; features Carlos Muzquiz, Pascual Pena. Directed by Edward Ludwig. Screenplay, David Duncan, Robert Blees; from story by Paul Yawitz; camera, Lionel Lindon; editor, Richard Van Enger; music, Paul Sawtell. Previewed Sept. 10, '57. Running time, 85 MINS.

Henry Scott	Richard Denning
Teresa	Mara Corday
Arturo Ramos	Carlos Rivas
Juanito	Mario Navarro
Dr. Velazco	Carlos Muzquiz
Jose de la Cruz	Pascual Pena
Florentina	Fanny Schiller
Father Delgado	Pedro Galvan
Major Cosio	Arturo Martinez

"The Black Scorpion" is a regulation science-fiction which may be exploited for returns. Somewhat haphazardly put together, it still manages some high degree of excitement and a chilling windup. Special effects are particularly well handled.

Lensed in Mexico, pic takes its tag from a mammoth death-dealing scorpion that rises from bowels of the earth when a volcano erupts. Antidiluvian monster seemingly is indestructible — large enough to snatch up automobiles and helicopters out of the air as though they were tiny toys, unharmed when an express train crashes into it—you know writers' imagination. It finally meets death in the huge coliseum in Mexico City through the devices of science.

First half of Frank Melford-Jack Dietz production is tedious and blurred by dark photography which may interfere with satisfactory projection in drive-in theatres. Yarn is personalized via Richard Denning and Carlos Rivas, American and Mexican geologist, respectively, who are investigating the eruption and consequent earthquake. Their efforts to destroy the giant scorpion takes them down into a yawning chasm where they see not one but many of the monsters. Dynamiting this opening in the belief they are bottling up the monsters, they later discover the monsters have found another outlet only 20 miles from Mexico City. One of these, the papy of them all which kills off the other giant insects and makes its way to capital city, stirs up all the excitement attending latter part of film. Edward Ludwig makes the most of his opportunities in thrill sequences of the David Duncan-Robert Blees screenplay.

Denning capably handles his role, as does Rivas, and Mara Corday as a ranch owner whose property is overrun by the giants. Mario Navarro is okay as a moppet who continually sticks up geologists and gets into trouble. Carlos Muzquiz is good as a scientist who directs the all-out attack on the scorpion in coliseum.

Special effects by Willis O'Brien and Peter Peterson lead off technical credits. Lionel Lindon's photography is too low key, and Richard Van Enger combines slow with fast editing. *Whit.*

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"THE PAJAMA GAME"
Starring DORIS DAY
JOHN RAITT • CAROL HANEY
A Warner Bros. Picture in WARNERCOLOR
and SPECTACULAR STAGE PRESENTATION

The Wayward Girl

(NATURAMA)

Poor filler fare.

Hollywood, Sept. 24.

Republic release of William J. O'Sullivan production. Stars Marcia Henderson, Peter Walker, Katharine Barrett, Whit Bissell; features Rita Lynn, Peg Hillias, Tracey Roberts, Ray Teal, Ric Roman, Barbara Eden, Grandon Rhodes, Francis DeSales, John Maxwell. Directed by Lesley Selander. Screenplay, Houston Branch, Frederic Louis Fox; camera, Jack Marta; editor, Tony Martinelli; art direction, Ralph Oberg; music, Gerald Roberts. Previewed Sept. 20, '57. Running time, 71 MINS.

Judy Wingate	Marcia Henderson
Tommy Gray	Peter Walker
Frances Wingate	Katharine Barrett
Ira Molson	Whit Bissell
Midge Brackett	Rita Lynn
Big Hilda	Peg Hillias
Dot Martin	Tracey Roberts
Sheriff	Ray Teal
Eddie Nolan	Ric Roman
Molly	Barbara Eden
District Attorney	Grandon Rhodes
Investigator Butler	Francis DeSales
Parole Agent	John Maxwell

Only the exhibitor in dire search of filler fare will reap any benefit from "The Wayward Girl," produced under the Variety banner for Republic release. Briefly, it's bad.

The Houston Branch-Frederic Louis Fox screenplay has Marcia Henderson imprisoned after being found guilty on a manslaughter charge. Miss Henderson, it seems, threw an iron at Ric Roman, to stop the unwelcome advances of her stepmother's drunken boyfriend. Actually, however, it was the upset stepmother, who had come in after daughter had left the scene, who finished the b.f. off. Stepmother subsequently turns alcoholic and winds up falling down a flight of stairs, in her hands a written confession of the murder.

Miss Henderson tries hard and has a few good scenes, but there's little interest in the characterization. Others around are Peter Walker, her own b.f.; and Katharine Barret, her stepmother. Also Whit Bissell, a lonely-hearts-clubs-type who—via sub-plot—manages to get Miss Henderson paroled to him for a spell.

Lesley Selander's direction of the William J. O'Sullivan production is off and the technical contributions nothing to rave about, either. *Neal.*

Lucky Jim

(BRITISH)

Cheerful lightweight comedy with Ian ("Private's Progress") Carmichael raising yocks galore as amiable misfit in a British university; a Boulting Bros. winner.

London, Sept. 17.

British Lion release of a Charter Films' (Ray Boulting) production. Stars Ian Carmichael, Terry-Thomas, Hugh Griffith. Directed by John Boulting. Screenplay, Patrick Campbell, from novel by Kingsley Amis; extra dialog, Jeffrey Dell; camera, Max Greene; editor, Max Benedict; music, John Addison. Previewed Studio One, London. Running time, 95 MINS.

Jim Dixon	Ian Carmichael
Bertrand Welch	Terry-Thomas
Prof. Welch	Hugh Griffith
Christine Callaghan	Sharon Acker
Mrs. Welch	Jean Anderson
Margaret Peel	Maureen Connell
Sir Hector Gore-Urquhart	Clive Morton
University Porter	Reginald Beckwith
Cyril Johns	Kenneth Griffith
Bill Atkinson	Jeremy Hawk
The Principal	John Welch
Contractor	Charles Lamb
Waiter	Jeremy Longhurst
Prof. Hutchinson	Henry Longhurst
Roberts	John Cairney
Glee Singer	Ian Wilson
Miss Wilson	Penny Morrell
Registrar	Ronald Cardew
Taxi Driver	Harry Fowler

Following "Private's Progress" and "Brothers in Law" the Boulting brothers, who leap joyously upon pomposity and deflate it gleefully, can now claim three smash comedy hits in a row. "Lucky Jim," which takes a lighthearted look at British college life, will certainly rock British patrons. Judging by U.S. reception of "Private's Progress," it should register well in America.

Kingsley Amis's novel has been built up into a farcical comedy which, though slim enough in idea, provides plenty of opportunity for smiles, giggles and belly laughs. John Boulting has directed with a lively tempo and even though the comedy situations loom up with inevitable precision, they are still irresistible.

The lightweight story spotlights Ian Carmichael in the sort of predicaments that brought him plaudits in "Private's Progress" and "Brothers in Law." Once again he is the likeable fall guy. What happens to him shouldn't happen to a pooch. But, somehow, blundering amiably along he emerges on the credit side and, of course, gets the girl.

In this film he is a junior history lecturer at a British university in the sticks, who becomes disastrously involved in such serious college goings-on as a ceremonial lecture on "Merrie England" and a procession to honor the new university chancellor. There are also some minor shenanigans such as a riotous car chase, a slaphappy fist fight, a tipsy entry into a wrong bedroom containing a girl he is trying to shake off and a number of other happy-go-lucky situations.

The screenplay, written by Patrick Campbell, but clearly boosted by the Boulting Brothers' inventiveness, veers from facetiousness to downright slapstick but never lets up on its irresistible attack on the funnybone. Ian Carmichael is a deft light-comedy performer who again proves that he also can take hold of a character and make him believable. He is supported by an array of sterling British actors of whom Terry-Thomas, as a smug highbrow novelist; Hugh Griffith, as a pompous history professor, and Clive Morton, as a University Chancellor with a twinkle in his eye, have the best chances and accept them gratefully.

The pic introduces a new Canadian youngster, Sharon Acker. Miss Acker is a comely, promising young actress but it is difficult to see why the Boulting Brothers claimed with such vigor that they could not find a British actress to play this pleasant but hardly demanding role.

American audiences may find some of the dialog a shade too British, in both writing and delivery while the lensing by Max Greene is uneven, as is the cutting. John Addison's music is appropriately gay and the theme song, sung by Al Fernhead, sets the mood of the film over the credit titles, and is then used most effectively as an occasional linking commentary. *Rich.*

Notti Bianche

(White Nights)

(ITALIAN)

Venice, Sept. 17.

Rank release of a Vides (France)-Cristaldi production. Stars Maria Schell, Marcello Mastroianni, Jean Marais; features Clara Calamai. Directed by Luchino Visconti. Screenplay, Visconti, Suso Cecchi D'Amico from story by Dostoiewski; camera, Giuseppe Rotuuno; music, Nino Rota; editor, Mario Seandrei. At Venice Film Festival. Running time, 107 MINS.

Natalia	Maria Schell
Mario	Marcello Mastroianni
Tenant	Jean Marais
Prostitute	Clara Calamai

Split reactions noted here at the Venice Fest will probably characterize this film's career abroad although some markets promise well. Others must be sold via the Maria Schell name for marquee bait as well as a prestige pitch. General U. S. chances appear mild. It won second prize at this festival.

Ambitious attempt to update a Dostoiewski tale by the same name doesn't quite come off, never quite reaching necessary credibility. It remains a remarkable intellectual exercise while never really moving the spectator as it should. At times using an interesting flashback technique, this tells the tale of a woman who befriends the upstairs boarder, eventually falling in love with him. He has to leave, but promises to return in exactly a year, setting a meeting place. Meanwhile, girl is approached by another man, who likewise falls for her, offering her the advantage of presence, though she still believes and waits for her promised man. Just as she is about to give up and accept, her old flame turns up once more, and she runs off with him.

Crucial flaw in this film is the portrayal of the boarder by Jean Marais in a stiff, unappealing manner which belies her great love for him. Opposite, Marcello Mastroianni makes her occasional love into a very sympathetic, appealing role, playing it to the hilt in a fine performance. Maria Schell in the key role is very mannered, but manages her usual audience-winning moments.

Others in cast, especially an uncredited old lady playing Maria Schell's grandma, back the key trio ably. Luchino Visconti's direction wavers somewhat at the halfway mark, slowing down the action, though otherwise doing a creditable job with a near-impossible subject. There is no halfway acceptance of his picture; either one believes it, and thinks it's great, or one does not, and the whole pic suffers from it.

A special nod must go to Mario Chiari's giant stage reproduction of a town quarter, an elaborate and functional production effort which deliberately gives the pic its semi-theatrical backdrop and flavor. Giuseppe Rotunno's lensing is also extremely effective in capturing the Nordic, fogbound quality of the story. Other production credits are excellent. *Hawk.*

Un Angel Paso Sobre Brooklyn

(An Angel Passed Over Brooklyn)

(SPANISH—ITALIAN)

Venice, Sept. 17.

Falco-Chamartin production and release. Stars Peter Ustinov, Pablito Calvo; features Aroldo Tieri, Silvia Marco, Maurizio Arena. Directed by Ladislao Vajda. Screenplay, Istvan Bekeffy, G. T. Rondi, Vajda; camera, Salvador Gil; editor, Juan Penas. At Venice Film Festival. Running time, 100 MINS.

Pozzi	Peter Ustinov
Filipo	Pablito Calvo
Bruno	Aroldo Tieri
Giulia	Silvia Marco
Alfonso	Maurizio Arena

Probably noticing that the mop-pet appeal of Pablito Calvo ("Marcellino" and "Pepote") is wearing thin, director Ladislao Vajda has wisely built this fantasy around Peter Ustinov and an uncanny mongrel dog. But even this is not enough to remove the obviousness of this fable. Hence, it is primarily for lingo spots, a natural on its entertainment and sentimental aspects, but lacks the originality needed for arty house chances.

Ustinov is a harsh, greedy usurer squeezing the immigrants living in his Brooklyn house. He barks through his door at passing peddlers. One of them puts a hex on him and he is turned into a dog until he finds someone to love him. This someone is naturally child actor Pablito Calvo. A chastened Ustinov comes back from his dog days determined to live right and his timid assistant gets his girl for a happy ending in an extremely well fabricated Brooklyn set.

Ustinov gets some dimension into his before and after chores. The old adage holds half true; it is hard to surpass a dog actor in a pic, but Ustinov wins over the waning child actor Calvo.

Others in the cast are adequate in their stereotyped roles. Why the pic was set in Brooklyn is not clear. It could have had any locale. The principal house is said to have been built by a homesick Peapolitain. Actually, it was made in Naples and no house like that exists today in Brooklyn. Perhaps it did, but this pic depends on mining its sentimental qualities for best results. Technical credits are above par. *Mosk.*

Paradis Terrestre

(Paradise on Earth)

(FRANCO-ITALIAN)

Venice, Sept. 17.

NORIA Film release of a Noria-Les Films du Centaure production. Directed by Luciano Emmer. Commentary by Raymond Queneau. Screenplay, Lo. Duca; Pierre Kast; music, Roman Vlad; editor, Robert Enrico; lensed in Eastmancolor by several cameramen. At Venice Fest, Shown out of competition. Running time, 85 MINS.

Feature documentary is composite of work by several expeditions sent out to such far-removed places as the Amazon River, Central Africa, Tahiti, India, Indo-China, the Pacific, etc., coming up with much still original footage. In some cases the material has been seen in other recent documentary features (notably the Italian "Last Paradise").

Either in its present form or split into segments, this film could serve as interesting fare in specialized markets. Here the censorship problems presents itself, with pic replete with nude natives and similar censorial headaches (17 cuts have already been asked for in Italy).

Material at hand has been skillfully blended by Luciano Emmer, while top-quality lab work has resulted in fine color rendering of footage claimed to have been shot in 16m, when blown up to 35m. Pic is more in straightforward scientific vein than in the re-staged spectacular manner found in most other recent such documentary features. Script, commentary and musical backdrop, seconded by locally recorded material, are in keeping. *Hawk.*

Il Grido

(The Cry)

(ITALO-AMERICAN)

Venice, Sept. 17.

CEI-INCOM release of an SPA Cinematografica-Robert Alexander Productions coproduction. Stars Steve Cochran, Alida Valli; features Dorian Gray, Lyn Shaw, Betsy Blair, Gabriella Pallotti, Mirna Girardi. Directed by Michelangelo Antonioni. Screenplay, Antonioni, Ennio De-Concini, Elio Bartolini, from story by Antonioni; camera, Gianni Di Venanzo; music, Giovanni Fusco; editor, Eraldo Da Roma. At Venice Fest. Shown out of competition. Running time, 115 MINS.

Aldo	Steve Cochran
Irma	Alida Valli
Virginia	Dorian Gray
Elvia	Betsy Blair

Slow-paced filmization of an interesting story, at least in its present lengthy form, is a difficult subject to appraise as a commercial entity. With considerable trimming and some re-editing to aid the jumpy continuity, pic might do as an arty entry.

Story told is of a man (Cochran) who has been living for seven years with a married woman, Alida Valli, with whom he's had a child. When she hears of her husband's death in Australia, she confesses to her lover that she's in love with another man. Cochran tries to win her back, but failing, leaves town with their child in an attempt to forget her. He has several other more and less serious affairs with other women, but Valli is still the only one he loves. After more than a year of wandering, he returns home, only to find she has had another child by her new love. Desperate, chased by Valli, he runs up a granary tower and either falls or jumps off.

Cochran is convincing in the lead, as are Lyn Shaw, Betsy Blair and others in minor roles. A standout thespic job is turned in by Dorian Gray as one of his wayside loves. Antonioni's pace is often obsessively slow in rendering the grey, depressing setting and life in his native Po Valley countryside, but it contains many telling slices of life. He has had a top-drawer assist from lenser Gianni DiVenanzio and from Giovanni Fusco, who provided the musical score in the same melancholy key. Other technical credits are excellent. Pic has had and may still encounter censor trouble. *Hawk.*

Oeil Pour Oeil

(Eye For An Eye)

(FRENCH-ITALIAN)

Venice, Sept. 17.

UGC release of UGC-Jolly Film production. Stars Curd Jurgens, Folco Lulli; features, Lea Padovani, Paul Frankeur, Pascal Audret, Dario Moreno. Directed by Andre Cayatte. Screenplay, Vahe Katcha, Cayatte from novel by Katcha; camera (Technicolor), Christian Matras; editor, Paul Cayatte; dialog, Pierre Bost; sets, Jacques Colombier; music, Louiguy. At Venice Fest, Running time, 105 MINS.

Walter	Curd Jurgens
Bortak	Folco Lulli
Lola	Lea Padovani
Sick Man	Paul Frankeur
Sister	Pascal Audret
Waiter	Dario Moreno

Director Andre Cayatte veers from his usual pix on justice and law, and has undertaken "case of conscience" on the screen. However, he mixes well-worn suspense tactics with a trek across the desert in which an avenger and his victim find their moments of truth. Film remains grim and downbeat, rarely making the theme and or plot plausible. Thus, it looks like mainly an art house item in the U.S. where its offbeat theme might be plus a factor. But plenty of bally will be needed.

Locale is Lebanon and a tired doctor (Curd Jurgens) goes home to relax after a weary day. Folco Lulli comes to ask him to look after his ailing wife. The doctor refuses to see him and sends him to the hospital instead. The next day he finds the wife has died on the operating table, due to the doctor's error, and it is intimated that Jurgens might have saved her. Jurgens becomes constantly aware of the presence of the husband wherever he goes. The wily Oriental finally gets him to go out to a desert outpost to prove he would help anybody and the remainder of the pic is a trek across said desert, by the two men after the doctor's auto has been put out of commission.

Hunger, thirst, fatigue, impending madness and unspoken guilts and threats make up this nightmarish trek. It finally winds with both doomed to death. Jurgens rarely imbues his character with feeling or awareness of the situation. Lulli is a definite presence and registers as the anguished husband seeking an Oriental revenge.

Cayatte has given this a good rendering of locale but the use of color detracts from the theme. Production dress is good. Jurgens has since made pix in the U.S. and if he grows into a name, this might be a plus item. Otherwise, this offbeater would need plenty of selling for any American chances. Technical credits are fine. *Mosk.*

STATISTICS & 'MAYBES' IN GOLDWYN TRIAL

(DeMille, Ricketson, Mulvey, Walsh Give Testimony)

By WILLIAM STEIF

San Francisco, Sept 24.

Sam Goldwyn's $1,755,000 antitrust case against 20th-Fox, National Theatres and Fox West Coast moved into its final phase last week with testimony from the last "adverse" witness and introduction of mountains of statistics aimed at showing how Goldwyn was "wronged."

The week's testimony had one lighter moment when Cecil B. DeMille took the stand and testified on Goldwyn's behalf. DeMille, in fact, almost didn't get on to testify. Goldwyn's lawyer, Joseph Alioto, asked permission to pull off another witness in the midst of defense lawyer Arthur B. Dunne's cross-examination and Federal Judge Edward P. Murphy grumbled considerably. Alioto tried to explain:

"He's only up here from Hollywood for a day—in fact, it's Mr. DeMille."

The Judge, unimpressed, remarked:

"Well, he's entitled to no more nor less consideration than any other witness."

Alioto noted several other witnesses had come out of turn and the Judge said:

"We did it in the case of the old man Naify who was ill—but if the other side has no objection (it didn't), it's all right with me."

So DeMille was asked about Goldwyn's reputation as a producer and replied:

"I would say he was tops, present company always excepted."

DeMille told of his long association with Goldwyn, starting in 1913 when the pair and Jesse Lasky joined in Feature Players, told how Goldwyn went independent in the early '20's when Lasky, DeMille and Adolph Zukor teamed up, and said Goldwyn was in desperate financial straits.

As a result, testified DeMille, Goldwyn went to A. P. Giannini for a $200,000 Bank of America loan. Giannini denied the loan and Goldwyn came to DeMille, who was then a Bank of America vice-president in charge of film loans. DeMille okayed the money and hopped a train to Frisco to explain to Giannini. DeMille told Giannini:

"You are a good banker but you put me here because I know value in motion pictures. Ability to produce pictures is a new type of asset and for $200,000, Goldwyn's well worth it."

On cross-examination, Dunne asked only one question:

"Value of a motion picture as an article of merchandise depends on what it does at the boxoffice, doesn't it?"

DeMille replied, "Yes sir," and departed.

Ricketson Gives Creed

The last "adverse" witness was Frank H. Ricketson Jr., National Theatres general manager, who testified: "I always try to eliminate competitive bidding." Under Alioto's questioning, he denied he'd ever made a deal with Paramount to get out of Utah when he headed Fox-Intermountain. He said: "I've been a continuous competitor of Paramount and I don't want you even to infer that I made a deal."

But he admitted that in 1936 Fox sold its theatres in Salt Lake City and Provo, Utah, and bought Paramount's single house in Helena, Mont., with the result that Helena became a closed town for Fox. He said he didn't know if Salt Lake and Provo were closed for Paramount.

Of 33 Fox-Intermountain situations, Ricketson said, 22 were closed, and he said Fox moved back into Salt Lake last year by acquiring Joe Lawrence's house there. He said he'd had some discussion with Paramount about negotiating for product, added "general bidding" in Salt Lake had ended.

Ricketson said he'd discussed the Salt Lake situation with Eddie Hyman, AB-PT's theatres boss, said he hoped they could be "good, constructive competitors."

He admitted Fox had kept 20-25 theatres closed in the '40's to keep them out of competition, admitted to a few lease covenants restricting theatrical uses in the '30's, said he'd never heard of the "Goldwyn Caravan" with portable projection equipment until day before he got on witness stand "but I certainly would be against it because I think it is an unfair trade practice."

Very candidly, he said he'd made "more than a million" on six shares of National Theatres Class B stock he, like other division managers, purchased from 20th-Fox in 1944, resold to 20th in 1946. But he added "there was no legal obligation I could enforce against the company, if they thought it was in the best interests of the company, I could get it." He testified the Skouras brothers first wanted to limit him to 12½ per cent of the 40 Class B shares, but later agreed to his request for the 15 per cent which he got.

Ricketson called Herman Wolfberg's Denver antitrust suit "unfortunate"—Wolfberg collected $300,000 from Fox because he wanted to play first-runs rather than use the Broadway, a former Fox house in Denver, as a moveover. But Ricketson also noted that Wolfberg has now gone along with RKO and Fox on the elimination of competitive bidding.

Ricketson testified National decentralized its film-buying in compliance with the 1940 consent decree, but to some degree disputed another witness, former FWC buyer Eddie Zabel, by claiming Zabel bought some films for the whole National circuit.

"Pete Lundgren (FWC buyer-statistician) set up our sliding-scale figures and set them up for the entire National circuit," Ricketson testified. Zabel would buy Goldwyn pictures, he said, and "call our film buyers and say, 'your share of the deal will be so much and this and this is what your allocation will be.'"

Statistics By Walsh

First pro-Goldwyn witness (aside from DeMille and Mary Pickford, many weeks ago) was Joseph A. Walsh, ex-Paramount exec who has been Goldwyn's statistician the last three years. Walsh had with him more than a dozen detailed statistical charts which Alioto sought to put into evidence, and Dunne immediately objected. Statistics, in the main, were compiled from National Theatres and FWC records and, generally speaking, covered the period from 1936 or 1937 to 1950. Dunne objected on the grounds that the case is supposed only to cover three years, 1947-50, and seven Goldwyn pictures. But the Judge overruled, saying there's "a trend toward liberality in antitrust cases." The Judge cautioned, however: "I'm frank to say to you I'm only going to consider what's applicable to the case I'm trying."

One statistical chart summarized Goldwyn picture results in all five National divisions, FWC, Fox-Midwest, Fox- Intermountain, Fox- Wisconsin and the Evergreen circuit, 1936 to 1949. Each film was listed, with number of theatres played, days, units; gross admissions, film rentals (divided into percentage and flat rentals), and, finally, the percentage of the gross admissions which Goldwyn got was exxtracted from this mass of data.

Best generalization of this chart is that total percentage of film rentals to admissions ran between 13 and 20 up until World War II (under UA distribution), curved steeply to above 30% by the end of the war, and slipped to the low 20's for last films on chart (under RKO distribution).

(It should be noted that both "Roseanna McCoy" and "My Foolish Heart" are excluded from this chart.)

A second chart concentrates solely on FWC and FWC subsidiaries. It shows feature expense and percentage of feature expense to gross admissions from 1937 through 1949. It is further broken down to show percentage of feature expense to gross admissions under three headings: (1) FWC "ABC", (2) Ventures et al. terminated by court decree, (3) All other ventures and corporations. Summation of feature expense to total gross:

FWC's "ABC" 27.07 per cent, 1937-46; Terminated ventures et al. 27.14 per cent, 1937-46; All other ventures 26.53 per cent, 1937-46.

FWC "ABC" 29.80 per cent, 1947-49; Terminated ventures 30.27 per cent, 1947-49; All others 29.41 per cent, 1947-49.

Grand total for all three categories, 1937-49, differs by only six 100ths of one per cent from top to bottom.

Objective of all this, said Alioto, is to show that basically FWC operations hadn't changed despite court decrees dissolving "monopolistic pools."

Facts shown in the other statistical exhibits included:

¶ Gross income of National Theatres and all its divisions in 14 years from 1937 to 1950 was $1,006,847,700 and profit in that period was $191,030,900, or 19%;

¶ FWC was by far the biggest and most profitable of the divisions in those 14 years, with gross of $584,908,000, profit of $125,103,000, or 21.4%;

¶ Fox-Wisconsin was least profitable, at 6.2%, but FWC took steepest tumble in post-World War II period from a 1944 profit of 29.2% to 1950's 9.2%—general picture was gradual pickup in profits from mid-'30's to war-boom period, then slide downward in post-war era;

¶ 20th-Fox carried its 42% interest in National at $8,859,886 on books, paid Chase National Bank $13,100,000 for other 58% in June, 1943, for grand total investment on books of $21,959,886 (Dunne disputed this vigorously in cross-examination, pointed out National's books showed gross assets of $78 million which, of course, would make the profit-percentage ratio much lower);

¶ Total profit in 15-year (1936-50) period was $79,157,000, with average earnings on investment ($21,959,886) 24%, dividends paid $56,075,000 and surplus up from $1,828,000 (1936) to $16,091,000 (1950);

¶ "Surplus adjustment" of $6,820,000 was made in 1946 to repurchase (or allow 20th-Fox to repurchase) 40 shares of Class B stock sold in 1944 to Ricketson, Charles Skouras, Harold J. Fitzgerald and Elmer Rhoden, on which four men made 1,212% profit (Judge Murphy called this "a surprisingly large profit");

¶ Total compensation paid Charles and Spyros Skouras, 1937-50, was $5,903,000, which included $3,798,733 in bonuses, in which Spyros didn't share after 1943 when he went to 20th-Fox;

¶ Total feature rentals paid, 1936-50, were $270,174,000, and total profit in same period was $195,729,000, or 72.45 per cent of what was paid in rentals—in one year, 1944, profit ($25,177,000) exceeded rentals ($24,164,000), but percentage curve of profit to rentals showed same upward trend through World War II, steep decline thereafter;

¶ Data from Sargoy & Stein report and Goldwyn office were split into four categories to show percentage of film rentals to admissions—four categories were Paramount case defendants (Paramount, RKO, Warner's Loew's), Other major circuits (Sudekum, Robb & Rowley, UA, Fabian, etc.), smaller circuits (so-called independents) and FWC;

¶ In every case five Goldwyn films ("Secret Life of Walter Mitty," "Bishop's Wife," "Song Is Born," general-release "Best Years of Our Lives," "Enchantment") got bigger percentage of film rentals from smaller, so-called independent circuits than from the other three categories.

Dunne Attacks Data

On cross-examination, Dunne took some hefty potshots at statistician Walsh's statistics. The defense lawyer first brought up the matter of "1936 dollars" and inflation, to which Alioto objected. The Judge sustained the objection, saying: "I think if we get into the matter of the inflationary value of the dollar we're going to get into trouble." Then Dunne hammered at Walsh's comparative charts—which try to prove films on National circuits get smaller percentages of gross admissions. Dunne pointed out one chart of first-runs compares first-run Seal Beach (a small Southern California town) with first-run Chicago, first-run San Carlos (a Frisco suburb) with first-run Philadelphia, and so on, and he noted that FWC's so-called first-runs are often small, suburban towns.

Dunne attacked subsequent-run chart comparing RKO-Metropolitan circuit with FWC subsequents, pointed out the 30 theatres in the big New York circuit average eight per cent of the national gross per picture, while the whole National circuit averages only six to eight per cent.

Dunne also brought out that Walsh's chart on competitive bidding used only Metor and Goldwyn films, thus excluding a major part of the best pictures played and many situations in which there was bidding.

Week's last witness was James A. Mulvey, who's been with Goldwyn since 1923 and has been president of one or another of Goldwyn's corporations since 1942—he's now president of Goldwyn Productions Inc. Mulvey supplied a partial answer, at least, to an unasked question which has been hanging over this suit ever since it was filed in May, 1950. The question:

If Goldwyn was so unhappy about exhibiting on the National circuits, why did he sell to National?

Mulvey's answer was based on introduction into evidence of 1938 reports made by UA division managers in Fox areas to a request from then-UA president George Schaeffer. Schaeffer ordered the managers to survey opposition or lack of opposition to Fox because of Goldwyn's desire to sell away from Fox. Alioto asked what the Goldwyn organization had decided on the basis of the reports and Mulvey replied:

"We decided the possibility of revenue from the Fox opposition was so slight that from an economic viewpoint we'd have to sell to Fox." Mulvey told of trying tent and Elks Hall playdates on the "Goldwyn Caravan" in 1938 in FWC, Naify and Sanger territory and he insisted: "We never consented to any split of product involving Goldwyn pictures. On the contrary, I instructed my people and RKO (the distributor) never to be subject to any split."

He claimed Fox was the only circuit which refused to give guaranteed playing time, thus "gave us as the producer absolutely no voice in playoff of pictures."

He testified he always instructed RKO to try for percentage deals in as many situations as possible because flat rentals brought in less revenue, and he said Goldwyn stayed out of the Naify circuit often because of insufficient percentage situations.

After a legal tussle with Dunne, Alioto managed to slip in a "speculative" question on what Mulvey thought "Secret Life of Walter Mitty" would have done, percentage-wise, "in the absence of operating agreements, the abscence of allocation of product, the absence of pooled buying power."

Mulvey, naturally, thought "Mitty" "would have earned, overall, at least 40% on gross admissions" (it actually did about 27% on a $300,000 flat-rental deal with the National circuit).

Mulvey figured "Bishop's Wife" at 40%, too. "Song Is Born" at 35%, general-release "Best Years" at 37½%, "Enchantment" at 32½%, all considerably above the actual percentages on gross admissions.

Down To Cases

As to the other two pictures involved in the suit ("Roseanna McCoy" and "My Foolish Heart") Mulvey said he couldn't estimate, that they'd have to be related to the first five.

He cited specific cases where he claimed independent booking had bolstered film rentals. One was in Naify's Monterey-Carmel, Cal., area, where films usually go to Monterey for a split week first, then move over to Carmel for a split week or less. Mulvey said he took "Hans Christian Anderson" into the tiny Golden Bough, at Carmel, where it played 21 days, and got a rental of $5,600, 10 times more than any Goldwyn film had ever received before in the area.

Another specific was Chicago, where RKO and Universal had concluded a deal whereby each played 13 pictures a year in the downtown RKO house because Universal was burned up at Goldwyn for having tied up the house for six weeks on a film. Mulvey went shopping, made a deal with Essaness for the Woods on a 50-50 split for "Up in Arms" in 1943, earned $185,000 rental, "infinitely more than we'd taken out of Chicago before."

Same was true, said Mulvey, when it came to booking "Anderson" in Frisco. RKO wanted to use its Golden Gate, but Goldwyn nixed this and made a deal for the 396-seat Rosener-Ackermian artie, the Stagedoor, which resulted in a $100,000 rental. Metro, said Mulvey, wanted to put "Guys and Dolls" in its Frisco Warfield, and same thing happened, with Goldwyn getting $150,000 rental from the Stagedoor.

(The defense, of course, will hasten to point out that there's a whale of a difference between, for instance, "Guys and Dolls" and "Roseanna McCoy.")

Judge's Curiosity

Alioto then asked:

"In an open market would quality pictures play longer?"

Dunne objected, but the Judge overruled, saying:

"That's precisely what I'm interested in."

Mulvey's reply was positive, "because the effect of pooling and allocation of product is to cause all pictures to get played off . . . good pictures must of necessity suffer, there's no flexibility under the system for incentive, for ingenious showmanship."

Mulvey also testified that after the Paramount case decision there was more playing time, "but not in the restricted situations, only in the others, where competitive bidding exists . . . bidding's wonderful for independent exhibitors."

In the week's final session, Mulvey testified he and Roy Disney had conferred in 1943 with Supreme Court Justice Tom Clark, then head of the Justice Department's antitrust division, and urged the Government to continue prosecuting the Paramount case. He conferred with Thurman Arnold later, he said, and with the case's prosecutor, Robert Wright.

This was a prelude to Alioto's attempt to spring a surprise witness on the defense.

Witness was Philip Marcus, the Government lawyer whom FWC buyer Bert Pirosh earlier had testified knew about and okayed FWC's product-splitting practices. But Judge Murphy aborted the surprise, at Dunne's protest, and ruled Marcus couldn't be taken out of order.

On cross-examination Mulvey maintained the Southern California market wasn't "open and competitive," including first-run Los Angeles, and when Dunne asked why Goldwyn didn't try to "have a word" with RKO about product-splitting, Mulvey replied:

"We knew it was hopeless, we'd go broke trying to buck runs and clearances dictated by Fox in the area."

When Dunne got down to the specifics of Mulvey's estimates on the percentages Goldwyn films could have taken on gross admissions. Mulvey shied away somewhat, admitting the percentage estimates were hypothetical, not based on specific theatres or places. Dunne brought up statistician Walsh's first-run charts and asked:

"Could you get 40 to 50% in first-run Seal Beach?"

Mulvey said, "Yes," and Dunne asked if he considered first-run Seal Beach "a key first-run," and got a "Yes" again.

Print Medium's Downbeating of TV Gets an Assist from the Stars

In the face of the ever-present and now growing threat of magazines and newspapers pulling business away from television, there are some pro-tv observers who believe strongly that the opposition is being helped chiefly by tv's own. Specifically, the recent flurry of articles on ratings by video talent has industry sources wondering whether stars—who are chiefly responsible—are unwittingly rapping the hand that feeds them.

Presently, the World-Telegram & Sun is running a series by a staffer. The Satevepost has assigned Stanley Frank to do an examination of ratings, and Harper's has a reporter due in New York this week to do the latest wrapup as well. Feeling is that print is jumping on the large number of tv performers who have and are still willing to shoot off liberally about the alleged fact that "ratings smell."

Eddie Cantor, George Jessel, Steve Allen, Ed Sullivan, Dick Powell and writer Goodman Ace have been widely quoted (particularly in the press) on rating services. Usual approach of reporters, as a result, is with the negative attitude that "ratings are driving the good programs off the air."

The downbeat reflections of this have been quoted in VARIETY and elsewhere the past few months. Television Bureau of Advertising has even begun a campaign to prove that intelligent people watch television. What has happened in the offices of prospective clients, it's said, is that where they believe a good rating is conversely the sign of a poor show they also begin to believe that the majority of tv is lousy.

One research firm, it was reported, wanted to throw a legal lariat around Jessel for saying, in effect, (on the Mike Wallace show two Saturdays ago) that ratings are phony. Others are wondering whether it isn't time to have network execs bring talent to a seminar where researchers can

(Continued on page 48)

What a 'Peep-Hole'!

Washington, Sept. 24.

A swipe at the ostrich-like attitude of the motion picture industry in the past regarding tv was taken by Brig. General David Sarnoff, chairman of the board of RCA, in an address before the 34th annual conference of the Life Office Management Assn.

Speaking on the theme of automation and mentioning forces which have opposed progressive, new inventions, Sarnoff had this to say about the role of the motion picture industry in tv: "When television emerged, it faced the scorn of many people in the industry. They referred to it derisively as 'that little peephole.' Well, today motion picture companies are producing their products for television and some of them are making more money from their sales to television than they are from their sales to theatres. Indeed," Sarnoff continued, "some movie men have become so enamored with television that they would like to take it over and care for it—as their very own."

Nat King Cole TV Clients Snowball

Nat King Cole has picked up sponsors in another eight cities for his co-op Tuesday night NBC-TV showcase, bringing the total number of sponsored markets on the show to 14. Two of the new cities were bought by advertisers already sponsoring Cole elsewhere —Colgate, already in Los Angeles with the program, picked up alternate weeks in Chicago (with Continental Baking Co. sharing) while Gunther Beer, already in Washington, also bought Baltimore.

In Cincinnati, Folger's Coffee, Rival Dog Food and Weidemann Brewing are sharing the show; in Cleveland, it's Gold Bond Beer; in Buffalo, Commercial Solvents purchased it; in Philadelphia, Wilen Wine; in Columbus, O., Swan Cleaners and in Houston, Coca-Cola bought part-sponsorship.

Julie, Holloway Into 'Crescendo'

Following the bowout of Ethel Merman from next Sunday's (29) "Crescendo" spec on CBS-TV, the network managed to pull off a coup in grabbing Julie Andrews and Stanley Holloway for the 90-minute showcase. They'll do the "Get Me To the Church On Time" musical number from "My Fair Lady," marking the first time a complete scene from the Broadway smash has been done on tv.

It was just a case of siphoning off the Merman coin ($25,000) into the Andrews-Holloway booking. With Rex Harrison as the major star of the show, "Crescendo" will thus have a three-way "Lady" cast spread. Incidentally, $10,000 of the "Crescendo" budget has been channeled into playwright Peter Ustinov's pockets as result of the latter bringing in the final Harrison script job for the spec. Nonetheless the network says it's still staying within the $350,000 budget originally earmarked for the Sunday night display.

'Longines Symphonette' Expands (350G Worth)

Expansion of the longrunning "Longines Symphonette" to 55 minutes weekly, along with three shortterm saturation orders, gave CBS Radio $350,000 worth of new business this week. The Longines segment expands by 25 minutes per week, with the order, placed via the Victor A. Bennett agency, running for 24 weeks.

Shorttermers involved Standard Brands, buying five 7½-minute daytime units per week for five weeks, through Compton; General Mills, via Knox-Reeves, also setting five 7½-minute units per week for five weeks; and Chrysler Corp., via McCann-Erickson, placing 10 "impact plan" segments per week for four weeks.

CBS-TV Correspondents Sneak Footage Out Of Algeria for 1-Hr. Show

A one-hour documentary on the Algerian crisis, half of which will consist of footage shot behind Algerian rebel lines by two CBS correspondents, will be telecast by the network on Sunday, Oct. 13. A half-hour radio version will be broadcast by CBS Radio the same day.

Frank Kearns, CBS Cairo correspondent, and Youssef Masraff, picture editor of the newspaper El Ahram and CBS cameraman in Cairo, sneaked across the Tunisian frontier late in July and spent six weeks with rebel forces. While they didn't get films of any actual fighting, they did a fullscale filming job on the rebel military organization which demonstrates that a real rebel army exists.

Kearns and Masraff then sneaked out of Algeria the way they came, across the border, with Kearns then proceeding to Rome where he flew the film back to N. Y. He's been resting since, while Masraff has been under medical care, due to the hardships of their stay.

CBS, faced with a hot potato, decided to get additional footage to show the French side of the picture, and last week flew in Paris bureau chief Dave Schoenbrun to look at the footage. Schoenbrun then proceeded to Algeria with a camera crew to film the French activities there. He had shot footage in Algiers during July and August, but it was decided to add to this with new filming.

Mike Todd's '80 Days' N.Y. Garden Hoopla To Preempt 'Playhouse 90'

Mike Todd got himself a pair of television sponsors this week to foot the bill for a 90-minute telecast of his Madison Square Garden, N.Y., first birthday party for "Around the World in 80 Days." Bristol-Myers and Kunberly-Clark will pick up the entire tab for the Oct. 17 telecast, which will preempt all of "Playhouse 90" that night.

Two sponsors are the regular bankrollers for that edition of "Playhouse 90," so that the Todd "party" merely involves a program preemption, but not a sponsor switch. Scheduled "Playhouse 90" for that night was a film, so CBS-TV faces no problems on the production end.

Telecast is a natural for CBS, since it owns 10% of the "Around the World" pic. Web has signed Art Cohn, who co-authored "The Joker Is Wild" (Joe E. Lewis) biog and the upcoming Mike Todd biography, to write the continuity for the Garden pickup. Star of the party, will, of course, be Todd, who's due for plenty on-camera exposure during the proceedings.

'Yes' on Sinatra But 'No' on Boone

Outside interests have been strenuously seeking the talents of ABC-TV's two major stars, Frank Sinatra and Pat Boone, to appear on rival networks this season, and ABC has been resisting equally as hard. However, at this point, the network has apparently lost one fight and looks to win the other.

Two weeks ago, word leaked that Sinatra had been signed by McCann-Erickson, agency for Chesterfields, to appear as host on one of the NBC-TV "Club Oasis" segments this winter. ABC-TV, which has also Chesties (as Sinatra's bankroller), said that his exclusive contract with the web absolutely did not allow appearances as star on such things as "Oasis." But, more recently, ABC relented, apparently to keep in the good graces of McCann and Chesties, and is tacitly agreeing to let Sinatra ride on the NBC one-shot.

Talent Associates, in association with Richard Adler, is trying to peddle a 60-minute Yuletide one-shot to CBS-TV starring Boone, who will be sponsored regularly on ABC by Chevrolet. ABC does considerable business with the production outfit, but so far has remained firm in not allowing Boone to appear as star of the special.

Show is the "Gift of the Magi," musical based on the O'Henry short story, for which Adler supplied book and music. Initially, ABC approached by TA with the show, but the network could not clear time on the short notice needed to sell the show. CBS has no sponsor for it as yet, but if Boone continues to be unavailable as is appears he will, TA will look elsewhere for a lead singer-actor.

Preview Aud ($50 Top) For Bing, Sinatra Spec; Coin to Gonzaga U.

Hollywood, Sept. 24.

Special preview of the Bing Crosby-Frank Sinatra spec for Edsel, on CBS-TV Oct. 13, may be held at CBS' Television City Oct. 12 with a paying audience out front—and ducats going for from $25 to $50. Coin would go to Gonzaga U., which is producing the spec.

It would mark the first time in tv an audience paid to see a runthrough; normally they don't pay to see regular teleshows. Sinatra and Crosby have approved the plan, and other details are currently being negotiated by George Rosenberg of Rosenberg-Coryell, repping Gonzaga U., Crosby's alma mater. Gonzaga will also receive the coin from the spec, being sponsored by Edsel.

Rosemary Clooney, Louis Armstrong and Crosby's son, Lindsay, set for the show, will be in the special preview if negotiations jell.

Bi-Tran's Channel 'Twofer'

Can It Save Free TV From Losing Air Time If Tollcasts Become Reality?

You Can't Be Sure

CBS-TV was expecting word momentarily ("we'll probably know within 24 hours," said a network exec), on whether Westinghouse would renew the Monday night "Studio One" when its contract expires at the end of the year. Riding on the decision is about $6,000,000 (time-and-talent) billings.

Question is whether, in the event of a cancellation, CBS will permit Westinghouse to keep the time but with another show or whether the network would invite in fresh sponsor coin for a continuance of the live dramatic entry.

A longrange plan for transmitting two programs on the same tv channel, put before the FCC a few weeks ago for consideration, was suggested by its developers as a possible means of solving the troublesome UHF-VHF intermixture problem. Blonder-Tongue Laboratories, its first interest being in toll video, has developed a system of transmitting the programs of two tv stations on one channel.

Partner Isaac Blonder said that since the limited number of VHF channels forces the FCC to make UHF allocations to station operators, his system, which is called Bi-Tran, allows for doubling the number of outlets now on the V band. By consolidating frequencies, it would not only make room for most stations on the V setup, but would release more channels for civil defense, a major concern of the government.

Blonder-Tongue submitted Bi-Tran to the FCC as one of the technical systems in pay tv. In that area, it is competing with four other companies, but Blonder explained that toll tv is, in his estimation, probably the area of the business that has the most immediate chance for success.

Blonder said that the system, which is not ready for full operation at present, would prevent free tv from losing any of its present airtime, in making way for tollcasts. The system can be operated in the home as regular tv transmissions are now—by the simple turning of a dial. Fundamentally, the lab offers a setup whereby the picture of the second channel is blacked out completely and without interference through positive and negative images being coupled. When the selector is flicked, the first channel goes positive and negative and the second channel becomes visible. The visible channel is a combination of two positives.

Bi-Tran proposes to bill charges for toll tv via existing telephone wires, in much the same manner as the billing procedures for the newly installed direct longdistance dial systems. The telephone method is not, however, an integral part of the basic formula, since, it was said, Bi-Tran could work as easily on straight tv transmission.

There is a hitch that has been posed by certain observers concerning the proposition that Bi-Tran be used to alleviate the intermix problem. For all stations to go VHF, in order to benefit by the system, it would require almost as much effort and money as for all stations to go V, the latter being a proposal of sometimes standing before the FCC braintrust.

SRA Chief Blasts NBC Spot Invasion

Lawrence Webb, Managing Director of the Station Representatives Assn. has hurled a new blast at the webs, NBC in particular, for invading the spot field.

Webb, the SRA's official spokesman, said that "under its new network radio rate card and affiliation contract, NBC (or any other web which pursues similar practices) will find itself ultimately competing against itself."

The rap was that networks were taking their stations' time and selling it at a fraction of the going rates. NBC has admittedly invaded the spot field which has been the domain of the stations, charges Webb in his newest attack.

"The networks were confronted with the classic business decision between a quick profit and longrange building for the future. Some of them have taken the nearsighted, opportunistic road and have decided to skim off some of the spot dollars that the radio stations and their national representatives so dramatically developed during the period when the networks had almost given up on radio."

Peggy Wood's 'Mama' Sponsor Conflict Forces 'Playhouse 90' Bowout

For the first time, a product conflict with a syndicated show has caused a star to pull out of a network telecast. Peggy Wood, who was scheduled to star on "Playhouse 90" in Tad Mosel's "The Playroom" on Oct. 10, has withdrawn from the show because the partial sponsorship by Allstate Insurance conflicts with a major insurance sponsorship on her syndicated "Mama" series.

"Mama," no longer a network entry, has been distributed in syndication for the past few months by CBS Television Film Sales, the Columbia vidpix subsid. One of the large syndication sponsors on the filmed series is Nation-Wide Insurance Co., which sponsors the show in 32 markets in 14 midwest and northeastern states.

The Oct. 10 slotting of "Playroom" on "Playhouse 90" coincides with Allstate's debut on the show as one of the alternate-week half-hour sponsors. In order to avoid the conflict between "Mama" sponsor Nation-Wide and "Playhouse 90" bankrolled Allstate, Miss Wood withdrew from "Playroom." CBS-TV said she'll make a later appearance on "Playhouse 90," on the skip-week when All-State isn't numbered among the sponsors. Only problem remaining lies in the fact that even on the week it's off "Playhouse 90," Allstate gets a cross-plug for its skip-week sponsorship.

Hayes' Bible Week Post

Washington, Sept. 24.

John S. Hayes, president of the Washington Post broadcasting division has been named honorary vice chairman for the broadcasting industry for the 17th annual National Bible Week Observance, Oct. 21-27.

WOR-TV Hot For Dodgers Tollcast

Although the Dodgers' chances of remaining in N. Y. now look hopeless, indie WOR-TV, N.Y., which has been carrying the Dodgers games the past few years, would hop on the toll tv bandwagon if the ballclub made a subscription tv deal and remained in Brooklyn, and of course, if the FCC approved.

Feeling of RKO Teleradio New York flagship, as opposed to the anti-toll tv policy of the National Assn. of Radio and Television Broadcasters, is that toll tv may represent a new phase of broadcasting and should not be blocked without examination. Station, which lent its facilities for Skiatron and Zenith Phonevision experiments, feels that if toll tv is profitable, there's no reason to discount that avenue, be it programming encompassing features, a live pickup of the Metropolitan Opera or baseball.

Station's pro toll tv position probably also stems from its RKO Teleradio motion picture tie. Most Hollywood production companies are in favor of subscription tv, envisioning a huge potential in the living room boxoffice.

END OF THE RUNAWAY RATINGS

'Saw Script, Will Travel'

With the new season just a couple of weeks old, television is having more than its share of troubles, with talent defections reasons ranging from "I don't like television" to "saw script, will travel." Ethel Merman's pullout (and Rex Harrison's near-walkoff) from next Sunday's (29) "Crescendo" on CBS-TV was a case of the unsatisfactory script. Miss Merman, exercising her right of script approval, strolled because the show called for her to do a string of show-tunes instead of being costarred throughout. ("I could have done this on any show," she's quoted as saying.) Harrison was equally unhappy until Peter Ustinov was brought in to rewrite the script. Now he's staying.

But that's not all. The projected deal for a CBS-TV series starring and packaged by Gary Cooper has definitely fallen through, after being up in the air for several months. Cooper has said openly he just doesn't like television. June Allyson has pulled out of the Standard Oil spec on NBC, claiming she didn't like the script. Van Johnson made threatening noises to ankle the premiere "Club Oasis" stanza on NBC next Saturday (28), but was talked back into the show. Earlier, Dean Martin fouled up "Oasis" by first agreeing to do 20 shows, then refusing to do any, finally compromising at four.

And the season has just started.

Over the weekend, "Crescendo" suffered still another casualty, when Tommy Sands pulled out of the show. Reason given for Sands' exit was his commitment to film "The Singin' Idol" (in which he debuted on tv via "Kraft Theatre"), though the commitment was set far in advance. He was replaced by Sonny James.

Wherever You Go You're Bound To Find a CBS-TV Camera Crew

With its two major sponsored public affairs entries soon to come up, CBS is fanning camera teams out all over the country in an unprecedented splurge of documentary production. The filming for "The Twentieth Century" and "Conquest" isn't confined to the U.S. either, with a two-man reporter-cameraman unit having planed out for the Antarctic as well last week.

Latter team is Pat Trese, reporter-writer for "Conquest," and a cameraman, who'll spend three months in the Antarctic reporting on the International Geophysical Year explorations for the Monsanto-sponsored series. Trese is no stranger to the area, having been in the Antarctic last year.

Another "Conquest" unit under director Norton Bloom is in Savannah at the Communicable Disease Center, doing a segment on virus research there.

Four "Twentieth Century" crews are out in the field as well. Associate producer Shelby Gordon has a unit filming the "Mach Busters" segment on location in Phoenix, while producer James Faichney, who set up the Phoenix locationing, has moved on to Orlando, Flo., to set up new location work for the show.

Stephen Fleischman has another unit filming "The Face of Crime," a February entry for "Century," on location in a New Jersey state prison, while Al Wasserman has a crew in New York finishing sequences for the Nov. 24 "Brainwashing" film, with the current shooting subject on Air Force crew which was subjected to brainwashing in Korea.

GF's Mutual Buy

General Foods in behalf of Jello has reentered network radio buying a schedule of 300 eight-second adjacencies for a 10-week campaign, beginning Oct. 7, on Mutual. Agency is Young & Rubicam.

ABC-TV Still Faces A Nielsen Rap On Limited Stations

Despite its much-improved affiliate lineup, ABC-TV anticipates a rating rap from Nielsen on at least four of its more important programs for fall. One of them is the highly-touted "Maverick," on which a contract beyond the first

(Continued on page 49)

Borge's One-Man TV'er for Pontiac

Victor Borge will do another of his one-man shows for CBS-TV on Feb. 19, this time under the sponsorship of Pontiac. The solo stint is set for a Wednesday evening in the 9 to 10 period, preempting "The Millionaire" and "I've Got a Secret."

Borge did two of his one-man stints (based on his longrunning Broadway and touring versions) for CBS-TV last season. Both then were under sponsorship of Shulton, which this year has directed its budget away from one-shots and into alternate-week sponsorship of the Eve Arden segment on CBS. Pontiac, which set the deal via McManus, John & Adams, already is in the spec swim this season with half-sponsorship of "Annie Get Your Gun" on NBC.

SHOWS RUNNING NECK-AND-NECK

If the Trendexes on the new season's entries are significant, it's primarily due to the fact that they reveal a closing of the gap in the key programming areas, suggesting that, if the past week's pattern continues, the days of the runaway ratings are now over. Case in point is how "Disneyland" (ABC), "Big Record" (CBS) and "Wagon Train" (NBC) ran neck and neck last Wednesday in the 8 to 8:30 p.m. stretch; ABC's "Maverick" move-in on Jack Benny and Ed Sullivan and Steve Allen; CBS' "Perry Mason" whittling down Perry Como's previous week rating by five points, etc.

Following are some of the past week's Trendex highlights:

Tuesday—ABC's new "Sugarfoot," alternating with "Cheyenne" in the 7:30 to 8:30 period, showed lotsa power, though running slightly behind CBS on the hour. At 7:30, "Sugarfoot" lead the field, with a 15.8 vs. 14.3 for CBS' "Name That Tune" and 4.5 for NBC's Nat King Cole. At 8, Phil Silvers in his preem was tops with 20.3, vs. 16.0 for "Sugarfoot" and 7.3 for NBC's "Festival of Stars."

At 8:30, ABC's "Wyatt Earp" again demonstrated its power by topping the new "Eve Arden Show" by a 20.0 to 16.0 score, nearly a complete reversal of the 8 to 8:30 situation. NBC's "Panic" reruns got a 12.8. Situation won't be entirely clarified until today (Wed.), when the first George Gobel-Eddie Fisher ratings are in for the 8 to 9 period.

Wed. a Wing-Dinger

Wednesday—"Wagon Train" made a real fight of it for the 7:30 to 8:30 period, splitting the audience so that CBS came off with the best average for the hour. "Disneyland" got a 15.4 average vs. 13.9 for "Wagon Train," (which actually topped "Disneyland's" share in the second half-hour). CBS' "Lucy" reruns ran second to "Disneyland" in the 7:30-8 field with a 12.9, while the first half of "Big Record" at 8 got a 16.3, topping the field. Looks like a wing-dinger.

In its second half, "Big Record" was tops with a 23.0 (giving it a 19.7 on the hour, ahead of all com-

Continued on page 47)

Airline Cuffos Bumped By CBS-TV At Stations' Behest; Packagers Burn

The Big Wreckord

The CBS-TV "Big Record" entry had more than its share of opening-night problems last week (18). A trick piano used by Hoagy Carmichael didn't work properly; Eddie Cantor started to mime a record and then had to switch to a live vocal when somebody stopped the disk.

The topper, though, came when two policemen barged into the studio with a warrant for the arrest of one of the members of Billy Ward's Dominoes vocal quartet. Stagehands and execs had all they could do to keep the cops from arresting their man until after the Dominoes did their stint.

CBS-TV last week carried out its long-promised threat to drop the picture copy airline cuffolas on the various audience participation-quiz-panel shows. As was anticipated, the various program packagers with a stake in these shows ("What's My Line," "Strike It Rich," "Big Payoff," "$64,000 Question," "$64,000 Challenge," etc.) have been hitting the ceiling in protesting the network's ban.

Thus far CBS is the only network to carry out the cuffo plug edict, (airlines from here on in get a mere mention in the crawl, enjoying no more and no less the same status as producer-writer-wardrobe, etc.). Decision, which was originally promulgated six months ago to take effect Sept. 15, stemmed from affiliate station squawks. The stations argued that the airlines were enjoying the equivalent of a $20,000 commercial and, coming at the tag end of the show, invariably carried as much impact with the audience as the show's commercial itself. (Agencies and sponsors, too, have long argued that the free airline picture plugs added up to a free ride, but mainly the pressure to put an end to them came from the stations. NBC-TV for years has been on the receiving end of similar beefs from its affiliates but thus far has failed to take any action.

Understood that since the edict went into effect Goodson & Todman and Walt Framer, in particular, have been protesting the CBS decision. Their multiple quiz-panel-audience participation entries, which rely on the airlines to bring in the contestants to N. Y., generally write off about $1,500 in travel expenses, in contrast to what the stations claim add up to a $20,000 free ride. What effect the ban will have on future travel remains to be determined, depending on what kind of a squawk the airlines put up. Any additional expense, of course, would come out of the packagers' pockets.

No matter how loud the protestations, CBS says it will stick by its edict.

$3,200,000 Edsel TV 'Wagon Train' Buy For 26 Wks.

It took only a single Trendex rating for NBC-TV to swing a $3,200,000 deal under which Ford Motors will take over virtually all of the remaining sponsorship of "Wagon Train." Ford's new Edsel will sponsor the full hour of "Wagon Train" for 26 alternate weeks beginning Oct. 23.

Deal leaves only a fraction of the show unsold. Drackett Co. and Tums will combine to sponsor the alternate-week hour, with Tums in for the full 26 shows and Drackett in for 13. That means that 13 alternate-week half-hours are left open, and NBC doesn't anticipate any problems with these if the ratings continue as in the premiere show.

"Wagon Train" scored a 13.9 average on its Wednesday (18) 7:30 to 8:30 preem, vs. 15.4 for "Disneyland," but in the 8 p.m. segment, it topped "Disneyland's" share, though outrated by 16.1 to 16.0. En-

(Continued on page 48)

CBS-TV Affils To Recapture ½-Hr.

CBS-TV has finally given up on trying to sell its Saturday 10:30-11 p.m. period (opposite "Your Hit Parade") and is turning the time back to the stations effective Oct. 5 and continuing until further notice. Web had tentatively scheduled sustaining film reruns under the "Playhouse of Mystery" title, but lack of clearances decided the network on dropping the scheme entirely.

Web had tough luck with that time period last season, with "High Finance" folding in early fall, "You're on Your Own" going the same way in mid-season, and "Two for the Money" filling in as a sustainer until summer. Hazel Bishop then came in for a summer buy on Jimmy Dean, but declined to renew for the fall. "Assignment Foreign Legion" was due to go in as a sustainer, but Kent ciggies took that on in a last-minute buy and it's switching to Tuesday nights.

Does a Feller Need a Celler?

By BOB CHANDLER

The television industry received its severest Congressional excoriation in many a year yesterday (Tues.) at the hands of Rep. Emanuel Celler (D., N.Y.), chairman of the powerful House Judiciary Committee. Rep. Celler, speaking before many of the medium's top executives, bitterly denounced television programming, ratings and economic practices and even denounced toll-tv, which he termed "gas meter television."

He blasted the networks for appealing to "the lowest common denominator," for avoiding risk and encouraging conformity, for allowing itself to be "fashioned and controlled by the sales manipulators, the persuaders who tap the fears, insecurities and the inanities that lurk in all of us." He addressed the opening fall luncheon of the Academy of Television Arts & Sciences N. Y. Chapter.

Describing the current television scheduling as "the rape of the airwaves," Rep. Celler charged that "this grubbing for gold at the end of the television spectrum has reduced the viewing public to a static symbol of an earthenware pitcher, passively submitting to the trite and the vulgar being poured down the wide-open gullet.

He blasted the medium for its imitativeness, charging that "the artist is being pummeled into conformity, the singer, the actor, the writer, the composer are compelled to strip themselves of their God-given individuality and imitate. The goal is not the integrity of performance, but the clink of coin into the sponsor's coffers, the smell of the green bill."

Calling for "television of taste and integrity . . . television that is exciting, provocative and vibrant," Rep. Celler told the Academy, "I don't like what television feeds me, and my name is legion, that is to say, millions of Americans know with me, the viewers of America have more sense, more sensibility, more sensitivity, more perception, more intelligence, better judgment than the masters of television programming and television advertising believe. You can't tell me we don't have the talent, the imagination and the brains for adult television fare."

Toll-tv is not the answer, Rep. Celler said, because it is "discriminatory, favoring those able to pay as against those not so fortunate. Who is to say that good taste is measured by income? Pay-as-you-see television no more guarantees good programming than does the present system . . . It would not foreclose the chase for the largest possible audience, and ultimately, would be back to where we are now, only this this time we would be paying for the same thing, leaving us only the freedom to close the set in boredom or derision or plain disgust. Advertising would not be eliminated, nor should it be."

Discussing the possibility that advertising would be used on toll-tv, he expressed the belief that it is "the almighty dollar that will actuate everyone who has possession of the apparatus of closed-circuit tv."

Departing from his prepared text, Rep. Celler also denounced the rating systems—Nielsen, Pulse, Trendex and ARB—as "the Four Horsemen of the Coaxials" and said they rule by "fear of decimation by the decimal point." He called ratings "the soulless evaluation of the artistry of a human performance" and said "the whole industry turns blue" each time it awaits a rating.

Referring to the report of his own Anti-Monopoly Subcommittee as "good reading," he declared that the condition where two networks control 83% of network revenues and otherwise appear to be exercising monopoly has "insulated television against new competition, new formats and new techniques." Result is, he declared, that "what most people want is what all people get."

In a short question-and-answer period after his speech, Rep. Celler was tackled by Tex McCrary, who asked if the networks should have the right to editorialize and perhaps criticize Congress as bluntly as Rep. Celler criticized television.

After first ducking the question Rep. Celler replied that the webs should have that right. He drew a laugh in reply to another question when he said that ratings had driven some of his favorite programs off the air and mentioned "Robert Montgomery Presents" and "Playhouse 90" as examples. Hubbell Robinson Jr. CBS-TV exec v.p. for programming, assured him that "Playhouse 90" had still been on the air when he left his office before the lunch.

Glamorene TV Budget Upped to $2,000,000

Glamorene Inc., which ranked among the top 50 national spot spenders on television during the first half of '57 with a total outlay of $1,000,000, has anted another $1,000,000 for the second half of the year and is prepping a 90-city campaign of minute, 20-second and 10-second announcements. New campaign will bring the Glamorene tv budget to the $2,000,000 mark for the first time.

Campaign is being handled via Product Services agency of N. Y., and will run through December.

Barry Sullivan's 10% 'Harbormaster' Stake Keys Talent Telefilm Lure

The acting profession, traditionally insecure, with earnings running hot and cold, and with Uncle Sam taking a big tax bite during lush years, has found a stable economic anchor in telefilms, especially for the featured player, according to Barry Sullivan, starred in Ziv's new "Harbormaster" series set to debut on CBS-TV.

Sullivan, who also does legit and features, has a 10% interest in "Harbormaster" and the syndication series "Man Called X," also out of the Ziv shop. Speaking from his experience with "Man Called X," now in rerun, and which has grossed about $2,000,000, Sullivan said he has taken out about $150,000 in the series and sees a big potential on his 10% interest. He says he is paid about $45,000 for a feature film, the sum depending on the length of the shooting period. Acknowledging that a 39 half-hour episode series is equivalent to about 10 features in running time and that if he would do 10 features his earnings would be more, Sullivan points out though that his earnings on a successful telefilm series is not hit by that upper bracket tax bite as in motion pictures, being extended over a longer period. Telefilms is a guaranteed income, like interest in the bank, Sullivan adds.

The actor, who also is doubling as director on a number of "Harbormaster" episodes, finds that one of his biggest problems is getting the right writing talent for scripts. He labels as "false economy" any penny pinching on script writers, contending a poor script can lead to all sorts of complications which hike costs above what would be paid for a good script. Series, being shot completely on location in Cape Ann-Rockport-Gloucester, Mass., area, pays about $150 above scale for a script, bringing the script cost to about $1,200.

Sullivan leaves Oct. 25 for London where he will do a picture for indie producer Joe Kaufman, to be released by Paramount, titled "Another Time, Another Place," co-starring Sullivan, Lana Turner and Glynis Johns.

High on location shooting, Sullivan feels that it brings authenticity and local color to the home screen that could not be duplicated by any studio.

Ziv's Got a Date With 6 Premieres

Ziv, bouncing on many fronts, has six skeins debuting in the New York market this season, three networked and three syndication, two in the latter category "double exposed."

Lineup includes: "Harbor Command," to be aired on both WABC-TV and WOR-TV, sponsored by Nucoa. Kickoff will be by WABC-TV on Oct. 11.

CBS-TV unveils "Harbormaster" tomorrow (Thurs.), with R. J. Reynolds picking up the tab. New "West Point" production begins unreeling on ABC-TV, Oct. 8, with Rise and Van Heusen as sponsors, followed by "Tombstone Territory" on same network Oct. 16 for Bristol-Myers. Starting date for "New Adventures of Martin Kane" has been tentatively set by WOR-TV for end of October. New third-year production on the double-exposed "Highway Patrol," WRCA and WPIX, with Ballantine as sponsor, begins unreeling early November.

McCORMICK ANKLES AS UPA'S N.Y. BOSS

Exec in charge of virtually all the telefilm commercial production for one of the largest animators in the business broke with his company. Don McCormick, vice-president in charge of the UPA New York office, where the vast majority of the production house's blurb biz came from, quit, reportedly after a disagreement with UPA Coast execs.

McCormick, who was with the company some seven years, has temporarily been replaced by a four-man management committee in New York.

Jerry Lester's 5-Min. Parodies on Fairy Tales

Chicago, Sept. 24.

Jerry Lester is filming a series of 65 five-minute shows, titled "Jerry Tales," for syndication as fillers, insertions or as general programming. Series, parodying well known fairy tales, is based on one of Lester's comedy devices in his erstwhile tv-er, "Broadway Open House." It's being produced by Marshall, Lee & Richards of Chicago and lensed at Lewis & Martin Films Inc. here.

So far no firm arrangements for syndication have been concluded, but negotiations with distribs are under way.

Kaufman Dickers Matty Fox Buyout On Guild Holdings

Guild Films, led by president Reub Kaufman, is finalizing negotiations to buy out all the remaining stock in the syndication firm held by Matty Fox and his associates, it was learned. Last year, Fox, Nicolas Reisini, the president of several companies including Lombardy Industrial & Commerce, and others were given 500,000 new shares in return for seven telefilm rerun series, but there are reportedly considerably fewer than 500,000 shares remaining in their hands at present.

Some of Fox's associates, in an effort to meet other financial obligations, sold their shares, almost all at once, thus depressing the value of Guild stok on the American stock exchange. Evidently, to halt the value decline, Kaufman offered to buy all the Fox & Co. stock at a fixed price.

All that could be learned from Guild is that the transaction with Fox is not complete at the moment.

Of the 500,000 shares given to Fox for the seven half-hour series, Reisini, who was partnered to an extent in the production of some of them, was given 177,700 shares in Guild.

Guild is said to be taking the coin to buy out Fox from its own coffers. Syndication house had a balance in capital surplus at the end of 1956 of $3,612,803.

Company insisted that the 1,200 short subjects it bought two weeks ago from Fox, which he in turn had bought from RKO, had nothing to do with the purchase of his stock.

Martin Gosch Delivers 26 Made-in-Spain Vidpix For TPA Distribution

Martin Gosch is back from Madrid where he completed a series of 26 television films titled "It Happens In Spain," which he just turned over to Television Programs of America for distribution. Frederick Stephani directed the made-in-Spain vidpix which star Scott McKay, as the American-in-Spain, Elena Barra, as the local femme, and Fernando Rey, playing a police inspector role.

Gosch produced them with an eye to theatrical exhibition in the Latin-American countries, so keyed as to string three of them together into a feature. Leo Arnaud did the score which Edwin H. Morris' Mayfair Music has just signed to publish.

While in the States, Gosch is discussing a possible coproduction deal with Red Silverstein and Joseph R. Vogel, president of Loew's Inc., for utilization of Metro's pesetas to make a feature in Franco-land.

'Annie Oakley' Clients

When "Anie Oakley" goes into double-exposure on WABC-TV, New York flag for ABC-TV, it will be fully bankrolled. As of Oct. 12, the Saturday and Sunday shows of the half-hour telefilm will be co-sponsored by Corn Products and Continental Baking Co.

Cinematics on TV Get Extra Mileage By Station Hoopla

The bag of tricks utilized in promoting features on tv is limited only by the factor of imagination, a survey of promotional stunts employed by station affiliates of NTA Film Network, shows.

With vintage pix of the majors now a staple on tv, the hoopla role is a key factor in hypoing audiences for features. Granted the quality must be there as a basis, stations using the stunts on a continuing basis find themselves, on the whole, in the forefront in the cinematic battle for ratings. And, as indicated below in the survey of NTA Film Network stations, many of the sunts are not costly.

In New Orleans, WDSU-TV, used "Gentlemen's Agreement" as the subject for four clergymen on a panel discussion program the day of the feature telecast; WGLU, Easton, Pa., had a three-day, four-city exhibition of Marine Corps armor and heavy equipment to exploit "Guadalcanal Diary"; KTTV, L. A., utilized skywriting, gimmick letters and models for "Suez"; KFEQ, St. Joseph, Mo., made a tie-in with the sponsor's regional sales meeting via a special program; WITI, Milwaukee, used 681 radio announcements to promote 13 films; the Mayor of Lincoln and the Governor of Nebraska were both convinced to proclaim KOLN's kickoff of a new feature series as a "Special Day," getting some press breaks. These were in addition to the usual, but necessary, vehicles such as station lobby displays, tie-ins with film personalities, news releases, preview parties at stations, et al.

And Still Those Westerns Roll; 4-Star Preps 2

Hollywood, Sept. 24.

Four Star Films prexy Dick Powell has disclosed that the telefilmery is prepping start of two new western vidpix series.

Pilots for the projected series—"Dock Holliday," based on the western marshal, and "The Tall Texan" are slated for the cameras shortly. Aaron Spelling is scripting both pilot films in addition to his writing chore on "Dick Powell-Zane Grey Theatre," another western series being produced by Four Star. Powell, who is co-partnered with David Niven, and Charles Boyer in the telefilmery, also said that "Holliday" and "Texan" will be ready for the January buying season.

With the addition of the two new telefilm projects, Four Star now will have six different tv shows. The remaining four are—"Zane Grey," "Trackdown," "Alcoa-Goodyear Theatre," and "Richard Diamond, Private Detective."

Four Star, quartered at RKO Pathe, also handles filming of the Bridget production, "Mr. Adams and Eve" for CBS-TV.

Accident Won't Delay Preem of 'Gray Ghost'

Jackson, Cal., Sept. 24.

A head-on collision between a bus and a stalled truck resulted in serious injuries to four crew members of the location company of "The Gray Ghost," CBS Television Film Sales Civil War series.

Accident occurred en route to the location site for 40 of the telefilms. Some 15 persons were in the bus, and all were shaken up. Accident will delay shooting only one day, however, since no cast members were involved and CBS is rushing in crew replacements from Hollywood. Original release date of Oct. 10 for the first pic won't be changed.

Injured were Pat Westmore, sister of makeup artist Perc Westmore; Ned Parsons, son of "Ghost" producer Lindsley Parsons; head script girl Bobbie Sierks; and cameraman Victor Scheurich.

Wanted: Situation Comedy Strips

One of the biggest needs of stations in the rerun field currently is said to be a good situation comedy series, with enough episodes for stripping. Syndicators eye with envy the possibilities of such shows as "Father Knows Best" which is enjoying a long network run and has built up a backlog.

The only recent situation comedy series put into the syndication market, having a great number of episodes, is CBS Film Sales' "Our Miss Brooks," consisting of 130 episodes. CBS Film Sales is enjoying tip top sales in the larger markets on the series, selling the skein for a stripping operation in 23 markets, including the top 10. Now, CBS Film Sales is planning a campaign in the smaller markets, where it is more difficult to get stations to plunk down the investment for 130 episodes and rerun rights. Success stories with situation comedy stripping have been written in the past and still is being penned by "Margie," "Stu Erwin" series, "Susie" and "Amos 'n' Andy."

Madison Ave. Takes Heart, Sees Film Com'ls Returning to N. Y.

Key ad agencies maintain they are shifting the weight of their telefilm commercial production business back to the east. This is taken as heartening by New York producers who have long feared the shift of tv commercial business to the Coast.

With the setting up of a commercial division of Universal Pictures nearly two years ago, and Warner Bros. and MGM following suit last year, many tv producers "sweated out" a trying period. Telefilm production business on a scale large enough to frighten New York producers first trickled out west about a year and a half ago.

When the film commercials floated west so did agency execs who went on the "Hollywood honeymoon" to supervise. The junket often required ad agencies to send an account man, a tv supervisor and an art man.

The y.p.'s along Madison Ave. eventually became disenchanted with the west coast because the side trips were coming out of agency commission.

The reasons for the shift of the Coast business back to N. Y. are numerous. Best sources say Coast producers and actors alike snubbed their noses at telefilm business feeling that they should be doing feature films. A peanutbutter commercial shot on the set of "Gone With the Wind" didn't set too well with Hollywood producers.

One New York producer said that his outfit alone had to remake six commercials shot on the Coast.

For the most part, agencies in N. Y. say they will now only use the Coast when the actual stars are involved in making the commercial. Even then the old sets are usually "slufted off" on the commercials.

Agencies contacted here felt

(Continued on page 50)

Ziv's Peru Sales

Peru's first commercial tv station, Radio El Sol, which goes on the air sometime in mid-January, has bought 13 Ziv telefilm series, virtually Ziv's entire Spanish-dubbed library.

Included in the 13 are "The New Adventures of Martin Kane" and "Harbor Command," outfit's latest two syndication releases in the U.S.

Bluechip Clients' Pool on Chi Pix Big WBKB Coup

Chicago, Sept. 24.

Two local bluechip advertisers, an ad agency, and a tv station are pooling funds for a concert buy of blockbuster pix that could cue a new trend in outlays for feature film. Unique buying technique is shaping up around the shift last week of Oklahoma Oil and Community Builders from WGN-TV to WBKB, a coup for the latter station of an estimated $750,000.

In order to meet the current high cost of old Hollywood product, the two bankrollers, together with their common agency, Maryland Advertising, are joining their resources to gain bidding strength when new pix packages become available. A third Maryland client may also join the pool, and WBKB has indicated it will underwrite a share for subsequent run privileges. Furthermore, there's a chance, too, that a second ad agency, with its client, will participate in the concert buy when it comes about.

With combined resources, the sponsors figure they'll be able to purchase the titles they want instead of depending on the station's library. At the same time they'll be skirting any middleman percentages the stations might ask for their product.

Oklahoma, a Standard Oil subsid which has done very well in this market via a hot tv campaign, and Community Builders, a client of WGN-TV for nearly nine years, transferred their coin in unison last week principally because they were disenchanted with the necessity of buying product from the station. WBKB, the ABC-TV outlet here, unsaddled with a big backlog of film, gave the bankrollers carte blanche to purchase their

(Continued on page 49)

SG's Latin Sales On 'Texas Rangers,' 'Lancers'

Screen Gems last week sold two Spanish-dubbed series in Puerto Rico, with R. J. Reynolds picking up "Tales of the Texas Rangers" for telecasting on WAPA-TV and "77th Bengal Lancers" purchased by WKAQ-TV.

New sales bring to seven the number of half-hour dubbed Screen Gems entries sold in P. R., others being "Jungle Jim," "Jet Jackson," "Circus Boy," "Rin Tin Tin" and "All-Star Theatre." Screen Gems also has the Patti Page musicals and the "Scrappy" and "Krazy Kat" cartoons playing in English, along with 81 subtitled feature pix, next six months.

Feature Pix Sales Keep Rollin' Along

With few new feature packages dumped on the market recently, although fresh groups of pix are being prepped by such outfits as National Telefilm Associates, Screen Gems and United Artists TV, sales on current packages and libraries keep rolling along.

NTA's "Big 50" 20th-Fox package has chalked up a roster of recent sales including KTUX-Tulsa; WANE, Ft. Wayne; KUTV, Salt Lake City; KIRS, Corpus Christi, Tex; WFBC, Greenville, S. C.; KTTS, Springfield, Mo.; WJMR, New Orleans; WBBM, Chicago; WREC, Memphis; and WBEN, Buffalo, N.Y.

United Artists TV's sales in Chicago and the remaining part of the package of 52 to WRCA-TV, brings the market count on the package to over 65, with nearly $4,000,000 in sales racked up. Screen Gems has rolled up more than 24 markets for its "Shock" package of Universal thrillers, while Metro has added four more stations to its roster recently, bringing its total contracts for licensing of Metro pix up to over $43,000,000. Metro, incidentally, still has not decided on how to package its short subjects, although they should be released to tv within the

SYNDICATION: AN AD-LIB BIZ

Station Reps Blast Barter

After gripes by several individual station reps, the Station Representatives Assn. has come out with a delayed blast against barter.

SRA prexy Lawrence Webb, in recognizing that its member organizations are hit hard coin-wise, uppercutted stations that make barter deals by saying "that stations will find out that barter deals are the most costly thing they ever got involved in. Many stations are going to wind up with 'dog films' for which they gave away in some cases from three to five years spot time."

Barter deals are condemned by the SRA for a number of reasons (not including the lost moola felt by the reps). For one thing, says Webb, the barter arrangement makes it possible for film vendors to sell time less at than rate card in competition with stations' own salesman and representatives. One syndication outfit, cites Webb, is selling spots on many good stations in direct competition with their representatives.

A second criticism of the SRA was that barter deals which trade time for film and authorize the resale of the time by the film vendor run counter to the exclusivity provision in most representative contracts and embarrass the representative by creating a competitive and confusing alternate source of time for national advertisers.

Webb claims that barter deals grant preferential rates to one group of advertisers which are not available to others thus violating the American Assn. of Advertising Agencies contract. "Barter deals are brokerage arrangements some of which tie up the stations for a period of from three to five years which will be frowned on by the FCC," he said.

The barter horizon will cloud, according to Webb, because syndicators will have a hard time lining up advertisers and time.

3,000-Mile-Long Bluepencil

'Dick & Duchess' Made in England But CBS Knows What's Going On

Censor pencils are so sharp that they cross the Atlantic now, at least in the case of "Dick and the Duchess," the new Sheldon Reynolds series on CBS-TV.

As told by Nicol Milinair, exec producer of the series, who, incidentally, feels that the network has been very constructive and cooperative in the venture, net was troubled by an episode featuring that vet trouper Margaret Rutherford. An initial line had her saying that she's been "smooching" since she'd been 12. CBS via cable, asked whether the age could be upped to 15. Another request was to change her background from being married seven times to being widowed the same number of times. Reynolds complied.

Miss Milinair, one of the few women other than Hanna Weinstein of Sapphire Productions, Ltd., functioning in an exec production capacity, abroad, said that it's no cheaper to produce in England than in the States. "Dick and the Duchess" is being filmed at Metro studios in London, at a cost of from about $35,000 to $40,000 per episode.

Here for a 10-day visit in connection with the series debut, Miss Milinair, who also had been associated with Reynolds on "Foreign Intrigue" and "Sherlock Holmes," says Reynolds Productions plans another adventure series to be shot in various capitals on the Continent, as well as a feature.

American Dairy's 'Casey Jones' Buy

American Dairy Assn., long a network sponsor, has moved into the syndicated market with an 18-market regional buy on "Casey Jones," Screen Gems. ADA is picking up the Screen Gems' entry on an alternate-week basis in the 18 far western cities, with the Columbia Pictures subsidiary already lining up cosponsors in some of the markets. Deal brings the total number of markets in which "Casey" is sold to 70.

Cities included in the deal, set via the Campbell-Mithun agency, are Billings, Butte, Great Falls and Missoula, all Montana; Champaign, Ill., Reno; LaCrosse, Wis.; Sioux Falls, S. D.; Medford, Ore., and Yuma, Ariz. "Casey" already numbers among its local clients a couple of dairy outfits, as well as bakeries and other food companies.

SG's 'Frankenstein'

Hollywood, Sept. 24.

Joseph M. Schenk Enterprises is involved in "Tales of Frankenstein" telepix series being produced by Bryan Foy for Screen Gems, Foy confirmed last week. Schenk is partnering in the deal.

Shooting starts next month on "Frankenstein," in which Boris Karloff will host and occasionally star.

Amer. Petroleum's 300G 'Centennial' Metro Tintfilms

Metro TV has closed a deal with the American Petroleum Institute for a full hour color spec, to be budgeted in excess of $300,000, which possibly could be the forerunner of a series of 60-minute filmed shows for tv. All are to be in the entertainment, dramatic tv vein, utilizing upper case talent, in celebration of the 100th anniversary in 1959 of the petroleum industry in the U. S.

Petroleum Institute, in inking deal via BBD&O, wanted a dramatic showcase of the caliber of the science specs of American Telephone and Telegraph Co., although Institute's format will not be in the documentary style, for a vehicle for its institutional message. Series, to be titled "Centennial," will be produced by Jack Denove of Jack Denove Productions, Hollywood. Charles Barry, v.p. of Metro TV, left for the Coast Monday (23) night to begin preparatory work at the studio on the project.

Deal was signed by Frank M. Porter, American Petroleum Institute prez, and Joseph Vogel, Loew's topper. Plan calls for "Centennial" to preempt evening time periods on one of the nets in '59.

OF's 'Invisible Man'

"The Adventures of the Invisible Man" will be filmed in England next year by Official Films, which made a deal with William Morris Agency, packager Larry White and Universal International, which owns the rights to the H. G. Wells story.

Plan is to eliminate the original, macabre side of the story, with the tv version accenting the comedy-mystery.

RELEASE DATES PLAYED BY EAR

By MURRAY HOROWITZ

More and more, first-run syndication is becoming a week-in-week-out business, with new product slated for release over shorter intervals, spanned out over a 52-week period.

Traditionally, new syndicated series have come out in various parts of the year. But now, with the market showing resiliency and strength, syndication outfits as soon as they're in the midst of a mop up operation on one series, plunge into a selling campaign on another, shortening the span between new shows.

Ziv, one of the bellwethers in the field, offers a prime example. So does Television Programs of America, NBC's California National Productions, and others. Ziv teed off sales in the spring on "New Adventures of Martin Kane," followed in the summer by "Harbor Command" and third year production on "Highway Patrol." "Sea Hunt" is set as the next project, with another possible in March and a sixth in October. Over a period of a year, Ziv is aiming to put six fresh properties into syndication, the largest in number in the field at this stage, approximating a two-month interval between series.

TPA is planning to put another skein on the market as soon as "New Adventures of Charlie Chan" is cleaned up; CNP, mopping up on "Silent Service," is out selling "Boots and Saddles"; ABC Film Syndication has 13 in the can on "Exclusive!," which may go the syndication route for winter telecasting, dependent on the sponsor outlook, as a sequel to "26 Men."

ABC Film Syndication, incidentally, was not in the first-run field last year. Official Films, which also returned to the first-run field, finds itself in a unique position, having three first-run series to sell simultaneously, "Decoy," "Sword of Freedom" and "Big Story." Official Films, like the other syndicators, would have preferred to space out their releases, but because of various commitments and in order to hold on to the properties could not do so.

There are various factors which have underlined the 52-week status of syndication, as contrasted to selling telefilms to the nets, the latter field virtually dependent on seasonal deals. Local sponsors, according to Mickey Sillerman, exec v.p. of PA, now are educated to the use of telefilms, each year bringing in a variety of new sponsors. Feature films, in the main, have been relegated to fringe time periods and are not crowding out telefilms. Stations, too, find they can get ratings and compete with telefilms, thereby attracting sponsor coin. What was an arduous period of orientation in for regional and local biz now is past to a large degree.

Sales organizations, too, have been built up and are continuing to be expanded to handle the added product. Stations, interested in bringing new product in the market, have banded together to purchase and launch new properties, also hypoing the sales of properties by talking skeins up with station operators, and even joining in the financing, a la the deal on Screen Gems' "Casey Jones."

'Top 10 Dance Party' Into More Markets

"Top 10 Dance Party," syndicated teenage audience participation tv series, has racked up a number of fresh markets. They include WFIE-TV, Evansville, Ind.; WFAA-TV, Dallas; WXEX, Richmond, Va., and WDXI, Jackson, Miss.

In Jackson and Richmond markets, the show was bought in its entirety by regional Coca-Cola bottlers. Live series, a Victor & Richards package, produced and written by Alan Sands, is now in its third year.

NBC-TV Film Subsid Going Into Theatrical Production, 'Service,' 'Boots' Series As Initial Entries

Hollywood, Sept. 24.

California National, NBC's telefilming subsidiary, will get into theatrical production next year for both domestic and overseas. Approval of the project, first to be ventured by a tv wing of a network, has been cleared with the company's brass by Robert Cinader, CN veepee of programming, and he is presently negotiating for distribution.

Subjects under discussion are feature-length versions of two series now being completed or made —"Silent Service" and "Boots and Saddles." Of the former 39 have been completed and 16 "Boots" have already been tinned. "Service" deals with subs and "Boots" have already been tinned. "Service" deals with subs and "Boots" with the now defunct Cavalry Theatrical versions will be entirely new and no footage from the vidpix will be used.

Financing of the two features would be underwritten by independent producers with a releasing arrangement. Whether CN will participate in production costs may depend on what terms can be made with a major releasing company. Cinader has been instructed to explore distribution deals and is now dealing with several majors.

It is Cinader's contention that CN is better equipped and conditioned to turn out pictures on which the company has worked through 39 episodes than a theatrical company which would be starting from scratch. Says Cinader: "we've been through the shakedown or what might be termed a long rehearsal and know our way around every inch of the way. We have the know-how, the technicians and actors who are well versed in every phase of production and with these advantages can produce the pictures for half of what it would cost a studio and with the quality comparable.

"The men and the crews have worked together so long that it would require little preparation before actual shooting starts. 'Boots' is being shot on the favorite location spot of the theatrical studios near Kanab, Utah, and for 'Service' we've worked in submarine off Terminal Island. Who, then, knows subs better than we do? Or, for that matter, the sprawling terrance of Utah? No company ever put in more working days on one subject that we have on the two syndicated series. Not

(Continued on page 50)

Mummy, Anyone?

Screen Gems wants a mummy for exploitation purposes for its "Shock" package of 52 Universal horror pictures. Idea is to exhibit the mummy at local stations carrying the films, with particular reference to the four "Mummy" pictures, starting with the original 1932 Boris Karloff starrer and running through three sequels.

Trouble is, Screen Gems finds that mummies aren't easy to come by. Columbia Pictures subsid called the Brooklyn Museum after reading that it had tried in vain to get rid of its specimen. Museum replied that being a tax-supported institution, it couldn't deal with a commercial firm, and turned Screen Gems down.

Anacin's Unique Rerun Pattern On 'GE Theatre'

MCA TV is beginning to unlock its "General Electric Theatre" for a rerun ride via a deal with Anacin, through the Ted Bates Agency, a deal which has many precedental and unique aspects.

First, Anacin guarantees a one-minute participation in the series, if the availabilities are to the agency's liking, the agency preferring the 8 to 10 p.m. time period but taking other slots. But for Anacin's middle commercial, agency is paying one-and-a-half times the station's normal one-minute rate card, feeling that with billboarding client is getting an added ride, as well as a good show.

Second, Anacin has signed up for 15 episodes, with an option to go for more. Series in syndication, to be titled "Parade of Stars" will consist of 14 "GE Theatre" shows and one from another MCA TV source.

Third, the financial arrangement among sponsor, station and MCA TV, according to Coast reports, runs something like this: Anacin, paying the station for the middle commercial at the one-and-a-half times the commercial rate, supplies the film free. Station passes the coin on to MCA TV, and in exchange gets to sell the other two spots, opener and closer, to local sponsors.

The deal, part of Anacin's spot effort, has no limitations as far as the number of markets, according to an agency spokesman. In L.A., KRCA reportedly has been inked for Wednesdays at 10:30 p.m.

In some respects, the deal is similar to the one inked between MCA TV and Nestle for DeCaf, renewed for another 13 weeks. Under latter deal, Nestle guarantees purchase of one-minute participation at card rate in three to five MCA TV rerun shows, depending on the size of the market. The size of the roster of Nestle markets has now grown to 55.

TPA Shifts Vidblurb Operation to Coast

Television Programs of America's commercial tv film production operation has been shifted completely to the Coast under the aegis of Leon Fromkess, production v.p.

In line with the shift, Wally Gould, who had been producer for commercials in TPA's New York office, is no longer with the company.

TPA's 'Hostess' & 'Dude Ranch'

Television Programs of America, after confabs with advertisers and agencies according to its new pilot policy, has given the greenlight for pilot production of two projects, "Airline Hostess" and "Dude Ranch."

"Hostess" will be produced by Anthony Veiller, with scripting to be done by Arnold Belgard and Lois Jacoby. Series will feature dramatic stories of an international airline hostess, with location shooting in England and Far East, although production will be based in Hollywood. Irving Cummings Jr., producer of TPA's "Fury" series, will produce "Dude Ranch," a dramatic, situation comedy concerning a dude ranch owner and his teenage daughter, with guest stars planned each week. Casting on latter will begin next week, with Leon Fromkess, exec producer and TPA v.p., in overall charge of two projects. Recently, TPA, in association with Entertainment Productions, Inc., gave the go-ahead signal on "Turning Point," a series based on quiz contestants.

Onward & Upward With Ward Quaal As WGN-TV Moves Into No. 2 Spot

By LES BROWN

Chicago, Sept. 24.

WGN-TV's ascension to second place in this important four-station market during recent months is not only coincidental with, but must be directly attributed to, Ward Quaal's handling of the reins. Quaal's masterminding is particularly impressive considering (1) that the Chi Tribune-owned station is the sole indie here among three network o&o's and consequently at a programming disadvantage, (2) that Quaal has served only slightly more than a year as the WGN-WGN-TC chieftain, and (3) to use his own description, that WGN-TV was a "miserable fourth" in Chi in August 1956 when Quaal was brought in as general manager.

Quaal has spent his first 14 months in the exec post making changes, and the dollars and cents results he's acheived testify that he didn't make them randomly. His purpose was to change the concept of the stations from what they were under Frank Schreiber's longtime helmship, and it's no secret that in doing this he's emulating the newspaper that owns WGN Inc. Quaal is shooting for prestige.

Radio Biz Up 24%

Among the palpable results so far under his regime, radio billings have improved 24.8% over the first eight months of last year, while tv billings have gone up 16.9% in the same comparative period. In August of 1956, about 18% of WGN, Inc.'s business was placed by national advertisers; today national clients account for 61.75% of the stations' billings. Says Quaal, "We had to upgrade the programming to do it, and we had to get rid of the hard-sell pitchmen." This he did almost immediately, sloughing some $595,000 in tv business, and about $200,000 in radio, during his first six months as v.p. and general manager. "We've actually done better, businesswise, without it," he says.

The status of second place in this WBBM-TV (CBS)-dominated market belongs to WGN-TV by dint of ARB share of audience percentages for the past seven months. Latest American Research Bureau findings for one-week sampling, from signon to signoff, gives WBBM-TV first with 34.7, WGN-TV second with 23.0, NBC's WNBQ third 22.8 and ABC's fourth with 20.8. (Latter, by the way, is claiming second by way of recent Nielson statistics, but WGN-TV has been more consistently the runner-up in ARB). On the four week (July-

Continued on page 47)

Stendahl's Trendex

If educational television ever has to come up with a rating system, book sales may prove the new barometer. By that index, says WCBS-TV, N.Y., which preemed its "Sunrise Semester" educational series on the modern novel, it's got a hit on its hands.

Station received word from Random House Monday morning (23), after the show premiered, to the effect that it had been receiving calls from dealers all over New York asking for rush orders on Stendahl's "The Red and the Black," which Random publishes in its Modern Library series and which was the first book studied in the series.

WCBS-TV then checked Brentano's, which reported a sellout of 1,000 copies since last week, and even a rush on the French version. Same story came from Barnes & Noble, Scribner's and Doubleday Book Stores. The Ferguson Library in Stamford, Conn., then called to find out what next week's book is (Balzac's "Pere Goriot") so it could scrape up additional copies. It had to place its three copies of "Red and Black" in the reference section. Some bookstores also called Random House to place rush orders on "Goriot" as well.

Rowan & Martin TV Chevy Special

Hollywood, Sept. 24.

Comedy team of Dan Rowan and Dick Martin will make first extended appearance on video Dec. 8, toplining NBC-TV "Chevy Show" special. Hal Kanter will script and direct, and Nanette Fabray and Shirley MacLaine will guest.

Pair, under NBC pact for past year or so, have only made guest appearances on tv so far. They'll continue visits on other shows, with guesting on Dinah Shore's Oct. 27 show definitely lined up and commitments for Bob Hope, Perry Como and Steve Allen shows, although dates aren't nailed down for latter.

Rowan & Martin also will appear twice at Las Vegas Sands Hotel in a 10-week period, opening with Jane Russell on Oct. 2 and returning with Sammy Davis Jr. on Dec. 18. In between, team will appear at Statler Hotels in Detroit and Cleveland.

Additionally, pair have pact to make two pix for Universal next year.

ABC Mulls Freed, Clark TV Musicals

As ABC-TV is making final examination of the gaps in its weekend nighttime program schedule, there is talk that the Alan Freed rock 'n' roll show may be brought back sometime Saturday evening. Meanwhile, the network is trying to finalize plans to give Dick Clark, emcee of its afternoon "American Bandstand," a Saturday night show at 7:30.

Clark is being prepped for a record-spinning show during which teeners dance to the music. This is essentially the arrangement he follows on the afternoon stanza, which comes from WFIL-TV, Philly. The nighttime weekender, however, will have the emcee emanating from New York.

The Freed musicaler could either fill in at 7:30 if the Clark deal falls through (Clark may have other commitments), or move into part of the hour being set aside from 8 to 9 for "Country Music Jubilee." Latter is considered more likely by network execs.

Sunday is really wide open. The network is trying to peddle the 9:30 slot, after Sid Caesar and Imogene Coca, who come on Jan. 26. At 10, there is a filmed show, already started, that will carry the web through the football season at any rate. It's a packaged round-up of weekend football highlights until 10:30.

Freed's "Big Beat" had a summer run on the network.

Says 'Climax' Invaded Her Privacy; Sues CBS, Chrysler for $1,250,000

Hollywood, Sept. 24.

Her privacy was invaded $1,250,000 worth, Mrs. Virginia Dill charged last week in a suit filed in Superior Court here against CBS-TV, Chrysler Corp. and scripter Dick Stenger. Cause of action was alleged use of story material involving her family, despite fact she withheld permission, in Sept. 5 CBS "Climax" segment entitled "Trial by Fire."

Teleplay, written by Stenger, revolved around Malibu-Zuma fires of last year-end. At the time, complaint states, Mrs. Dill's 14-year-old son was quizzed by Sheriff's arson squad as a possible suspect of starting the fire, a charge "vehemently" denied by his family. Word apparently got around about the questioning and Stenger, in prepping his story, requested permission to incorporate these facts, which was expressly denied, she contends.

The tv play made her "nervous, distraught and upset," Mrs. Dill charges and she's asking $1,000,000 in general damages from defendants, and additional $250,000 in punitive damages.

N.Y. STATE B'CASTERS ELECT DOERR PREXY

Schenectady, Sept. 24.

William Doerr, of WEBR, Buffalo, is new president of the New York State Assn. of Radio and Television Broadcasters. He was elected (18), at a meeting in the Van Curler Hotel, to succeed E. R. Vadebonceur, of WSYR, Syracuse.

Other new officers are Gordon Gray, WOR, New York, first v.p.; H. Stilwell Brown, Rural Radio Network, Ithaca, 2d v.p.; George Dunham, WNBF, Binghampton treasurer; Elliott Stewart, WIBX Utica, secretary. Directors chosen: J. Milton Lang, WGY and WRGB-TV, Schenectady; C. Robert Thompson, WBEN-TV, Buffalo; Paul Godofsky, WHLI, Hempstead; Paul Adanti, WHEN and WHEN-TV, Syracuse; George W. Bingham, WKIP, Poughkeepsie; Andrew Jarema, WKOP, Binghampton.

Caesar-Coca Into Sun. 9 ABC Slot Vs. GE Segs, Dinah

Sid Caesar and Imogene Coca, reteamed after three seasons, start on ABC-TV as of Jan. 26 in the Sunday at 9 slot under an 18-week contract with Helena Rubinstein, cosmetic house entering video for the first time. It'll be a half-hour show. Network disclosed that it has the two comedians under exclusive tv contract for "many years."

In his new time slot Caesar will be facing such formidable competition as "GE Theatre" on CBS and Dinah Shore on NBC.

Network is accelerating its efforts to find a replacement for "Bowling Stars," sponsored by American Machine & Foundry Co. at 8:30 on Sundays. ABC, having the right in preempt the half-sold show at almost any time, is seeking a stronger show and sponsor for the slot between Caesar-Coca at 9 and the 7:30 to 8:30 "Maverick," owned by Kaiser.

Hal Janis will produce the new half-hour. Caesar said that he has no firm format in mind. He did say that the "Commuters" routine was kaput, though he would sporadically do some kind of husband-wife skit. Caesar has made an arrangement with actor Paul Reed to perform in the series in much the same fashion as his former standbys Carl Reiner and Howard Morris. Latter is committed elsewhere, according to Caesar. Reiner is writing a book and appearing this week on CBS' "Playhouse 90."

Taking a hiatus after the last Sunday in May, Rubinstein has options to return the following season, according to Oliver Treyz, veep in charge of ABC-TV. Ogilvy, Benson & Mather closed the pact for Rubinstein early Friday (20) ayem. Network said sponsor is buying every week on the largest ABC lineup it can get.

Until the ABC disclosure of his exclusive services, Caesar (repped by Janis, the producer of his former NBC show) was dickering with both NBC and CBS. NBC was willing ot offer the comedian guest appearances in several of its specials this fall, e.g., General Motors 50th anniversary show and the Standard Oil lineup, and also guarantee work for his writing and production staff until it could get him a slot of his own next year. But, it was reported, that negotiations fell through when Caesar demanded a guarantee of $100,000 from NBC in order to keep him on ice until the network lined up a regular Caesar program.

CBS was, on another recent occasion, asked to guarantee the tv performer a net of $41,000 weekly for his tv package. That deal also came to naught.

Initially, when Caesar went off last spring, amid much lamenting by the public and press alike, he did not want to do a half-hour program, such as the kind NBC was then offering him. However, several weeks later he indicated that he would be willing to do a half-hour show. It was at that point, he again became Miss Coca's partner.

TV-Radio Production Centres

IN NEW YORK CITY . . .

NBC-TV "Suspicion" producer **Mort Abrahams** has inked **Sarrett Rudley,** who initially did the Oct. 7 preem show, to contract for three more of the 60-minute scripts . . . **Larrye DeBear,** WHAS-TV, Louisville, newsman is on his way through to join WTIC-TV, in Hartford . . . **Jack Harrington,** prexy of Harrington, Righter & Parsons reppery, to Ashville, N.C., yesterday (Tues.) to attend NARTB regional conclave . . . **Irv Lichtenstein** named director of promotion and exploitation for American Broadcasting Network, quitting as veep in charge of publicity and such at WWDC, Washington . . . **Jon Gnagy** returns to WABD Sunday (29) with more of his artcasts . . . **Carmel Quinn** into Friday (27) **Art Ford** show ever same outlet . . . **Eddie Albert** will guest star on the Oct. 18 **Patrice Munsel** show on ABC-TV.

Clarence Menser, who "made it" via Florida orange groves and cattle ranch since leaving NBC some years back (remember 'Censor Menser'?), currently in town. He's shifting his scene of lucrative operations to Vero Beach, Fla . . . **Ted Sack,** formerly a producer for CBS public affairs, has moved down to Miami, where he's been appointed operations coordinator at WTVJ . . . **Garry Moore** did the narration for two upcoming Westminster LP sides, "Peter & the Wolf" and "Carnival of the Animals" . . . **Arnold Peyser** now one of the writers on the Dinah Shore show, and has moved his family to the Coast . . . **Sarrett Rudley** doing three scripts for the live segments in the "Suspicion" series, with **Mort Abrahams** producing . . . Sound Recording Inc., new firm headed by **Morton Schwartz,** opening in N.Y. **Jacques L. Feinsod** is sales manager and **Henry Rousseau** chief of the sound dept . . . **Jack Benny** will be guest speaker at the fundraising dinner for Bonds for Israel in Atlantic City Nov. 9 . . . **Max Buck,** WRCA & WRCA-TV director of sales and marketing, will be co-speaker with New Jersey Gov. **Robert Meyner** at the annual Shopright Supermarkets dinner at the Waldorf-Astoria Sunday (29) . . . **Jim Gaines,** ex-NBC and now prexy of WOAI-TV, San Antonio, a Gotham holdover from the NBC affiliate powwow for Associated Press huddles (since he's now a director of AP) . . . **Frank Goodman** named publicity consultant for CBS-TV's "Seven Lively Arts" . . . WRCA-TV program director **George Heinemann** inaugurated a six-week seminar on tv production and direction techniques for WRCA-TV personnel . . . **William Clemens** on two CBS-TV series this week, the cross-the-board "Verdict Is Yours" and the WCBS-TV "Our Nation's Roots" Saturday (28) . . . **Joseph Campanella** on "U.S. Steel Hour" tonight (Wed.) in play starring **Burgess Meredith** . . . **Dave Cammerer** scripting the **Herman Hickman** "Sports Time" segment on CBS Radio . . . **Dick Feldman,** who directed the Julius La Rosa show this summer on NBC-TV, assigned to direct the **Martin Agronsky** "Look Here" series . . . **Vivian Smolen** celebrating her 12th year as lead in "Our Gal Sunday" . . . Lawyer-author **Eleazar Lipsky** turned in his 80th story for CBS Radio's "Indictment" series, with **Allan Sloane** adapting . . . NBC veep **William Hedges** appointed chairman of the radio-tv division of the 52d annual Travelers Aid Society of N.Y. fund drive . . . **Sam Slate,** WCBS general manager, back after a one month business-vacation trip to Europe . . . **June Lockhart** set for three "U.S. Steel Hour" leads, Nov. 6 and Dec. 18 and a January date. She's already set for an Oct. 3 lead opposite **Eddie Albert** on "Climax" . . . WCBS's **Jack Sterling** emceed the Stamford United Community Fund Banquet last night (Tues.)

Scripter-director **Newt Meltzer** and his wife left for a two-month European writing-vacation jaunt, and in his absence-Meltzer's "The Big Heist" airs Nov. 13 on "Kraft Theatre," with **Bert Lahr** in the lead . . . **Eddy Arnold** doing a quarter-hour strip on WCBS . . . **Arthur Hughes** back into the cast of "Our Gal Sunday", after touring with **Hume Cronyn & Jessica Tandy** in "Man in the Dog Suit" . . . **Del Sharbutt** not only signed as announcer on "Hit Parade," but also to announce ABC Radio's "Jim Backus Show" and ABC-TV's "Do You Trust Your Wife?" . . . **Mary Malone** into the cast of "Our Gal Sunday" and **Cathleen Cordell** into a new role on "Backstage Wife," both CBSoaps . . . **Frances A. von Berhardi,** casting director at Air Features, back at work after a serious illness . . . **Arnie Raskin,** formerly with NBC's press dept. and now a Marine Corps sergeant, doing a weekly Marine Corps television show originating from WITN, Washington, N.C. . . . **Bill McAndrew,** director of NBC news, appointed to the Freedom of Information Committee of NARTB . . . **Judy Scott,** Decca recording artist, set for the preem of the **Paul Winchell** show Sunday (29) on ABC-TV . . . WCBS doing the Ivy League football games for the fourth year in a row, with **Bill Hickey** and **Dave Dugan** calling the plays. . . **Cecil L. Trigg,** general manager owner of KOSA-TV, Odessa, Tex., in town for huddles with John Pearson reppery . . . Campbell Soup, via Leo Burnett, will place a spot schedule in the top 12 markets beginning Sept. 30. Franco-American spaghetti division also placing a spot schedule for 39 weeks in same 12 markets . . . **Ed Petry** reppery has announced addition of **Richard Trapp** to New York sales staff of Petry TV, and **Judy Louis-Dreyfus** to the tv promotion research department as a writer.

On the eve of the Notre Dame kickoff game, Mutual, which is airing the series, backed by Pontiac, will broadcast a special 25-minute show Friday (27) on the university, themed on a father-son discussion of the school's heritage . . . WLIB again this year will broadcast portions of the Jewish High Holiday services from the West Side congregation B'Nai Jeshurun, as a public service . . . **Webb Pierce** does a guest shot on "The Big Record" tomorrow (Thurs.) . . . Starting yesterday (Tues.), Mutual's "Queen for a Day" stanzas broadcast earlier in the mornings from 10:05 to 10:30 a.m., instead of the regular 11:35 a.m., to make way for the reconvened Senate Racket Committee hearings from Washington.

Joe Franklin begins his fifth consecutive year as host of WABC-TV's afternoon "Memory Lane" today (Wed.), and for the last several months the stanza, based generally on old time flicks, has been running near or at the SRO level sponsorwise . . . Rep. Emanuel Celler became a WINS regular, with a Sabbath evening quarter-hour that kicked off this week (22) . . . WABC-TV newscaster **John Cameron Swayze** flies to Europe today and returns Oct. 7; he mixes vacation with biz, will interview Greek Prime Minister Caramanlis and U.S. Ambassador George V. Allen . . . **Dick (Ricardo) Sugar** gets a new evening Latino slot on WAAT, stripped from 8 to 9 p.m. . . . **Alfred Lehman** quits Marchalk & Pratt for WQXR copywriting.

Marty Roth named producer of CBS Radio's "Sez Who?" . . . **Leslie Barrett** set for "Modern Romances" cast tomorrow (Thurs.) . . . **Henry G. Kirwan** has resigned as secretary-treasurer of Gotham Broadcasting (WINS), to reestablish his certified public accounting firm, which will specialize in radio, tv and theatrical accounting . . . **Virginia Payne,** "Ma Perkins" star, selected by the United Church Women to narrate a shadow play at the organization's testimonial dinner Oct. 1 at Riverside Church . . . **Pegeen (& Ed) Fitzgerald,** who started a new five-a-week afternoon series on WOR-TV, has accepted the chairmanship of the Women's Radio & TV Division of the Democratic campaign which **Robert W. Dowling** and **Grover Whalen** are heading . . . **Doris Hope** signed as associate editor on the West Coast for Kraft TV Theatre. Which means she'll be looking for scripts.

IN HOLLYWOOD . . .

Parke Levy, creator-producer-part owner of "December Bride," is now a full-fledged ASCAP member. He has written six songs (words and music) for his show . . . Seven directors pitched in on a one-minute commercial for Winston and no gag. They all happened to be around

(Continued on page 50)

B'CASTERS WIRED FOR WORRIES

Congressional Vox Pop

Members of Congress prefer NBC-TV's news coverage and commentators above all others, according to a survey taken for the network's o&o station in Washington, WRC-TV.

In probably the first Congressional vox pop ever undertaken on television, independent research outfit of Walter Gerson & Associates sent trained interviewers out to interview all 530 members of Congress. Survey was based on local D.C. viewing, but NBC came out on top both locally and network-wise.

Solons were asked during which time periods they watched news most frequently, which station or network they watch most for news, which station or network gives them the most complete coverage and who are their three favorite commentators in order of preference, considering objectivity and general presentation.

Most popular Senate-House viewing hour for news was the 6:30 to 8 p.m. period (34.9%), with 11 to 11:30 p.m. second (32.8%), though members of the House preferred the latter time period by a small margin. WRC-TV was the most frequently watched station for news, with 43.8%, vs. 41.1% for CBS-TV's affiliate, WTOP-TV. (Senate, however, preferred WTOP-TV by a 51.6% count to 30.5% for WRC-TV, with the House, with more members, swinging the final count to WRC-TV.) WMAL-TV was third with 12.3% and WTTG fourth with 2.3%.

As to which station offers the most complete coverage, 48.9% selected WRC-TV, as against 38.3% for WTOP-TV, 11.9% for WMAL-TV and 0.9% for WTTG. Here again, the House showed the greater pro-NBC sentiment, with the Senate evenly divided at 45.3% each for WRC-TV and WTOP-TV.

The "popularity contest" among newsmen found NBC's Chet Huntley-Dave Brinkley team on top with 176 votes, or 33.2%. ABC's John Daly was second, with 155 votes (29.2%), while CBS's Doug Edwards was third with 121 votes (22.8%). Runners-up were NBC's Richard Harkness with 113 votes and 21.3%, ABC's Bryson Rash with 66 votes and 12.5% of the total, localities Joe McCaffrey ((1.7%), Don Richards (6.2%) and Matthew Warren (5.8%), with CBS early-morning newsmen Richard C. Hottlelet last with 4.2%.

Desi Standing By With Flock Of Comedies When & If Oaters Trampled

By DAVE KAUFMAN

Hollywood, Sept. 24.

Convinced the preponderance of western series on television this year will result in the oaters being trampled to death, Desi Arnaz is preparing four new situation comedy series for Desilu Productions, of which he is prexy and owner. Terming the current heavy diet of hoss operas "imbalanced programming," Arnaz predicted this will bring a resurgence of the situation comedy trend next season.

Producer-star predicted the influx of oaters will mean another record in axings, opining at least 35 series will be pink-slipped. When Arnaz eyed the tv picture last season, he also predicted there would be 35 axings, and the eventual number exceeded that.

Commented Arnaz, who with his wife, Lucille Ball, is starring in five "special" "I Love Lucy" shows this semester: "They are shying away from comedy too much this season. There are too many westerns, adventure and cops-n-robber series. I still think a good comedy is the big payoff. That's what the people like to see. I have nothing against a good western—we make them ourselves. But they are overdoing them.

Arnaz, whose "Lucy" series was on tv six years before he decided to switch from the weekly half-hour format to several big shows a year, scoffed at the so-called

(Continued on page 46)

Family Rivalry

It's a husband-and-wife battle come Oct. 20, when Dinah Shore preems her "Chevy Show."

Playing opposite her on CBS-TV's "General Electric Theatre" will be hubby George Montgomery, costarred with John Agar in "The Thousand Dollar Gun."

N. Y. TV Stations' Profits Hit Peak $21,500,000 Mark

Washington, Sept. 24.

New York City metropolitan area, with seven tv stations, accounted for about 15% of industry profits on station time sales last year, according to a market analysis of video operations issued last week by the Federal Communications Commission. Data shows that New York stations earned $21,500,000 while total for all 267 markets was $146,256,000.

New York profits (before taxes) compared with $52,211,000 of time sales by the city's seven stations. Of this figure, $31,704,000 was for national and regional advertising, $13,424,000 to local sponsors, and $10,573,000 to networks.

Second largest market, in terms of profits, was Chicago (four stations) with $9,748,000 in earnings. Next ranking were Philadelphia, Detroit, Los Angeles, Cleveland, San Francisco-Oakland, St. Louis, Washington, D. C., and Kansas City.

Next to New York in time sales was Los Angeles (seven stations) with $32,873,000, followed by Chi-

(Continued on page 46)

Lardner's 'Al' Series Prepped by NBC-TV

Hollywood, Sept. 24.

NBC-TV is blueprinting a new vidpix series based on Ring Lardner's "You Know Me Al," with Arthur Lewis developing the project for web coast program chief Alan Livingston.

Lewis has arrived from N.Y. to cast the pilot which he will produce. Abe Burrows, who scripted the pilot, will serve as head writer on the series.

WABD's Jumpin' With Live TV'ers

Another of the good breaks WABD, New York, has been enjoying with the production of live local tv programs hinges on the return of a longtime favorite, "The Children's Hour." Horn & Hardart cafeterias, which sponsored the show for years on WRCA and more recently on WRCA-TV, New York, is buying WABD time to return the show to Gotham viewers.

Amateur juve show, which went off WRCA-plus-tv after better than two decades with one of the NBC keys or the other, will be seen Saturdays from 7 to 8 p.m. Formerly, it was skedded Sunday mornings. Show begins Oct. 5.

Another big break for WABD is the sale of its half-hour live "Entertainment Press Conference" to

(Continued on page 46)

CAN'T FIGHT TOLL, IF IT'S FEASIBLE

Wired-tv, even more than over-the-airwaves tollvision, is becoming the No. 1 bugaboo among stations and networks. In spite of the difficulties and expense of creating wired setups, vis a vis the use of the airwaves for a subscription service, the closed-circuit brand of tollvision is a snowballing spectre in light of the currently-operating Bartlesville experiment and the next-year Skiatron San Francisco Giants baseball service.

What's got the broadcasters worried is the fact that there's no way they can prevent, or even fight, the wired-tv mushroom, as long as the service proves out economically feasible. The use of the airwaves is a legal issue with the FCC having jurisdiction, and in this area the broadcasters have an opportunity to make themselves heard. But there's no jurisdiction in any quarter over wired-tv, and there's no way to fight it except via propaganda, an effort that's thus far fallen short principally because the use of closed-circuit has taken the broadcasters by surprise.

Cause of the broadcasters' concern is simple. Pay-tv, in any form, wired or not, menaces the baseline of all television—circulation efficiency. Any audience gained by toll-tv automatically must take audience away from free-tv, since the same instrument in the livingroom, the tv receiver, is involved. It's not a case of another medium taking up the public's non-tv time, but a case of a rival from within taking the audience away from the same medium.

The effect of a successful pay-tv operation is say, a good-sized market with three television stations, is easy to visualize. Assuming that three stations is all that market can support, the introduction of the tollvision service will disrupt the economy of all three. Rates are based on circulation, and once the tollvision setup draws away some audience from the three free stations, (whether with films or baseball), one or all of them must lower rates. This in turn affects the type of programming they can afford to buy or telecast. When the programming involved is feature films, for example, and their audience no longer justifies as expenditures as before, the rival tollvision operation could then outbid them even for old features, compounding the felony even further by depriving the free outlets of top programming fare with which to compete.

Similarly, it's a cause for network concern, since the toll-tv setups not only menace independent stations, but strike right at the heart of some of the kingpin affiliate chain, and a similar breakdown in network rates, due to the circulation weakening, could occur.

Until now, even the webs have been unaware of the dangers of wired-tv, having concentrated their fire in the past on the use of the airwaves. CBS, for example, has taken the position that unless a toll setup constitutes an invasion of free tv, it's not concerned. But the picture of Bartlesville and San Francisco has changed network thinking radically, as it has local station thinking, where the threat is even closer to home.

RALPH EDWARDS, INC. NOW A BIG BUSINESS

Hollywood, Sept. 24.

Ralph Edwards has formed a new sales organization to handle all new programs created by his company.

William Burch heads up the new wing and Paul Edwards continues in charge of new shows.

Current Edwards properties—"This Is Your Life," "Truth or Consequences" and "It Could Be You"—will continue to be repped by MCA. Among the projected properties to be sold direct by the Edwards organization are "End of the Rainbow" and "Fortune, Unlimited."

'GE Theatre's' New Sun. Punch; Pact Astaire, Laughton, Curtis, et al.

Biggest dogfight ever in the Sunday at 9 period is shaping up for the new season, what with "General Electric Theatre," Dinah Shore and Sid Caesar & Imogene Coca due to battle it out in the Nielsen arena. But the Revue-produced GE showcase, which has easily dominated the time period since its start three years ago (it was out of the Nielsen Top 10 only twice all last season), has got a new bag of tricks all wrapped up with which it expects to deliver a few strategic knockout blows.

The GE segment, which has relied for its impact on top stars, has a new bundle of names all ready to make their television debuts in dramatic roles (in its third season, the show has introduced more Hollywood stars to tv than any other segment). List this year includes Fred Astaire (who'll do one straight dramatic show—his first in any medium, and a song-and-dancer), Charles Laughton (who's done readings but not dramatics on tv), Tony Curtis, Jeannie Carson, Art Linkletter and Audie Murphy.

In addition, James Stewart will be back for his annual one-shot, this time an adaptation of Dicken's "A Christmas Carol" set against a western background; Tallulah Bankhand, Alan Ladd, Marge & Gower Champion and James & Pamela Mason. Also in the lineup are Melvyn Douglas & Myrna Loy doing "Love Came Late," with Douglas subbing for William Powell, who was originally set to do the part in a reunion with Miss Loy but who subsequently became ill.

Apart from the star angles, the Revue-BBD&O GE operation has some other tricks up its sleeve. For one thing, it will do its first two-part show later in the season, "The Last Town Car." It's also shooting it first show overseas, in London, with Miss Carson starring. And it's already completed photography on 13 shows, even before it hits the air, giving it some strategic flexibility in terms of slotting specific properties against NBC's Dinah and the various specials on the slate. Some nights, when Miss Shore has a particularly powerful lineup or when a major spec entry is scheduled, "GE" will duck with one of its "B" productions; other nights, it may meet the NBC power head-on in a test of strength.

On the scripting side, though the accent this year, more than ever before, will be on originals, there will be one James Thurber piece, "One Is a Wanderer," with Samuel Taylor doing the adaptation. Novelist Jerome Weidman is in for one original, "All I Survey," and John Cunningham, who did the original story for "High Moon,"

(Continued on page 46)

WCDA's U&V Status

In probably the first move of its kind, an Albany station will become a VHF station with a UHF satellite. FCC okayed WCDA's switch within the next few months from a U with two U satellites to a V, but, evidently, because of the rough upstate New York terrain, the Lowell Thomas-owned station has been granted the booster U channel.

WCDA-TV, a CBS affil, will move to Channel 10, maintaining Channel 19 on Mt. Greylock in order to extend its signal to the upper reaches of New York and parts of Massachusetts.

When Is an Educ'l TV Station Com'l? Mpls. Does a Burn

Minneapolis, Sept. 24.

Twin Cities' four commercial tv stations' heads are burned up and considering what action to take, including a possible request for a FCC adjudication, because the Minneapolis-St. Paul's new non-profit educational station, KTCA, at its very outset is carrying what these executives construe to be a commercially sponsored program.

Thus, they feel, KTCA begins its career by providing competition for them. If possible, they indicate, this objectionable type of operation will be nipped in the bud.

Program in question is a series on "Money Matters" which the Minneapolis Farmers and Mechanics bank has launched in cooperation with local schools.

The banks used large newspaper display ads to publicize the tv series, provoking Stan Hubbard, KSTP-TV president-general manager, and other station toppers to still more desentment.

Pointing out that his station and WCCO-TV and others of the commercial group not only contributed a substantial sum to the fund raised by public subscription to bring KTCA-TV into being, but also is donating further money, along with time and services, to aid its operation, Hubbard says he regards the bank tieup as tantamount to a "double cross."

"What I'd like to say is unprintable," asserts Hubbard. "The very fact that at each of these programs' start a picture of the bank is shown and it's announced as the sponsor and that newspaper ads were utilized to make the public conscious of this stamps commercialism on the series.

"Like the university, public schools and others going on KTCA-TV, the bank pays at the rate of $180 an hour for these programs or less than cost. As far as I'm concerned, it doesn't alter the situation any because no other commercials are used on the shows, other than the bank's picture and announcement of its name, or that the bank charges the cost to something other than advertising, as it says it does."

American Can Buying Doug Edwards News

American Can Co., which for a brief span sponsored a segment of the Chet Huntley-Dave Brinkley "NBC News" and its John Cameron Swayze predecessor, has switched allegiances and will begin as a sponsor of the CBS-TV "Douglas Edwards with the News." Canco is due to start Oct. 4, as an alternate-Friday sponsor of the newscast, replacing Hazel Bishop, which has bowed out.

NBC Cell-O-Matic To Hit the Road

NBC-TV has decided to tour its Cell-O-Matic presentation on the web's progress during the past year and on its programming strategy for this year. Decision was based on the strong approval by affiliates and agencies registered during the New York showing week before last at the three-day meeting of the NBC Television Affiliates.

Presentation will be made in Chicago Sept. 30 at the Drake Hotel; in Detroit Oct. 14, at the Sheraton-Cadillac; and in Toledo, Pittsburgh and Cleveland, dates not yet set. Audience will consist of agencies, clients and press. Don Durgin, NBC-TV v.p. in charge of sales planning, who delivered the original presentation, will head up the touring version, with sales planning director Dean Shaffner, who helped write the presentation but did not appear in it, joining Durgin on the performing end.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	AUGUST RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
BOSTON	*Approx. Set Count*—1,400,000						*Stations*—WBZ (4), WNAC (7)		
1. Secret Journal (Dr)	WNAC	MCA	Tues. 10:30-11:00	22.9	56.9	40.3	Studio 57	WBZ	14.5
2. State Trooper (Adv)	WNAC	MCA	Sun. 10:30-11:00	22.8	61.1	37.3	Star Performance	WBZ	13.1
3. Waterfront (Adv)	WNAC	MCA	Sun. 7:00-7:30	21.5	60.6	35.5	Judge Roy Bean	WBZ	13.7
4. Frontier (W)	WNAC	NBC	Fri. 10:30-11:00	19.4	57.4	33.8	Cavalcade of Sports	WBZ	14.7
5. Count of Monte Cristo (Adv)	WNAC	TPA	Tues. 8:30-9:00	15.6	35.4	44.0	Panic	WBZ	26.6
6. Studio 57 (Dr)	WBZ	MCA	Tues. 10:30-11:00	14.5	36.1	40.3	Secret Journal	WNAC	22.9
7. Highway Patrol (Adv)	WBZ	Ziv	Wed. 10:30-11:00	14.0	33.6	41.7	20th Century Fox	WNAC	24.7
7. I Led 3 Lives (Adv)	WNAC	Ziv	Wed. 7:30-8:00	14.0	56.7	24.7	Broken Arrow	WBZ	8.0
8. The Falcon (Myst)	WNAC	NBC	Wed. 8:00-8:30	13.6	34.3	39.7	Ozzie & Harriet	WBZ	22.0
9. Combat Sergeant (Adv)	WNAC	NTA	Sat. 8:30-9:00	13.4	35.0	38.3	Julius La Rosa	WBZ	22.8
10. City Detective (Myst)	WNAC	MCA	Fri. 11:05-11:35	13.1	56.1	23.4	TV News Reporter; Weather. Hollywoods Best	WBZ	14.7
10. Star Performance (Dr)	WBZ	Official	Sun. 10:30-11:00	13.1	35.1	37.3	State Trooper	WBZ	7.0
								WNAC	22.8
WASHINGTON	*Approx. Set Count*—800,000						*Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)		
1. Highway Patrol (Adv)	WTOP	Ziv	Sat. 7:00-7:30	14.1	57.6	24.5	Bowl the Champ	WMAL	4.5
2. Silent Service (Adv)	WTOP	NBC	Tues. 10:30-11:00	13.9	40.4	34.4	Wrestling	WMAL	9.4
3. Golden Playhouse (Dr)	WRC	Official	Sun. 10:30-11:00	10.6	23.5	45.1	What's My Line	WTOP	26.2
4. Stories of the Century (W)	WTOP	H-TV	Sat. 6:30-7:00	9.7	47.2	20.5	Bowl the Champ	WMAL	5.1
							News From 4 Corners	WRC	4.9
5. Men of Annapolis (Adv)	WTOP	Ziv	Tues. 7:00-7:30	9.6	47.1	20.4	Western Marshal	WTTG	4.9
							News—John Daly	WMAL	5.6
6. Favorite Story (Dr)	WMAL	Ziv	Fri. 10:30-11:00	8.3	30.6	27.1	Pantomime Quiz	WTOP	9.6
6. Lone Wolf (Myst)	WRC	MCA	Tues. 10:30-11:00	8.3	24.1	34.4	Silent Service	WTOP	13.9
7. Studio 57 (Dr)	WMAL	MCA	Mon. 10:30-11:00	7.3	17.2	42.4	Studio One Summer Theatre	WTOP	21.5
8. Victory At Sea (Doc)	WMAL	NBC	Sun. 10:30-11:00	6.9	15.3	45.1	What's My Line	WTOP	26.2
9. Favorite Story (Dr)	WMAL	Ziv	Mon. 9:30-10:00	6.8	13.7	49.7	Arthur Murray Party	WRC	20.9
10. Star and the Story (Dr)	WRC	Official	Wed. 10:30-11:00	6.6	18.2	36.4	20th Century Fox	WTOP	19.3
MINNEAPOLIS-ST. PAUL	*Approx. Set Count*—515,000						*Stations*—WCCO (4), KSTP (5), KMGM (9), WTCN (11)		
1. Sheriff of Cochise (W)	WCCO	NTA	Sat. 9:30-10:00	21.2	59.9	35.4	MGM Time	KMGM	7.4
1. State Trooper (Adv)	KSTP	MCA	Tues. 9:30-10:00	21.2	44.1	48.1	Wrestling	WCCO	14.6
2. O. Henry Playhouse (Dr)	KSTP	Gross-Krasne	Sun. 9:30-10:00	15.2	29.8	51.1	What's My Line	WCCO	23.3
3. Highway Patrol (Adv)	KSTP	Ziv	Thurs. 10:30-11:00	11.0	41.8	26.3	Baseball	WTCN	5.7
							Movietime, U.S.A.; Big Movie	KMGM	5.7
4. Championship Bowling (Sp)	WCCO	Schwimmer	Sun. 1:00-1:30	10.4	78.8	13.2	Small Fry Theatre	KSTP	1.6
4. Studio 57 (Dr)	KSTP	MCA	Wed. 9:30-10:00	10.4	19.2	54.3	Red Owl Theatre	KMGM	16.7
5. Death Valley Days (W)	WCCO	McCann-Erickson	Sat. 6:00-6:30	9.6	49.4	19.4	News	KSTP	5.8
							Weather; Sports	KSTP	4.2
6. Secret Journal (Dr)	KSTP	MCA	Fri. 7:30-8:00	9.1	40.2	22.7	Crossroads	WTCN	6.8
6. Waterfront (Adv)	KSTP	MCA	Fri. 10:30-11:00	9.1	35.7	25.5	MGM Time	KMGM	7.8
							Hollywood Playhouse	WCCO	7.6
7. Secret Journal (Dr)	KSTP	MCA	Tues. 9:00-9:30	8.9	17.3	51.6	$64,000 Question	WCCO	26.1
7. Superman (Adv)	WCCO	Flamingo	Sun. 4:30-5:00	8.9	65.0	13.7	As Others See Us	KSTP	2.3
8. Racket Squad (Myst)	KSTP	ABC	Sat. 10:30-11:00	8.8	33.3	26.4	MGM Time	KMGM	7.4
							All Star Bowling	WCCO	6.5
9. Science Fiction Theatre (Adv)	KMGM	Ziv	Mon.-Sat. 8:30-9:00	7.6	19.1	39.8	I've Got a Secret	WCCO	23.2
10. Susie (Co)	KSTP	TPA	Mon.-Fri. 4:30-5:00	7.5	48.0	15.6	Bugs Bunny Time	WCCO	5.5
SEATTLE-TACOMA	*Approx. Set Count*—500,000						*Stations*—KOMO (4), KING (5), KTNT (11), KTVW (13)		
1. Search for Adventure (Adv)	KING	Bagnall	Wed. 7:00-7:30	35.5	62.8	56.6	Masquerade Party	KOMO	12.0
2. Death Valley Days (W)	KOMO	McC-E	Thurs. 8:00-8:30	28.3	47.8	59.3	Climax	KTNT	21.1
3. Whirlybirds (Adv)	KING	CBS	Thurs. 8:30-9:00	25.9	41.1	63.0	Playhouse 90	KTNT	19.7
4. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	24.5	46.3	52.9	Bob Cummings	KTNT	19.9
4. Silent Service (Adv)	KING	NBC	Wed. 7:30-8:00	24.5	40.8	60.0	Father Knows Best	KOMO	25.8
5. Sheriff of Cochise (W)	KING	NTA	Mon. 7:00-7:30	24.1	57.4	42.0	Those Whiting Girls	KTNT	13.0
6. Captain David Grief (Adv)	KING	Guild	Sun. 8:30-9:00	22.2	47.4	46.8	Goodyear Playhouse	KOMO	15.7
7. Soldiers of Fortune (Adv)	KING	MCA	Sun. 8:00-8:30	21.6	41.9	51.6	Goodyear Playhouse	KOMO	14.5
8. Code 3 (Adv)	KING	ABC	Sun. 10:00-10:30	20.2	56.4	35.8	Sunday News Special	KTNT	13.8
8. Man Behind the Badge (Myst)	KTNT	MCA	Mon. 9:00-9:30	20.2	36.9	54.6	Memorial Dinner	KING	16.9
9. Superman Adv)	KING	Flamingo	Tues. 6:00-6:30	17.8	46.7	38.1	Deadline	KOMO	10.9
10. Badge 714 (Myst)	KING	NBC	Sun. 9:30-10:00	17.7	33.7	52.5	What's My Line	KTNT	28.9
COLUMBUS	*Appror. Set Count*—357,000.						*Stations*—WLW-C (4), WTVN (4), WBNS (10)		
1. Highway Patrol) (Adv)	WBNS	Ziv	Tues. 9:30-10:00	34.5	68.4	50.4	Little Theatre	WLW-C	10.2
2. Last of the Mohicans (W)	WBNS	TPA	Sat. 9:30-10:00	28.7	61.4	46.7	9 O'Clock Theatre	WTVN	9.7
3. Death Valley Days (W)	WBNS	McC-E	Sun. 8:30-9:00	26.0	54.4	47.8	Goodyear Playhouse	WLW-C	12.7
4. Frontier Doctor (W)	WTVN	H-TV	Fri. 9:30-10:00	25.1	56.8	44.2	Cavalcade of Sports	WLW-C	11.4
							Pantomime Quiz	WBNS	10.7
5. State Trooper (Adv)	WTVN	MCA	Mon. 9:30-10:00	21.1	41.6	50.7	Studio One Summer Thea.	WBNS	21.5
6. Man of Annapolis (Adv)	WBNS	Ziv	Fri. 8:30-9:00	17.0	43.7	39.0	Date with the Angels	WTVN	16.3
7. Man Behind the Badge (Myst)	WLW-C	MCA	Tues. 10:00-10:30	16.8	42.9	39.2	News—Chet Long	WBNS	20.4
							Celebrity Playhouse	WBNS	8.7
8. Sheriff of Cochise (W)	WTVN	NTA	Fri. 9:00-9:30	15.9	34.9	45.6	Undercurrent	WBNS	16.6
9. Frontier (W)	WTVN	NBC	Thurs. 10:00-10:30	15.2	39.4	38.6	News—Chet Long	WBNS	18.7
							Federal Men	WLW-C	10.7
10. Annie Oakley (W)	WBNS	CBS	Thurs. 6:00-6:30	14.5	70.4	20.6	Uncle Jack's Smokehouse	WTVN	3.1
							Meetin' Time at Moores	WLW-C	3.1
10. Code 3 (Adv)	WLW-C	ABC	Mon. 10:00-10:30	14.5	36.3	39.9	News—Chet Long	WBNS	22.5
							Soldiers of Fortune	WBNS	11.1

SOUTH AMERICA'S TV UPSWING

Nielsen's Top 10 in Britian

(Week Ending Sept. 8)

Sunday Night at Blackpool (ATV)	66%
Emergency Ward 10—Fri. (ATV)	65%
Criss Cross Quiz—Fri. (Granada)	
Play of the Week—"The Wooden Dish" (Granada)	64%
Television Playhouse—"Poison Unsuspect" (AR)	63%
Hit the Limit (Granada)	62%
Criss Cross Quiz—Wed. (Granada	61%
Val Parnell's Sat. Spectacular (ATV)	
Criss Cross Quiz—Mon. (Granada)	58%
Emergency Ward 10—Tues. (ATV)	56%

(Figures reveal the audience in the London, Birmingham, Northern and Scottish television homes capable of receiving both BBC and ITV programs.)

Big Industry Gets Behind Move For Fullscale Italo Com'l TV

By ART WOODSTONE

Intense pressure, much of it from the country's heavy industries, is building to give Italy fullscale commercial television. Sources in the United States are particularly interested in the outcome, since Italy is shaping as the most important nation for video on the continent and since several key American companies have large distribution outlets there.

Basing his belief on direct information from Italian officials, an executive for one of the U.S. tv networks said that a grant to commercial video operators in Italy is "inevitable."

Pershaps as a result of the indignation of Italy's big industry, the Italian government sent Professor Angelo D'Alessandro of Centro Cinematografia, the government sponsored motion picture centre, to this country to once-over U.S. commercial operations, it was learned. D'Alessandro is now on his way back home to make a report to members of the Chamber of Deputies, the Italian congress.

Principal efforts are being directed at getting commercial stations in Rome and Naples.

At present, Italy only has Radio Audizione Italian, which, with 78 tv stations, is almost entirely noncommercial. The 23 primary stations, 30-some-odd secondary (smaller market) stations and some 25 satellite stations only allow 10 minutes of time a day to commercial advertisers in the form of program at 8:50 p.m. called "Carosello" (Carousel"). There is only room for four participating sponsors a day.

There is a $5,000,000 gross as the annual potential for the show, according to insiders. RAI charges $3,750 for talent and time (and taxes) for each participation. The take for this 10-minute show, which is hardly considered entertainment, is taken as an indication of the great wealth available to commercial tv in Italy.

Colgate-Palmolive and Shell Oil,

(Continued on page 48)

London ITP's Budget Of $5,000,000 For Vidpix Co-Production

Hollywood, Sept. 24.

Incorporated Television Program Co. Ltd. of London board of directors has allocated $5,000,000 for co-production deals with American distributors for new telepix series the next two years.

Move was disclosed here by Mike Nidorf, exec v.p. of ITP in this country. He said firm wants from eight to 10 new vidfilm series, and that he's now conferring with agencies and distribs regarding new properties. In return for its partial financing of the made-in-England product, ITP receives eastern hemisphere rights and participation of global profits. Company owns National studio in London, and is now involved in a $1,000,000 expansion program, adding two stages.

British firm begins production on a new series, "William Tell," after the first of the year but hasn't yet set a co-production deal. Is has such deals with Official Films, TPA, Falmingo and Bernard Schubert.

'Gen. Motors Theatre' Gets Canada Revival

Ottawa, Sept. 24.

General Motors of Canada revives its one-hour "General Motors Theatre" this fall, and continues its "Porte Ouverte" half-hour variety show on Canadian Broadcasting Corp.'s French network.

Besides these all-Canadian shows, GM will sponsor U. S. weekly "Chevy Show," "The Big Record" and "Patrice Munsel Show.' Also several specs, first two being "Jubilee of Music" Nov. 17 and "Annie Get Your Gun" Nov. 27, both two hours. GM will have a show on every Monday, Tuesday, Wednesday and Friday, plus the specs.

Basie's TV Date May Break British Ban on U.S. Talent

London, Sept. 24.

There's a chance that the vision barrier set up by the unions representing British and American musicians, which precludes the performing appearances of foreign musicians on television, may be broken. The Count Basie orch, skedded to make its second concert tour here within the space of a few months (the bands' second tour opens with a late-night gala premiere at the Royal Festival Hall on Oct. 24), may be the first full Yank outfit to play on British tv, if the Musicians Union here okays overtures made on behalf of the band. On the other end of the Anglo-U. S. band swap, is the Ted Heath outfit, which has tentatively been promised American tv air time as a reciprocal gesture.

Harry Francis, assistant secretary of the British MU, said that a complete change in policy was very unlikely, as tv time here was a precious thing to British musicians, whereas in the states with all the networks and amount of work going it was not such a sacrifice. He would not make an official comment about the chances of a favorable decision by the committee for a Basie tv date, but said that "everything would be taken into consideration."

SCOT COM'L TV COPS ALL 10 ON NIELSENS

London, Sept. 24.

In its first full week on the air the new Scottish commercial tv station collared all the 10 top positions in the Nielsen ratings. The ratings are based on homes capable of receiving both BBC and commercial programs, but the state web was completely unplaced.

First place went to "Sunday Night at Blackpool" followed by Val Parnell's "Saturday Spectacular." The new "OSS" series got the nod in 10th position.

BRAZIL MAKING MOST PROGRESS

South American television continues to expand rapidly, with occasional stumbling blocks in some areas but a steady growth in set circulation and more and more countries due to go on the air in the coming months. That's the travel-eye view of Richard Berman, manager of facilities for NBC International operations, who's back from a swing through S.A. during which he scouted eight countries with an eye to investment, management service arrangements, film and kinescope sales.

The country-by-country situation, as seen by Berman, looks this way:

Panama—Currently has television, via a U. S. Army installation, with English-only shows for Yank personnel, but there are some 4,000 sets throughout the country that pick up the Army service. Currently two commercial grants in the works, and if one of the two start service and do any English programming, the Army will probably drop its station. Two key cities, Panama City and Colon, would then probably be linked as the country's network.

Colombia—Lotsa sets, and a Government network out of Bogota, but "it's a mess." Advertisers are currently boycotting the network, which though government-run is a commercial enterprise, simply on the basis that they favor commercially-operated tv.

Venezuela—One of the most advanced of the S.A. countries, with over 70,000 sets, three stations in Caracas, a satellite in Maracaibo, and a new one going up in Maracaibo. The new station in the oil region will trade programming with one of the Caracas stations.

Peru—Three construction permits out for Lima, with hopes of the first going on the air by the middle of next year and the other two following. Already some sets in the market.

Chile—No tv yet, with the government not entirely sure how to set up television, but it's believed that a CP will be issued for Santiago to the Radio Minerale group, in which U. S.'s Kennicott Copper figures largely. Santiago and Valparaiso are the only major markets that figure to be covered initially, and they're only a microwave skip away from each other, so that as soon as one station goes up, the major portion of Chilean population will be covered.

Argentina—Still a mess from the Peronista days, with the govern-

(Continued on page 48)

Canada's Top Soaper Axed After 10 Years, Incepted Many Careers

Ottawa, Sept. 24.

Canada's most popular soap opera, "Laura Limited," has been dropped by Canadian Broadcasting Corp., after 10 years and 2,600 chapters. Official reason: "Change of emphasis in programming." It was a network show from Montreal, directed by Rupert Caplan. (First 13 episodes were supervised by U.S director Stanley Quinn).

Star, Eileen Clifford, never missed a performance, despite illnesses and family deaths. Christopher Plummer and Robert Goodier, now appearing in Shakespeare Festivals at Stratford, Ont., and Conn., respectively, played in "Laura." So did Silvio Narrizzano, now an ace tv producer in England, and Alan Mills the ballad singer. Jimmy Tapp, now host of CBC's weekly tv "Tapp Room," played "the other man" for the first six years, also doubling for a while as the hero.

Tapp recently appeared on Kraft Theatre in N. Y. In "Laura" he went there and became a Broadway producer, then returned "a reformed man" to marry lovely Laura. Just in case there's a revival some day, though, the marriage was only mentioned, not performed.

Soviet Continues TV Expansion, 25th Station Goes on the Air

By IRVING R. LEVINE

Moscow, Sept. 24.

Russia's television stations are growing in number and improving in equipment. It's an indication of the importance the Soviet leadership places on tv that resources are being diverted from the Communist nation's economy to open new television outlets at a time when great demands are being made for Soviet steel and such by Russia's allies, by Syria and other Middle East countries, and by military programs including development of the USSR's intercontinental guided missile.

The Soviet Union's 25th tv transmitter has just begun operations on an experimental basis in the mid-Siberian city of Krasnoyarsk. Like the tv stations in Moscow, Leningrad, Kiev, Kharkov, Omsk, Tomsk, Vladivostok and elsewhere the Krasnoyarsk station will begin by transmitting only several hours a week. Now the Moscow station, biggest and oldest of the government-owned Soviet chain, is on the air every day—about four hours weekdays, and eight hours on Sunday which is the working man's only day off in this proletariat dictatorship.

There still is no Soviet tv network. The stations are not linked, and show mostly films sent by air or train from the Moscow "big brother" station. It's not unusual for the season to have changed by the time a feature film sent from Moscow completes its appointed rounds of stations. There are plans for eventually tieing the stations into a network.

The Krasnoyarsk station, like many of the others in USSR, was equipped by the Leningrad radio and tv equipment plant, which is the nation's biggest producer of tv station equipment.

By American standards Soviet tv stations are far behind the times.

There are no kinescope facilities except for some experimental apparatus at the Kiev station.

However, in recent weeks Moscow tv has acquired "zoomar" lenses. This has greatly improved the flexibility of coverage of "live" events. One of the first events at which the "zoomar" lens was used was the big Communist-sponsored Moscow Youth Festival in July and August which was attended by 160 American young people (42 of whom later went to Communist China) against the advice of the State Department.

The Youth Festival provided a good example of how tv facilities in Russia are mobilized in con-

(Continued on page 48)

Mexico's 'TV Theatres'

Mexico City, Sept. 24.

Pop price tv theatres are soon to be installed here by Emilio Azcarraga, pic studio-radio-tv tycoon who heads Televicentro, home of Mexico's major video stations. The first such theatre will bow pronto in a populous local neighborhood. Pix and musicals will mostly constitute programs of these theatres.

This plan is worrying cinemamen here who see it as stiff competition. But serener exhibitors are not so much concerned, for the immediate future, because they point out these tv theatres would only effect secondary runs.

Slap New Bans On TV in Cuba; Aimed at Mestre

Havana, Sept. 24.

A strict new radio-tv code has been slapped on Cuban broadcasters by Communications Minister Ramon Vasconcelos.

The new law bars "any form of monopoly." This was seen directed at the anti-government CMQ radio and tv empire, run by the Mestre brothers.

The law limits the broadcasting of editorials to one per day. No newscast can last more than one hour (CMQ's Radio Reloj broadcasts news throughout the day and night). No news items can be broadcast more than once in an hour, nor more than four times in a single day.

Total of 5% of broadcast time must be given to "culture in general," and during this time stations must broadcast any material supplied by the government's Ministry of Education.

Political programs can only be broadcast for organizations approved by the government's Electoral Tribunal. Nothing "accusatory or mortifying" can be said against "any authority of the nation."

The new law also bans "phrases with double meanings," "obscene expressions," "unnecessary stridence in voices" and "excess in the use of crude language." Stations cannot show films not approved by the government's Film Review Commission.

The Cuban press is also straitjacketed. All material must be submitted to censors before being published. Incoming English-language U. S. publications are no longer censored (via scissors), as previously, but outgoing press cables are censored.

Dutch TV Attacked

Amsterdam Sept. 24.

The lack of progress of tv in Holland was put under attack by J. W. Rengelink, program commissioner of the National Television Stichting. He said the slow development of tv in the hands of the five broadcasting companies in the country was in marked contrast to the growth of tv set sales.

He said the tv sections within the five organizations should be greatly enlarged and that there should be improvements in the nightly news feature and news programs. The news programs will get a shot in the arm from Eurovision which is to undertake greater European coverage. Rengelink though feels that Eurovision won't completely fill the bill.

In the meantime, the Dutch government is increasing the tax on tv sets in the new budget.

'U.S. Is Willing But Is Soviet?' Asks Wilson On TV Program Exchange

London, Sept. 24.

The free system of television in the U.S. is ready to meet "more than half-way" the bid made by Soviet leaders for an exchange of television programs, Charles E. Wilson, president of People-to-People, Inc., declared in an address before the World Television Conference, held last Wed. (18) at the Hotel Claridge.

Wilson, calling for a freer exchange of programming throughout the west and the use of television as a medium to establish understanding in the world, challenged "if Khrushchev is sincere about the exchange of television programs, let him open the Communist gates to our cameras. Our gates are always open."

Calling television a window to the world, Wilson envisioned the medium spanning the Atlantic and land masses, heretofore blocked out, bringing people closer together. A step in that direction has been pioneered by Eurovision, the network set up in Europe for an exchange of programming. In

(Continued on page 48)

TEXACO COMMAND APPEARANCE
(Tribute to Ed Wynn)
With Ed Wynn, Keenan Wynn, Bea Lillie, Jill Corey, Rod Alexander, Bambi Linn, Steve Allen, Mimi Benzell, Janet Blair, Billie Burke, Jack Palance, Alfred Drake, Oscar Hammerstein 2d, Ralph Bellamy, others
Producer: Ezra Stone
Director: Charles Dubin
Writers: Charles Gaynor, Robert Downing
Musical Director: Lehman Engel
60 Mins., Thurs. (19), 10 p.m.
TEXACO
NBC-TV, from New York (color)
(Cunningham & Walsh)

"Texaco Command Appearance" as the new season's first "special attraction (and incidentally the initial entry out of the Henry Jaffe Enterprises shop) was a full hour tribute to one of America's great performers—Ed Wynn. Enlisting the support of a dozen or so sterling talents and creators in recognition of a memorable show biz career spanning 55 years and produced in collaboration with the American Theatre Wing (which enjoyed a 10G payoff from the Texaco sponsor loot), "Command Appearance" played for the most part like a musicalization of "This Is Your Life." Whatever the ultimate answer to these video show biz tributes, this was hardly the fulfillment. Not that it didn't have its moments, and some delightful ones at that, for how can one score a total miss with such assorted talents as Bea Lillie, Rod Alexander and Bambi Linn, Janet Blair, Mimi Benzell, Steve Allen, Alfred Drake, Oscar Hammerstein 2d, Billie Burke, Keenan Wynn, Jill Corey, plus others. Not to mention Ed Wynn himself, who in fact provided the 60-minute entry with its most endearing and rewarding moments with his sideline ("Command Appearance" box) commentary and memorabilia chitchat with Hammerstein, son Keenan, Drake and Steve Allen (latter via a Coast pickup).

Under the circumstances it's regrettable that a format was not evolved that could have utilized the services of Wynn the performer to a greater degree, for he was not only the pivotal personality concerned but far and away the one who bestowed on the showcase the vital human element that give it its major distinction.

In the course of the hour tribute which spanned a career through the "Perfect Fool" era way back from 1902 to the "top actor laurels" of '57, there were some contrived bits to re-create the standout Wynn attractions through the years (including his "Simple Simon" performance from the selfsame Ziegfeld Theatre (now an NBC tint studio) from whence the tv show originated. This "Simon" segment, for example, had Janet Blair re-creating the "Love Me Or Leave Me" turn (later in the show she did the pianocycle bit with Wynn on "Tea For Two" and "You're My Everything"). The Hammerstein appearance was linked to his stage managerial role circa 1919 when Wynn was doing the "Follies" and "Shubert Gayeties" (inevitably cueing a couple of turns from those productions), while "Drake's, "Dancing In the Dark" may have had nothing to do with Wynn but was inspired by the Fred-Adele Astaire association with the comic. Equally from left field came Bea Lillie's early-vintaged "March With Me" (as Britain's tribute to Wynn), except that this represented one of the show's most delightful sequences.

And thus through the Wynn vaude-legit era came more memorabilia; Billie (Mrs. Flo Ziegfeld) Burke; a re-creating of the "Ten Cents a Dance" and "Dancing On A Ceiling" ("Simple Simon"); Jill Corey doing the Nora Bayes "Shine On Harvest Moon"; Steven Allen 88'ing Gus Kahn's "Everybody Loves A Baby" to memorialize the year Keenan was born; Mimi Benzell's "standing in" for Fritzi Scheff on "Kiss Me Again," and Rod Alexander-Bambi Linn updating the Astaires.

There were some production niceties under Ezra Stone's helming and the tempo and pace were swift. But overall one could have wished for a more showmanly meshing of the various elements. Wynn was grateful in acknowledging the honor, but he deserved something better. *Rose.*

ELEVEN AGAINST THE ICE
With Tex Gardiner, narrator
Producer: Robert Emmett Ginna
Writers: Ginna, Pat Trese
Musical Director: Kenyon Hopkins
60 Mins.; Mon. (23), 9:30 p.m.
TIMKEN ROLLER BEARINGS
NBC-TV (film)
(BBDO)

There's no avoiding the paraphrase on an awful lot of coffee in Brazil—to wit, there's an awful lot of snow in the Antarctic. It means that the photographic background is bleakly- eye-tiringly whiter than the white of soapy boats. The spectator has to look away. Unlike the quietly daring and vastly efficient Army-Navy technicians who are the heroes of this Timken Televent via NBC-TV the viewer in his home has no special glasses against snow-blindness.

To speak of this documentary report as "interesting" (which it is) is somewhat to damn it with faint praise. Respect for the derring-do and the technology seems to demand more effusion. But truth to tell it seldom rises much above "interesting" and therefore is not wholly successful as "entertainment" for the home screen. At a guess, it must have driven the women to their forgotten chores in the other room.

The assignment task of the 11 who faced the ice was to find and flag a safe trail over the ice sheif and across the treacherous crevassed field to the designated point in nothingness where a following party of scientists would establish an outpost for Geophysical Year. The crevasses are unchartered, often unobservable, caverns in the snow, sometimes bottomless pits which must be explored, calculated, dynamited, frequently filled in with great mounds of snow pushed over the lip of the hole by giant bulldozers.

Engineering-wise the undertaking is formidable and the men emerge as Americans of whom it is easy to be proud. But there's no getting away from a certain dreariness in the scene and the task. This job is so quietly just that—a job—that the dimension of heroism is rather flattened out, again like the snow plateau over which the caterpillar-treads and the giant cargo-bearing sleds pass.

There is no humor though there is some calculated "human interest." Producer Robert Emmett Ginna has used a musical score and special theme by Kenyon Hopkins to break the straight, straining course. Bill Hartigan's camera work under the circumstances of the constant white glare and lack of contrast values is surely competent and may be technically a tour de force. This review is necessarily focussed on showmanship for the parlor screen. For the same reason it is difficult to evaluate the editing of Sidney Katz and Connie Cohn, which may well have made a lot more out of the footage than would otherwise emerge.

Narrator is a Navy driver, Tex Gardiner, and he is quite effective in conveying his own and his colleagues' character.

Summing up, "11 Against The Ice" is a commendable, not a great, documentary; an intellectually intriguing rather than emotionally moving experience. One is proud but not excited—which, come to think of it, is an average reaction to a Snow Man even on the Dartmouth campus. *Land.*

MR. WIZARD
With Don Herbert, Betty Sue Albert, Tommy White
Producer: Jules Power
Director: Lynwood King
Writer: Don Herbert
30 Mins.; Sun., 1 p.m.
NBC-TV, from New York

As there's apparently no terminus to the physical sciences, this NBC-TV longtimer still has a lot of mileage left in it. Entering its seventh year, "Mr. Wizard" remains exemplary of fine pub affairs programming, educational in purpose but diversionary as well, making a game of science with the variety of laboratory apparatus as seriously regarded playthings.

Opener for the new live series had Mr. Wizard (Don Herbert) demonstrating magnetism in a variety of ways to his pre-teenage vis-a-vis, Betty Sue Albert, who alternates as the "assistant" with Tommy White. Gal is bright, unprecocious, and charming. Herbert, with plenty of ingenuity explores his topic rather thoroughly in the half-hour and actually gets into some pretty advanced stuff. He nevers talks down to his audience and never treats the stanza like a kid's show.

Show this term is being presented in cooperation with New York U. with Dr. Morris H. Shamos of the school as advisor. *Les.*

THE THIN MAN
(The Dollar Doodle)
With Peter Lawford, Phyllis Kirk, Natalie Norwick, Roy Glenn, John Mitchum, Grant Richards, Ken Lynch, others
Exec Producer: Samuel Marx
Producer: Edmund Beloin
Director: Bernard Girard
Writers: Phil Davis, Charles Hoffman
30 Mins.; Fri., 9:30 p.m.
COLGATE-PALMOLIVE
NBC-TV (film)
(Ted Bates)

Metro TV, in its first telefilm entry, gets away from the grim school of whodunits and private eyes, so fully repped on tv this season. "Thin Man" series, based on Metro's vintage pix starring William Powell and Myrna Loy, has the assets of a light touch, as embodied in Peter Lawford and Phyllis Kirk. Nonetheless, it was a disappointing entry from such a bluechipper as Metro. It neither had the dimensions, uniqueness, nor quality to stamp it above and beyond other tv series, ingredients which, for example, Walt Disney in his field brought to the medium when his outfit crossed the fence.

Scripting of Phil Davis and Charles Hoffman in the preem episode kept things hopping at a good pace, with a lot of plot wrinkles. But the yocks were obvious and the central characters—if the viewer did not remember the "Thin Man" of yore—were not well established. Another weakness was the reliance on narration to bring the story forward, a device which watered down the proceedings.

Story concerned a blackmail ruse by nefarious operators of a Greenwich Village jazz hangout. The fall character was a rich young, society dame, competently played by Natalie Norwick, who had to turn to shoplifting for the payoff of keeping a hoax murder quiet. Peter Lawford as the retired sleuth and his wife, comely Phyllis Kirk, the dilettante Park Avenue detectives, came off pretty well, if not overcliched, in the limitations of the script. The episode was well mounted, with production values good. The dog Asta had a few cute moments. *Horo.*

JACK BENNY PROGRAM
With Dennis Day, Don Wilson, Mel Blanc, others; music director, Mahlon Merrick
Exec Producer - Director: Ralph Levy
Producer: Hilliard Marks
Writers: Sam Perrin, George Balzer, Al Gordon, Hal Goldman
30 Mins., Sun., 7:30 p.m.
AMERICAN TOBACCO CO.
CBS-TV, from H'wood
(BBDO)

Despite the rumors, the television season doesn't get started until the old pros return. Now the battle has been joined, with Jack Benny (alternating with "Bachelor Father") fighting it out against NBC's "Sally" and ABC's "Maverick." Westerns, situation comedies, whodunits and whathaveyou come and go, but Benny looks to be going on forever—in the most durable format of all, classy comedy in which age (39 or thereabouts) cannot wither or custom (seven years in tv alone) stale his infinite variety.

Sunday's (22) show was not a preem-de-la-creme, but even a fair to middlin' Benny is better than all the hurrahs in the ads when they don't prove out on the home screens.

Benny's magnum opus had a lotta laughs built in, this woven around his insistence on dropping of the middle commercial for Lucky Strike, with Don Wilson fuming while rigged out in a calypso costume to dramatize his gorgeous avoirdupois. Only a Benny can get away with this kind of one-note joke extended to most of the show. From the realistic point of view, the shenanigans served to give Lucky Strike a boost—and Benny's series has always had a load of sponsor identification, with and without trickery. (Tareyton Cigs gets the end-plug).

In addition to the standup stuff and chitchat, there was Dennis Day bursting into song ("Around the World") and an "imported" act getting lushed up by degrees while sampling the liquids from "musical bottles" to get them down to playing size. Latter session was an okay romp, not especially sparkling with fun but good enough to hold the audience. Mel Blanc was the bottle bellringer.

As per custom, Ralph Levy is in the director's chair (also exec producer), Hilliard Marks is producer, and Mahlon Merrick lays down the musical beat—these and the four writers fortify the "old pro" lineup. *Trau.*

OSS
With Ron Randell, Lionel Murton, Linda Brook, Patrick Holt, Laome Chance
Producer: Jules Buck
Director: Peter Maxwell
Writer: Paul Dudley
30 Mins.; Sat., 7:30 p.m.
ATV, from London (film)

The files of the Office of Strategic Service have provided the background for this new Anglo-American telefilm series produced in Britain by Flamingo Films in association with Incorporated Television Program Co. The fact that they rank as British quota gives them an important standing in their domestic market; by their dramatic and factual content they are worthy of serious attention in the U. S. (Program premiers in this country on ABC-TV tomorrow [Thurs.].)

The series, scripted by Paul Dudley, has Ron Randall starred as a member of the OSS. They were filmed at a London studio with locations in various parts of Europe as demanded by the stories. Each item in the skein has a basis in actual wartime history; where necessary, however, the story outline has been dramatized to achieve the maximum possible impact.

New series teed off on the ATV commercial network at a key 7:30 p.m. viewing hour with "Operation Fracture," the story of how the OSS investigated serious leaks of information to the enemy. Apparently, the Nazis developed a not-so-subtle way of getting Allied airmen to talk. Injured aircrews, particularly those who were found unconscious, were taken into a hospital room decorated with the Stars and Stripes and a portrait of the late President Roosevelt and led to believe by perfect English-speaking doctors and orderlies that they had been returned to a friendly base.

Ron Randell, as an OSS man, was sent to occupied Germany to find out how the Nazis operated. He had the instruments with which to make himself unconscious and a built-in radio transmitter in the heel of his boot. A friendly Nazi hospital orderly made his task that much easier, but the information he got was transmitted under the nose of the Nazi commander.

Slick production, a taut story line and strong dramatic values were the keynotes of the initialler in the new series. Ron Randall as the OSS agent sent to investigate the leaks gave a performance of distinct authority and understanding. He was firm and determined without even being brash. Other key parts were filled by Lionel Murton, Linda Brook, Patrick Holt and Laome Chance. *Myro.*

THE MILLIONAIRE
With Jeff Morrow, Carolyn Jones, Marie Brown, Howard Wendell, Russ Thorson; Marvin Miller, host
Producer: Don Fedderson
Director: Gerald Mayer
Writer: Muriel Roy Bolton
30 Mins., Wed., 9 p.m.
COLGATE-PALMOLIVE
CBS-TV (film)
(Ted Bates)

"The Millionaire" has always been nothing more than a filmed half-hour anthology, yet with an identifiable hook week in and week out that is sometimes stretched thin but that always gets the CBS-TV stanza a sharp rating return. There doesn't seem to be any good reason why the program cannot continue reigning supreme Wednesdays at 9, unless "Ozzie & Harriet" on ABC-TV or "Kraft" on NBC-TV, both of them the same competition as last season, do something unusual to hypo interest.

Despite its advantage over the other two, "The Millionaire" is not always the best drama. Though slick in production and usually in writing, the storyline on the premiere performance was insufficient and the tiein with the millionaire theme (a billionaire gives away a million every episode to someone, not so much out of charity as to see how it will affect his life) was absolutely superfluous. Virile Jeff Morrow, as a yellow journalist, was given $1,000,000 to buy out his employers and run his paper as he saw fit. But apparently he had been running it as he saw fit for years and thus ruined the lives of many innocent men.

Carolyn Jones, alternately petulant and wholesome, was the girl reporter, who secretly harbored hatred for her boss and finally connected him with an unsolved murder through her sleuthing, thereby turning the tables on Morrow. Whatever incited Morrow to his compulsive ways was hardly explained in the Muriel Roy Bolton script.

Too bad that mediocrity has the paradoxical power to rule supreme. *Art.*

THE RESTLESS GUN
(Duel at Lockwood)
With John Payne, Vic Morrow, others
Exec Producer: John Payne
Producer: David Dortort
Director: James Neilson
Writers: David Dortort, Frank Burk
30 Mins.; Mon., 8 p.m.
WARNER-LAMBERT
NBC-TV (film)
(SSC&B)

There's been such an influx of westerns, it's hard to tell them apart. This one has John Payne, a vet performer, who does right well with his role, a fast man with the gun on the side of the angels who —in his own words—ain't a "killin' man."

On basis of preem, "Restless Gun" will be in the adult western niche. The initial episode "Duel at Lockwood" had that psychological twist, depending on that new fangdangled school of thought that's supposed to lend insight into character, carring a story forward neatly timed for that 30-minute slot.

But even with the benefit of Freud, it was hard to swallow the character and situations in "Duel at Lockwood," penned by David Dortort from a story by Frank Burk. Portrayed was a mean, young cuss, played by Vic Morrow, so mean that just out of sport he shoots the clothespins out of the hands of his stoical, grayhaired grandmaw while she's hangin' out the family wash. Well, that mean young 'un has a hankering to outduel the most renowned gunslinger in town, that Payne fellow, playing Vint Bonner of a nearby ranch, the strong, silent sype who seldom comes to town. After a lot of hocus pocus, involving the sheriff, the grandmaw (who says her grandson never really had a dad or mom to bring him up, but he's so bad that she wants him dead) and a near duel that never came off, the finale occurred at 8:25 with Payne and Morrow walking down the street for that "moment of truth." Shots rang out and mean Morrow clutched his hand, blood drippin', turning to his grandmaw waitin' in a wagon, crying in her bosom like the child he really is. Whew. *Horo.*

M SQUAD
With Lee Marvin, Bruce Gordon, Morris Ankrum, Henry Brandon, Ann Barton, Ken Lynch, Peter Brocco, Tyler McDey, Paul Hahn, David Hossman, John Mitchum
Producer: John Larkin
Director: Bernard Girard
Writer: Joel Murcott
30 Mins., Fri., 9 p.m.
AMERICAN TOBACCO, HAZEL BISHOP
NBC-TV (film)
(SSC&B, Raymond Spector)

With no less than four mystery shows scheduled for NBC-TV on Friday nights, it was inevitable that at least one should fall into the "Dragnet"-"Lineup" genre. That's "M Squad," the Revue Productions (MCA) package starring Lee Marvin as a Chicago police lieutenant. As of the moment (with only "Court of Last Resort" still to be seen), "M Squad" shapes up as the best of the NBC mysterioso entries, despite its familiar pattern.

That's not especially saying a lot, since familiarity can breed contempt. But "M Squad" makes no bones about being a straight action entry—it even leaves out any pretense at stylization a la "Dragnet." Object is to tell the story of a crime and its solution, and the opening show did that without any lost motion. It was a competently-produced, fast-moving half-hour without any particular gloss of brilliance but with okay story values nicely executed.

Lee Marvin is an asset. He looks the part of a tough cop (perhaps more so than any of the other tv policemen), and he's a good actor who gives the role an air of authority. Sole fault with Marvin in the opener was a tendency to speak his narration too fast, so that part of it seemed jumbled. Supporting cast was good, particularly Ann Barton, who scored as a mother who's called on to identify her husband and child, killed in an auto accident.

One thing is missing. "Dragnet" has its style, and "Lineup" has San Francisco. Though the Chicago authorities haven't given the show their blessing, "M Squad" could do with some distinguishing mark like more recognizable Chi locales. The on-location photography, though good, could have been done anywhere. Production values throughout are good, and Bernard Girard, an old "Dragnet" hand, directed the opener tautly.

"M Squad" is hardly a sterling contribution to the new season, but within its own context, it's a well-turned-out entry. As for its future, it has the unhappy task of facing Frank Sinatra on Friday nights. *Chan.*

POLLY BERGEN SHOW
With Julius LaRosa, Sylvia Sidney, Jack Carson, Jack Barry
Producer-director: Bill Colleran
Music conductor: Luther Henderson
Writers: Mike Stewart, Phil Minoff, Tom Murray
30 Mins.; alternate Saturdays, 9 p.m.
MAX FACTOR
NBC-TV, from New York
(Doyle, Dane Bernbach)

The trouble with Polly Bergen's opening show is that the producer decided to play "opening show." It was a frail format that set guesters Julius LaRosa, Sylvia Sidney, Jack Carson and Jack Barry in a panel pattern to advise Miss Bergen on how to do a tv program. Fortunately, the series isn't trapped with that idea, but unfortunately it got the show off to a limping start.

Series' potential, of course, rests on Polly Bergen, a tv-made star out of Pepsi Cola commercials, panel shows and CBS-TV's "Helen Morgan Story." She's a looker, all right, with a friendly manner that warms up the tv screen but whether she's ready to carry the bulk of 30-minute songfest is a moot point. She's got a moderate song-selling flair but lacks the stylists' impact that gets the tune across with a bang.

The opener served to show the many vocal sides of Miss Bergen. She was simple in "Tammy," she was sexy in "I've Got You Under My Skin," she was torchy in "They Asked Me How I Knew," she was Miss Vaude in "When You and I Were Young Maggie Blues" (in a duet with LaRosa) and she was Miss Burlesque in "Top Banana" (in a duet with Carson). That's a lot of woman but versatility can be spread out too thin.

The format, however, remained the show's biggest handicap. The panelists were made to appear pretty and foolish. The writers (Mike Stewart, Phil Minoff and Tom Murray) didn't help, either. In addition to being far from funny some of the lines were tasteless.

The shakedown cruise was rough but the boys have a fortnight to get on the beam again. *Gros.*

SUGARFOOT
With Will Hutchins, Merry Anders, Dennis Hopper, Arthur Hunnicutt, Ainslie Pryor, Louis Jean Heydt, Chubby Johnson
Producer: Arthur W. Silver
Director: Leslie H. Martinson
Writer: Devery Freeman
60 Mins.; Tues., 7:30 (alternate weeks)
AMERICAN CHICLE (co-sponsor)
ABC-TV (film)
(Ted Bates)

"Whaddya tryin' to do, talk me to death?" asks Billy the Kid of the gun-shy hero of "Sugarfoot," as they face each other in that inevitable showdown in all oaters. The kid inadvertently sums up the content of the initial stanza of WB's new entry with his plaintive, frustrated cry. It's mostly talk, talk, talk, with little action, and adds up as a routinish western which may be trampled to death in this season of hoss operas.

Series alternates with Warners' highly popular "Cheyenne" series, which debuts next week, but "Sugarfoot" will have to do much better if it expects to go anywhere. Warner Bros. originally bought the Michael Fessler story for a theatrical film, but never produced it, so it wound up on tv, with Devery Freeman adapting. Freeman's teleplay is very verbose and he makes his hero out somewhat of a dope, to put it charitably.

Will Hutchins, in the title role, lopes into a western town, is labeled a "Sugarfoot," because, it's explained, that's one step underneath a tenderfoot. The mayor, a heavy, appoints him sheriff because the mild-mannered Hutchins apparently can't shoot, and abhors violence and guns. But the hero begins to investigate the murder of his predecessor in office, encouraged by the murderer's attractive young daughter. Mayor brings his cousin, Billy the Kid, to town because he doesn't like all this snooping. There's an absurd scene in a saloon where the noted gunfighter challenges the sheriff, who won't fight. Billy calls the badge-wearer lots of nasty names. Finally, when it looks as though he may fight, he's rescued by the ex-Sheriff's daughter, who nicks him in the arm with a shot so he won't have to face Billy. The show drags on, and finally the sheriff straps on his gun and goes out to face Billy. But he begins talking—not drawing—and convinces Billy he's just being used by his cousin, the mayor. Angry mayor (who it's turned out had the preceding sheriff slain) draws, and Hutchins finally takes out his piece of iron and nails him. And so, everything taken care of, "Sugarfoot" lopes off into the sunset, awaiting his next adventure.

Hutchins fits into the sub-tenderfoot role easily, but is helpless against the weak material given him on this opener, which was actually a pilot. Merry Anders is competent and decorative as the daughter of the murderee; Dennis Hopper is effective—and frustrated—as Billy the Kid; and Arthur Hunnicutt, Ainslee Pryor and Louis Jean Heydt are okay in support. Leslie Martinson's direction is uneven, and his misses on Hutchins' characterization, failing to imbue it with depth or dimension.

There are participating sponsors for the payoff, and the blurbs all unimaginative. Sharing in the tab are American Chicle, Colgate-Palmolive, Luden's and National Carbon; Luden's and Colgate don't begin with their spots until Jan. 7. *Daku.*

MAVERICK
(The War of the Silver Kings)
With James Garner, Edmond Lowe, John Litel, Leo Gordon, Carla Merey, John Hubbard, Fred Sherman
Producer: Roy Huggins for Warner Brothers
Director: Bud Boetticher
Script: James O'Hanlon
60 mins., Sun., 7:30 p.m.
KAISER INDUSTRIES & KAISER ALUMINUM & CHEMICAL CORP.
ABC-TV (film)
(Y&R)

This being the season for westerns on tv, Kaiser Industries and assorted Kaiser enterprises have latched on to "Maverick," described as an "adult-western" drama series. Warner Bros. is producing and James Garner is star of the hourlong episodes. He'll just "drift" from one adventure into another every Sunday night.

The first installment Sunday night (22) raised some interesting questions. Entitled "The War of the Silver Kings," and written by James O'Hanlon from the C. B. Glassock story, "The War of the Copper Kings," it was as un-adult and routine a "western" as Warners or any other studio has turned out. If this first exposure was indicative of what's to come in the weeks ahead, "Maverick" could well find the going rough in snaring its audience.

"Maverick" recognized what was obvious from the start, i.e. that the tv western will have to be structurally different from the wide-scope action films in the theatres. Whoever put the "adult" tag on the series, also must have sensed that today's audience requires something more than formula heroics. There was a reason why the studios stopped mass-producing westerns a couple of years ago; and it was, in part, that the audience got tired of them. Now, the theory seems to be that what didn't go in the theatres is surefire material for television on a Sunday night.

Perhaps, with some red-blooded action or, at the opposite end, with clever stories that have some meaning, the tv westerns can draw an entirely new and interested audience. If they stick, however, to the level of "War of the Silver Kings" and hope to get by with eyewash, the studios now getting a foothold in television are doing the medium a distinct disservice.

"Maverick" introes a new leading man in Garner. He's a well-built hombre, the kind of hero that gets into scrapes for no very obvious reasons and rights the wrongs he encounters on his travels. Garner is well cast in the part and at least director Budd Boetticher didn't let him go overboard. Action consisted of Garner and Leo Gordon throwing a couple of punches at one another. Rest of the show was mostly talk, and not very clever dialog at that. In fact, it was kind of a dull opener.

It's surprising that the combination of Warner Bros., Young & Rubicam(plus Pat Weaver consultancy), experienced in showbiz and tv problems, couldn't come up with a sharper format. Considering the experts on the WB lot, the letdown is the more pronounced. That's true even of the camerawork. There were some shots in the Kaiser commercials that were more impressive.

Actors did okay with the formula script. Edmond Lowe was raspy as Phineas King, the graspy millionaire, outsmarted by Garner (who does it all for the town, with no selfish motives at all); John Litel brought some distinction to the role of Thayer, the drunk whom Garner gets elected as judge (naturally, he reforms), and Gordon introed some humor as Big Mike McComb, who seems destined to become Garner's sidekick in future shows. Also there was Carla Merey as Edie. It never became quite clear why she was there, but she did very well in a bit role.

It's difficult to understand why this was picked as an opener at "best foot forward" time. It's even more difficult to grasp why Warners would try to set the clock back. *Hift.*

WAGON TRAIN
(The Willie Moran Story)
With Ward Bond, Robert Horton, Ernest Borgnine, Marjorie Lord, others
Producer: Richard Lewis
Director: Hershel Daugherty
Writers: William Fay, William Cox
60 Mins., Wed., 7:30 p.m.
DRACKETT CO., LEWIS HOWE
NBC-TV (film)
(Young & Rubicam, McCann-Erickson)

The Wednesday night pot is now officially boiling, what with NBC's "Wagon Train" operating squarely against "Disneyland" for the full 7:30 to 8:30 hour, and "I Love Lucy" reruns and the first half of "The Big Record" playing against them both on CBS. Theoretically, "Wagon Train" should have a solid chance of scoring, since its western format constitutes a "family" appeal that should get the kids and teenagers, as well as the adults interested.

But for practical purposes, in spite of a lineup of big name guests, "Wagon Train" doesn't shape up as a winner. A possible clue lies in the fact that the network and Revue Productions apparently haven't decided on a firm point of view for the program. Premiere show started out to be a fine piece of characterization, set against the wagon train background, and degenerated into a standard potboiler. Perhaps an hour's worth of western cliches could hold an audience; perhaps sticking to principles with adult treatment could do the same; but it's probable that a bad combination of the two won't succeed in holding anybody—the adult treatment will lose the kiddies and the potboiler aspects will lose the adults.

Opener, "The Willie Moran Story," had the advantage of Ernest Borgnine in the lead, and he contributed a topflight performance that made the characterization seem better than it was in the script. Borgnine was cast as a drunken and humbled stumblebum of an ex-pugilist who's hired on to the wagon train at the last minute. He goes on the wagon, partially because of the admonishment of Ward Bond, the wagon master, and partially because of the blandishments of Marjorie Lord, a pretty widow. But he's in and out of trouble, none of it his fault, and it's not until he nearly-single-handedly blows up a bunch of outlaws attacking the train that he's accepted as an equal.

For the first three-quarters of the show, Borgnine turns in a superb job of the drunk, in turn wildly and reelingly exhilarated and shamefacedly and humbly sober. But when the action starts, "Wagon Train" turns into a subpar actioner, complete to war whoops by the outlaw raiders. Willie Moran's redemption just isn't very convincing, nor are the action scenes that accompany it. At the end, "Wagon Train" was a complete letdown.

Production and casting credits are topflight throughout, except for the script's inadequacies. Bond is authoritative and believable as the tough ex-Army major wagon master. Robert Horton, as the wagon train's scout, didn't get into the first episode much, but looks right for the role. Marjorie Lord handled her turn well, and supporting players were good. Photography, costuming and other details seemed cut out of the real cloth. Only problem for NBC appears to be that of making up its mind just what kind of a show it wants to do and then doing it. *Chan.*

TALES OF THE TEXAS RANGERS
With Willard Parker, Harry Lauter, others
Producer: Colbert Clark
Director: Lew Landers
Writers: Various
30 Mins.; Sun., 5 p.m.
ABC-TV (film)
(Harry Eisen, Ruthraff & Ryan)

The new generation of moppets growing up to television are the only ones who haven't seen this show before, but where the sponsors of "Tales of Texas Rangers" are concerned that's probably okay because this half-hour vidfilm is directed at just such an audience. This tired story of Texas Rangers, mistreated land rushers, and evil gunmen was anxious to balance the scales of violence and gunplay with homely sentiments about us all being Americans, and big guys shouldn't pick on little guys.

Willard Parker and Harry Lauter were the stalwarts of the cast. Neither is a bad actor and the kids should eat 'em up. *Art.*

More Television Reviews On Pages 40 and 41

PERRY MASON
(Case of the Restless Redhead)
With Raymond Burr, Barbara Hale, Whitney Blake, Ray Collins, William Hopper, William Talman, others
Producer: Ben Brady
Director: William Russell
60 Mins., Sat., 7:30 p.m.
PUREX, LIBBY-OWENS-FORD
CBS-TV (film)
(Edw. Weiss; Fuller, Smith & Ross)

It's now "Perry Mason" vs. Perry Como Saturday nights on tv, with the former, a 60-minute filmed series on CBS, getting the jump on Como by a half-hour. The $2,064,000 sponsor question (multiplied by two clients) is: Can the Erle Stanley Gardner sleuthing keep 'em glued to the Columbia channels clear through the first half of Como? That, of course, will depend on the excitement and suspense generated by these video adaptations out of the Paisano Productions shop. Whatever it takes, it's just barely possible, judging from the initial presentation, that "Perry Mason" can deliver the goods and the desired audience.

True, there are variations thereof (and at a better time) that look more like the million they cost, off the Metro-WB "Late Night Show" library shelves, but within its own made-especially-for-tv framework, "Mason" showed a little class of its own.

There's no question about CBS' gamble in slotting an hour mysterioso series so early in the evening (usually considered naturals for the post-10 p.m. segments), and at a time when the kids and the teeners (and Como fans) are monopolizing the sets. But once having made the decision, CBS has backed it up with what shaped up on the initial installment as a qualitative entry of sorts. In content and format it approximates a junior-size feature meller, and considering the 100G cost of these tv cinematics, that's turning a neat trick.

This is the first time that the Gardner-created unorthodox attorey has hit the video screens and, in the portrayal by Raymond Burr in "The Case of the Restless Redhead", he comes off as an appropriate reincarnation. There may perhaps have been a tendency to overdo the gentleness, with the voice and manner too tempered. But once the courtroom performance gets in full swing he assumes the stance of the attorney.

"Restless Redhead" involved a jewel theft, a murder, a frameup, two identical guns, a rich playboy and movie star, all of which provided the premise for a jampacked story line. Yet it was deftly handled, never far-fetched and unravelled with simple clarity.

Barbara Hale gets billing as the Girl Friday but on the premiere stanza was virtually limited to a walk-on role. Other members of the cast include William Hopper as a private dick; William Talman as district attorney and Ray Collins as a police lieutenant, all generally patterned to the w.k. stereotypes, but acquitted themselves adequately if without any particular distinction. *Rose.*

RIN TIN TIN
With Lee Aaker, Jim L. Brown, Joe Sawyer, Rand Brooks, William Forrest, Tommy Farrell, others
Producer: Herbert B. Leonard
Director: Robert G. Walker
Writer: Jennings Cobb
30 Mins.; Fri., 7:30 p.m.
NATIONAL BISCUIT CO.
ABC-TV (film)
(Kenyon & Eckhardt)

In what appears to be a new twist in fall programming a western is given back to the kiddies. "Rin Tin Tin" amid bows and arrows shot its way in over ABC Friday night (20).

Fare geared to the juve set was labeled "Return to Fort Apache," and dealt with the exploits of a scout dog with the mythical U. S. Cavalry in dealing with the redskins.

Action was fast paced and the camera work better than average, but there were holes in the script which caused one to wonder. In one scene, for instance, the canine was assigned the task of finding an entrance to Fort Apache occupied by the Indians. Rin Tin Tin succeeds, but how viewers will never know, and the bluecoats entered the fort, beat down the injuns and recapture the homestead.

Although the fare was billed as "Rin Tin Tin" not enough use was made of the dog who, except for two small bits, was almost nonexistent.

Otherwise format was pretty much the same as in years past and should please the youngsters, combining the necessary ingredients, i.e. bluecoated soldiers, bad injuns, a hero-boy, and Rin Tin Tin, man's best friend.

THE BIG RECORD
With Patti Page, emcee; David Wayne, Ella Logan, Eddie Cantor, Sal Mineo, Hoagy Carmichael, Tony Bennett, Mitch Miller, Michiko Hamamura, Jane Morgan, Ed Gallagher, Billy Ward and Dominoes, others
Executive Producer: Lester Gottlieb
Producer: Leo Cooley
Director: Jerome Shaw
Musical Director: Victor Schoen
60 Mins.; Wed., 8 p.m.
KELLOGG, PILLSBURY, OLDSMOBILE, ARMOUR
CBS-TV, from N.Y. (color)
(Leo Burnett, D. P. Brother, FC&B)

"The Big Record," CBS-TV's $100,000-budgeted songfest, premiered last week as the network's major bid for Wednesday night tv supremacy. It cou'd be rough going in the face of the "Disneyland" and "Wagon Train" competition considering the early evening audience composition with its predominantly teenage appeal, which could throw the weight in favor of the half-hour-earlier starting time for the ABC and NBC entries.

On its own merit, divorced entirely from the three-network intramural sweepstakes, "Big Record" as a 60-minute program concept has much in its favor. Yet for all its ambitions, not the least of which was a bagful of top guestars, it was a concept that was approached on the premiere with somewhat indifferent results.

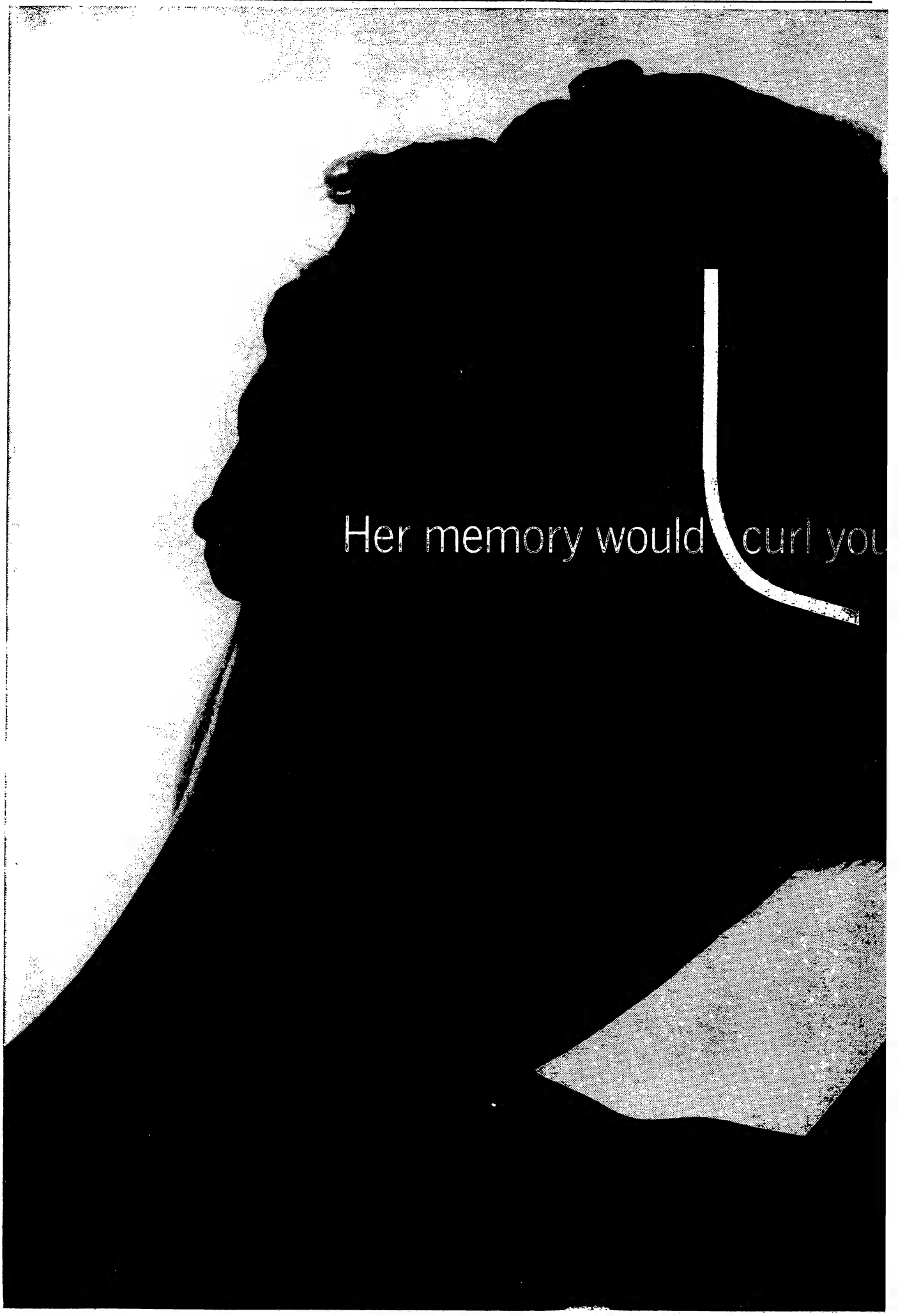
Perhaps the job of turning in a full hour show of unrelieved singing, no matter how swift-paced the tempo or how "tricked up" the production, is herculean, for essentially "Big Record" in establishing its premise must inevitably wind up as a variation of sorts of "Hit Parade." Thus the "difference" in setting off "Big Record" from other entries would of necessity lie in a distinctiveness and a style peculiarly its own, or an imaginative approach in this live and costly display of top disk artists. Unfortunately, the premiere presentation had neither.

True, in Patti Page "Big Record" has a winner—and since much of the show's success will rest on her trim little shoulders, her emcee-vocalizing contribution is all in the show's favor, for she handles herself and her guests with considerable finesse. It's true, also, that there was no stinting on the guest talent, for signing in for the preem entry were Tony Bennett, Eddie Cantor, David Wayne, Ella Logan, Sal Mineo, Hoagy Carmichael, Jane Morgan, Mitch Miller, Billy Ward and the Dominoes quartet and a fetching 18-year-old Japanese girl, Michiko Hamamura.

That's a formidable lineup, even for an hour show. Yet if there was one basic flaw in rounding up such diverse talents in considering a ratirg potential, it can be attributed to the failure to capitalize on the 8 p.m. "playing-to-the-teenagers." Certainly Miss Page can pull 'em in. So can Mineo and Tony Bennett. And Miss Hamamura's "Banana Boat" was geared to such appeal.

But what about Eddie Cantor, David Wayne, Ella Logan, Hoagy Carmichael? This is not to minimize either their status as major league personalities or their individual contributions to the show. Since "Big Record," as Miss Page put it, can encompass those who "had big records, have big records or expect big records" the format is flexible enough to be all things to all people. Hence Cantor's appearance for his "Whoopee" solo and medley dusting with Miss Page was cued to his upcoming Vik album; the Ella Logan-David Wayne tune reprises from "Finian's Rainbow" stemmed from the some-years-back album click. Similarly the Carmichael tag and Mitch Miller fronting a band as Columbia's Mr. Record Man could, for better or worse, easily fit into the framework. But (as with the current week's slotting of Jeanette McDonald and Nelson Eddy), where does that leave the teenager in terms of luring him to the CBS channel? Perhaps with a 9 to 10 p.m. showcasing it would not be faced with this problem, but the problem does exist.

"Big Record" was endowed with some fine trappings, not the least of which was Charles Lisanby's settings (particularly for Miss Hamamura's turn). And the color was a distinct asset. But what Lee Cooley's production lacked was individuality, charm and style. *Rose.*


Her memory would curl you

If you want to stay set in her mind, it takes frequency. Working frequency. Which isn't how many times you talk... but ***how many times she hears you.*** And CBS Radio's daytime dramas deliver frequency plus the values that give it peak effectiveness. Reach. Attentive listeners. Cost efficiency. With just five program units you reach ***6.4 million different listeners a week with 3.2 commercial-minute impressions each. Cost per thousand impressions. 49¢.*** The simple arithmetic of competition today – the sheer number of brands a housewife can choose from – demands this kind of frequency and reach at low cost.

THE CBS RADIO NETWORK

So far this year, such leading cosmetics and toiletries advertisers as Campana Sales, Toni and Warner-Lambert have used dramatic serials on CBS Radio to tell their product stories to an audience of their best customers.

Foreign Television Reviews

SUNRISE SEMESTER
(Comparative Literature 10)
With Dr. Floyd Zulli Jr.
Producer: Warren Kraetzer
Director: Robert Goodman
30 Mins., Mon.-thru-Fri., 6:30 a.m.
WCBS-TV, New York

First college course-for-credit in New York television was launched this week by WCBS-TV in cooperation with New York U., with Dr. Floyd Zulli Jr. of the university's department of romance languages conducting a 15-week course on the modern novel. The time slot has been a sore point between WCBS-TV and some critics since the project was announced—the five-a-week course airs at 6:30 to 7 a.m.

The station and NYU maintain they want to reach not only the housewife, but all the adult members of a family, and since WCBS-TV is sold out at night, the morning is the only time the show can be done. Further, it would rather do the show then than not at all. Whatever the merits, there have been nearly 10,000 written requests for information on the course and some 500 applications in the processing stage—at $75 a crack (though the applicant need pay only $5 to start, with the balance later). Not a substantial figure in terms of ratings, but certainly in terms of high education's expansion.

On first viewing, the course looks like a good one. Dr. Zulli will cover one novel each week, starting with Stendhal's "The Red and the Black" and finishing with Hemingway. For his first show, he covered briefly the history of the novel, in far greater detail the biography and the historical setting of Stendhal, and even got substantially into the novel itself.

Dr. Zulli doesn't shape up as a major potential star for television; he's got too much of a platform manner, for one thing; for another, his speech patterns (particularly a slurring of the "r") leave much to be desired; finally, his style is too pedagogical, he procedes in so logical and determined a manner as to be virtually cut-and-dried in his approach, with little in the way of digression.

But he's an enthusiastic, knowing and highly competent lecturer on his field. In fact, after a somewhat slow start, one could see him warming to his subject and becoming not only more fluent and fluid, but adding a little verve to his descriptions. He can't be characterized as amusing or entertaining, but Dr. Zulli knows his business and turns in a highly informative and sensitive lecture.

For those able or brave enough to get up every day at 6:30, the WCBS-TV-NYU effort in educational television should prove a rewarding and enriching experience.

Chan.

CIRCUS BOY
With Mickey Braddock, Robert Lowery, Noah Beery, Guinn Williams, Sterling Holloway, Stanley Andrews, Bill Hale, others
Writers: Various
Directors: Robert G. Walker, Fred Jackman
Producers: Norman Blackburn, Herbert B. Leonard
30 Mins., Thurs., 7:30 p.m.
MARS, INC., KELLOGG CO. (Alt.)
ABC-TV (film)
Knox Reeves (Mars),
Leo Burnett (Kellogg)

Formerly aired Sundays on NBC-TV in the 7:30 p.m. slot, "Circus Boy" has switched to ABC-TV with a new day and sponsors but with the same time. This moppet-aimed show is a lot more suitable for the fresh bankrollers—Mars Inc., a candy firm and Kellogg, a cereal maker — than Reynolds Metals which picked up the tab last year. With aluminum to sell, Reynolds obviously required an adult audience and it's a mystery why it thought "Circus Boy" could reach this market.

Presumably this half-hour film show will retain the smallfry viewers who became followers of Corky, a circus orphan, when the series was an NBC-TV Sabbath evening regular. At any rate its ABC-TV Thursday (19) bow was in keeping with the format that the Screen Gems-Norbert Productions brainchild has been pursuing since its inception.

On hand again aside from Corky, who's wistfully portrayed by Mickey Braddock, were Robert Lowery, as circus owner Big Tim Champion; Noah Beery, as a clown and foster father of young Braddock; Guinn Williams, who appeared to be boss canvasman, and Bimbo, a pachyderm. In an episode tagged "Elmer the Rainmaker" these performers were adequate in carrying out the demands of the Kenneth A Enochs script. Sterling Holloway registered nicely as Elmer. Robert G. Walker's direction was brisk in this Norman Blackburn, Herbert B. Leonard production.

Gilb.

SALUTE TO SHOW BUSINESS
With Margaret Lockwood, Julia Lockwood, Joan Newall, Hugh Miller, Herbert de Leon, Stuart Nichol, Ernest Butcher, Sir Carol Reed, Phyllis Calvert, Leslie Arliss, Leslie Frewin, Val Parnell, Dickie Valentine, The Kaye Sisters, Max Bygraves, Brian Nash, Bruce Trent, Harry Lane, Paddie O'Neil, Robert James, Gordon Phillpott, Jack Hylton, Donald Scott, Mabel Corran, Vic Wise, Paul Carpenter, Hannah Watts, Albert Burdon, Mrs. Dickie Valentine, Coral Fairweather, Mona Bruce, Sylvia Vaughan, Roy Hines, Penelope Horner, Douglas Stewart, Susan Burnet, James Hayter, Celia Johnson, Michael Redgrave, Charles La Trobe, Dame Edith Evans, Donald Hewlett, Jean Stuart, Fay Compton, Philip Ashley, Christine Pollon, Mary Malcolm, Sir John Gielgud, Bernard Warwick, Ruth Trouncer, Julian Orchard, Anthony Watson, Athene Seyler, Eileen Herlie, Ronald Howard, Felix Aylmer, Sir Ralph Richardson, Firth Banbury, Robert Bolt, Peter Sellers, Kenneth Connor, Richard Hearne, Richard Waring
Writers: Hazel Adair, Cyril Bennett, David Freeman
Producer: Peter Hunt
Directors: Peter Morley, Joan Kemp-Welch
120 Mins.; Fri., 8 p.m.
Associated-Rediffusion from London

Commercial television in Britain, now two-years-old, made the grand gesture of paying a tribute to all other branches of show business, as the highlight of its anniversary programming. It was a recognition of the debt owed by the electronic medium to the friendly help and cooperation it has received, and without which it would be unable to function.

The two-hour program, the longest ever presented on the commercial network, was divided into three separate segments, one specifically concerned with films, another with vaudeville and the third with legit. The first two were in the form of screen biogs, and the third told the story of one of London's most historic theatres.

Largely prefilmed, but spliced with live-action shots, the show also included scenes of the previous night's anniversary party aboard a motor vessel which cruised down the River Thames, spotlighting a few of the many celebrities who were present. The spotlight, however, was mainly focussed on the big showbiz names who were featured on the tv program.

The tribute to motion pictures came via the story of Margaret Lockwood, the British actress who achieved stardom at a comparatively early age and has succeeded in staying on top. It was, perhaps, an odd choice, as this was a conventional yarn of a girl who went through drama school, was turned down by Alexander Korda who advised her to take up typing, but eventually made the grade by the familiar combination of hard work, luck and talent. The dramatization, narrated by Miss Lockwood herself, was hypoed by the casting of her daughter, Julia, to play her mother as a young girl. Important showbiz personalities who helped her up the ladder were also featured, among them her agent, Herbert de Leon, director Carol Reed and publicist Leslie Frewin.

Far more dramatic in content was the biog of Dickie Valentine, whose story represented the contribution by the vaudeville arm of show business. His is a story in the best tradition—of a boy who had a natural love for the theatre, whose first job was as a page boy in Manchester, and later had a similar post at the London Palladium, where he was sacked for being cheeky. In a few years, however, he was to return to London's ace vaudeville theatre as a headliner. It was fitting, therefore, that the Dickie Valentine story should have been introed by Val Parnell, who is now only the Palladium boss, but also a leading figure in commercial tv.

The third and final chapter was an uneasy dramatization of the Haymarket Theatre, with the narrative link provided by the ghost of John Buckstone (played by James Hayter) the actor and playwright, who scored some notable successes at that theatre before he died nearly a century ago. Even though the story line was contrived, it served as a vehicle to introduce some of the greats in legit, among them Dame Edith Evans, Sir Ralph Richardson, Sir John Gielgud, Athene Seyler, Fay Compton, Celia Johnson and Eileen Herlie. Unusual features in this episode: tv personality Mary Malcolm playing her grandmother, Lily Langtry, and Felix Aylmer, president of British Actors Equity, delivering an unqualified plug for his union, which even included an appeal to members to pay their contributions on time!

The weak link of the program was the connecting material by Peter Sellers, an impressionist of unquestioned talent and versatility. The comedy was only tepid, and the humor frequently misfired. Breaks for commercials were also mistimed; they should have been confined to separating the three episodes, and not intruded on the actual stories. All told, however, it was a bold effort and a generous and glowing tribute.

Myro.

LIFE WITH THE LYONS
With Bebe Daniels, Ben Lyon, Barbara Lyon-Lyon, Richard Lyon, Jack Buchanan, Molly Weir, Frank Pettitt
Writers: Bebe Daniels, Bob Ross, Bob Block
Music: Eric Spear
Associate producer: Barry Baker
Director: John Phillips
30 mins., Tues., 8:30 p.m.
Associated-Rediffusion from London

Transferring a radio show to tv without losing any of its impact is probably one of the most difficult things to do, but in the case of "Life With The Lyons," the venture has come through with flying colors. On radio the program was a firm favorite with a large following. It can be safely assumed that the same will happen with the tv version.

This zany family provided laughs from the off, in a very lifelike set of their London home. Associated-Rediffusion, the originating programmers, felt that the show would be better if it were telerecorded, and their decision was justified by results. The program is streamlined, snappy, and crazy though it may be, has an air of authenticity.

The first offering, entitled "The Green Eyed Monster," was built round guest star Jack Buchanan, who, after a long absence visits the Lyon's den, and has Ben Lyon up in arms when he suspects that Buchanan has designs on his wife and that she is falling for his charms.

Bebe Daniels as the scatter-brained wife and Ben Lyon, her frustrated age-conscious spouse, ably supported by Richard Lyon, her adolescent son and Barbara, her newly-married but still dewey-eyed daughter, were the tops. Molly Weir, the family's Scots housekeeper, added to the fun.

Bary.

SUNDAY NIGHT AT THE LONDON PALLADIUM
With Harry Secombe, Shani Wallis, Clarke Bros., Dickie Henderson, Sabrina, Miss Moon and her Poodles, Max Russell, Joe Cornelius, George Mitchell Singers, George Carden's Palladium Girls and Boys, Cyril Ordanel and Palladium Orch.
Producer: Val Parnell
Director Bryan Tesler
60 Mins., Sun., 8 p.m.
ATV, from London

After a summer layoff Sunday night's pop commercial vaudeville series returned to the London Palladium with an unchanged formula of spectacle, song and comedy. Only change is the substitution of Dickie Henderson in the emcee chore so long filled by Tommy Trinder. Henderson, who was aided considerably by star attraction, Harry Secombe, has an easy presence but on this airing did not click with the "Beat The Clock" interlude. This spot, favorite import from U. S., involves theatre patrons in offbeat activities for prizes. Jackpot sequence currently demands patrons to juggle table-tennis balls into teacups. Jackpot started with 280-pounds bait and will be raised by 280 each Sunday till the prize is successfully snagged.

Harry Secombe, a cheerful buffoon who also boasts a fine tenor voice, scored heavily with three or four amiable appearances. He was particularly notable in a brisk song-and-dance trio with Shani Wallis and Dickie Henderson and in a burlesque of a U. S. harmony trio called "The Top Graders," in which he was stooged by Max Russell and Joe Cornelius. He introed his stooges as Lew and Leslie, thus tipping an irreverent nod at the Grade brothers, UK's top vaudeville and tv 10%ers.

Shani Wallis, a cute, bubbly soubret (making her last UK appearance before cocking a speculative eye at U. S.), sang a couple of peppy numbers and the colored Clarke Bros. hoofed with smooth good humor. A French act, Miss Moon and her Poodles, offered an undistinguished pooch act.

Sabrina, noted British blonde whose show biz fame has largely been built-up on a well-stacked shape, did a walkon gag as payoff to a Secombe-Henderson routine. The Palladium boys and girls were in their usual good form in some spectacular scenes and Cyril Ordanel's baton work was slickly unobtrusive.

Playing for safety Val Parnell has wisely let well alone and there seems no reason why, under Bryan Tesler's direction, "Sunday Night at the London Palladium" should not maintain its big, faithful following. Parnell may well find in future programs that his star will need more solid backing than that provided in this reentry into the commercial tv arena.

Rich.

ARMCHAIR THEATRE
(Now Let Him Go)
With Hugh Griffith, Philip Ray, William Marvyn, June Thorburn, Frances Rowe, Philip Ray, Ursula Howells, John Breslin, Gerald Lawson, Frederic Schiller, others
Producer-Director: Dennis Vance
Writer: J. B. Priestley
90 Mins.; Sun. (15) 9 p.m.
ABC-TV, from London

J. B. Priestley, having let commercial tv settle down, has now decided to explore the new medium and "Now Let Him Go" was the world premiere of a drama that revealed that Priestley has lost none of his dramatic craftsmanship. But, running 90 minutes (the longest play yet to be seen on the independent network on a Sunday night), it is doubtful if it would have received an equally hospitable nod from the producer had it been scribed by a lesser name.

Story concerned Hugh Griffith as an old, dying artist who, from his deathbed in a seedy Midlands hotel, fought his greedy relatives, government and art officials, who hover over his body and his paintings like carrion. Eventually he disposed of the paintings to his own satisfaction before dying against the symbolic sounds of a train-whistle and an unexplained, lugubrious trombone.

Priestley's dialog was rarely more than plodding and the point of his play, which was that the individual must not be tramped on by National Trusts, seems slight for such a lengthy work. Priestley's strength was the brilliantly observant manner in which he built up his characters and in this instance was well served by his cast.

Hugh Griffith gave a formidable dignity and humor to the dying painter. Frances Rowe as an alcoholic daughter, William Mervyn as his pompous son, and June Thorburn as his pretty, devoted granddaughter all took their opportunities with relish. There were also a number of lesser roles which were extremely well played, notably a half-witted potboy (Gerald Lawson), Ursula Howells as a sympathetic nurse and Philip Ray as a kindly doctor.

Dennis Vance's direction was adequate but seemed overawed by the reputation of his author or, surely, he would have firmly blue-pencilled some of the inane and unrealistic dialog and actions of the newspapermen covering the story of the artist's last hours.

Rich.

THE MURDER BAG
With Raymond Francis, Meredith Edwards, Patrick Waddington, Victor Lucas, Oswald Lawrence, Willerby Goddard, Meadows White, Rose Hill, Ivan Samson, Deidre Williams, Frank Sieman, Richard Bebb, Andrew Kier, Charles Saynor, Eric Francis, Michael Harrison, James Lloyd
Director: Jean Hamilton
Writer-Producer: Barry Baker
30 Mins.; Mon., 9 p.m.
Associated-Rediffusion from London

This new Associated-Rediffusion crime series is said to be based on authentic police cases. Title of the program derives from kits used by British cops which are more or less portable laboratories packed into leather bags, to aid them in tracking down criminals. The first case was that of a man battered to death by a hammer. The local police didn't feel competent enough to handle it, so it was passed on to Scotland Yard, and then to Superintendent Lockhart, the star of the

(Continued on page 46)

KOREA: THE FORGOTTEN FRONT
With Peter Kalischer, Walter Cronkite, others
Producer: Leslie Midgely
Director: Vern Diamond
Writer: John Sharnik
30 Mins.; Sun. (22), 5:30 p.m.
CBS-TV, from N.Y. (live & film)

First fruits of CBS news director John Day's July tour of the Far East were for the seeing Sunday (22) in "Korea: The Forgotten Front." The special half-hour program consisted of film taken in Korea by a CBS crew and the live commentary in New York of Walter Cronkite. It was an important show, not because it had a fresh viewpoint, since what was said had been said before in newspapers and magazines. It was important because CBS forthrightness about some key and not pleasant Korean issues could be shown on television, where it should have impact on the American public—at least to whatever degree there were viewers available at 5:30 on a Sabbath afternoon.

More than 30 minutes might have been devoted to the unhappy situation in Korea. Nonetheless, with Day behind the scenes and CBS Tokyo correspondent Peter Kalischer doing the interviewing and film narrative and with Walter Cronkite on the live wrapup show said a great deal.

First 15 minutes were devoted to background: The patrolling of the Demilitarized Zone by American GI's and Koreans, the aging military equipment kept in reserve, the general distaste of Americans for service in the still backward country. In view of the fact that the network had relatively little time to make its point, there was perhaps too much devoted to this matter.

In the final segment, there was a brief, stilted interview by Kalischer with Gen. George Decker, United Nations Commander in Korea, in which the officer reiterated for tv the threat the armed camp north of the 38th parallel was posing by bringing in new equipment, contrary to the agreement made by both sides in 1953. Another short vis-a-vis was arranged with John M. Chang, vice-president of Korea and, paradoxically by American standards, a despondent and vocal opponent to the president. The slam by Chang was not the only one Rhee received; Cronkite, delivering a script by John Sharnik, indicated the president's warlike intentions in reunifying all Korea, and, in counterpoint, Cronkite did some interpretive reporting on why the United Nations (guided by the U.S.) was afraid of Rhee and why it kept a body of 60,000 American GI's on hand all the time and why Rhee's 700,000-man army was kept on short rations. The Rhee interview by Kalischer supported the contention that he sought war to reunite North and South Korea.

What was needed to increase the validity of "Korea: The Forgotten Front" was more time and more detail to give Cronkite's interpretations more meaning and drama.

Art.

THE FITZGERALDS
With Ed and Pegeen Fitzgerald
Producer: Ed and Pegeen Fitzgerald
Director: Ralph Giffen
30 Mins., Mon.-Fri., 2 p.m.
Participating
WOR-TV, N.Y.

As Ed and Pegeen acknowledged at the end of the initial half-hour outing, the show needed some better organization. The preem of the Mr. & Mrs. broadcasting Fitzgerald team was marred by lack of pace, a rooster cackling while Ed spoke and a live mink wandering mischievously about.

They came off best in their return to tv in the husband and wife interludes, when she told a story and he commented "It's a little windy," or she trying to pencil in some hair on his receding dome. The mink and rooster got into the act as an illustration of unusual pets and the Fitzgeralds' interest in contributing toward humane treatment of animals. Chitchat, other than animals, concerned the bringing up of Prince Charles, a book about a Scottish boy, their recent trip to Ireland, and other light topics.

Staging was made to simulate a study and towards the end Pegeen showed some of the paintings she does of prize fighters, tieing it neatly with the Robinson-Basilio match. Show opened weak with Pegeen reading an item about their forthcoming tv stint from an Irish newspaper and Ed following through reading an item about the schooling of Prince Charles from the Manchester Guardian. It was too static for tv. The rooster, though, drinking tea over Pegeen's shoulder, helped to liven things up.

Horo.

FIESTA AMERICANA
With William B. Williams; Tito Puente and orch, Carmen D'Oro, Geoffrey Holder, guests
Producer: Leonard Green
Director: Arnee Nocks
30 Mins.; Fri., 8 p.m.
P. BALLANTINE
WABD, New York
(Esty)

If this new local program is to have any real success in New York, much of it will have to come from whatever strength the Latino musical idiom has, and from the name value of the stars "Fiesta Americana" pacts. It is the second live, half-hour variety stanza to begin on WABD in as many weeks, other being the "Art Ford Greenwich Village Party," also slotted on Fridays.

In borrowing deejay William B. Williams from radio, WABD got a man whose audio-only verbalising was frequently rambling and ignorant of tv's visual necessities. But poker-faced Williams was pleasant and the signs of his aimless radio orientation may be obliterated as he becomes more accustomed to video. It would be to his credit to shorten by several minutes his interviews with famous studio guests; there is just so much they have to say that is pertinent to the format or interesting to viewers who turned in to hear and see Latino performers.

Of the performers, Tito Puente was, as always, excellent in his few musical renditions. And Geoffrey Holder, even if he did seem awkward to this quarter, his Afro-Indian bird hop is fascinating, maybe because the man himself is such a fascinating study. Singer Carmen D'Oro is a looker, but has little voice.

WABD would have every reason to try more live programs than the other local Gotham stations do: It is trying to develop a strong format that none of the other three exclusively local outlets has, since they either deal in gross lots of film or foreign language or both, and WABD has some of the best technical talent in town. Carl Gaiti, who lights the Ford show and this one, does some fine work, although on the "Fiesta" preem the cues were slow, and director Arnee Nocks is almost as good as Ford's director Wes Kenney, who is darn good. Set designs, which can't cost the station much since it's a local operation, were excellent on both shows. *Art.*

BOWLING STARS
With "Whispering" Joe Wilson, Al Fargalli, Dick Weber, others
Producer: Matt Niesen
Director: Sam Levine
30 Mins.; Sun, 8:30 p.m.
AMERICAN MACHINE AND FOUNDRY CO.
ABC-TV (film)
(Fletcher D. Richards)

After essaying a similar show last year, live and local in Chicago, Matt Niesen filmed a series of 26 man-to-man matches this past June on his own lanes (in two weeks) and sold it to ABC-TV. Niesen has put to advantage the ability to distill action on celluloid and, as bowling shows go, this showcase for top kegler talent has sufficient suspense, pace and prize money to warrant network placement.

First chapter (22) pitted Al Faragalli (who won) against Dick Weber in a high-pointed sesh that had both keglers hitting bonus money with both barely missing perfect games in the showdown line. "Whispering" Joe Wilson's running elucidation, with his sotto voce technique growing to full voice when the ball connects, builds the tension nicely milking the drama. It's understood there were three perfect games rolled in the series, each worth $10,000 in bonuses.

Doesn't figure to put a fright into the Steve Allen and Ed Sullivan camps on the opposing webs, but "Bowling Stars" should arrest the attention of the aficianados and should do well enough by its sponsor, AMF, makers of bowling equipment. Talk about integrated commercials. *Les.*

Barbara Bel Geddes As 'Studio One' Entry

Barbara Bel Geddes has been signed for one of her rare television appearances to appear in the lead of "The Morning Face," an original by Tad Mosel, on "Studio One" Oct. 7. Same week (10), Mosel will have another original, "The Playroom," on "Playhouse 90."

On Oct. 21, Herb Brodkin takes over as producer from Gordon Duff on the "Studio One" series, with Piper Laurie starring in his initial entry, "The Deaf Heart," with Sidney Lumet as director.

PHIL SILVERS SHOW
With Maurice Gosfield, Paul Ford, Allan Melvin, Herbie Faye, Billy Sands, Margaret Hamilton, Gretchen Wyler, Edith King, Janet Medlin, others
Producer: Edward J. Montagne
Director: Al De Caprio
Writers: Nat Hiken, Billy Friedberg
CAMEL, PROCTER & GAMBLE
30 Mins., Tues., 8 p.m.
CBS-TV (Film)
(Wm. Esty; Leo Burnett)

Time was the Phil Silvers filmer could live up to the volume of its canned laughter. Not that familiarity from two years exposure on tv is showing signs of wear on the character of Sgt. Bilko; if anything, it figures to make him more endearing. But in the madcap army stanza's third year it's the scripts that could give cause for alarm, and the one leading off the series' new season last Tuesday (17) did.

Could be it's only a momentary dry spell for the writers, with this script nominated for the semester's start because of its extravaganza pretentions? If so there's little other reason why Bilko & Co. shouldn't maintain its status as one of the best situation comedies in the medium.

Curtain raiser had a rarely eventful, totally implausible storyline that betrayed writer Billy Friedberg's hand—he was forcing the fun. It had the disreputable but loveable topkick posing as a harried European producer in order to do a legit musical, for a price, for the culture-starved civilian-citizenry. Thrice snafued at casting the femme roles for "Merry Widow," Bilko was momentarily saved when the boys in his platoon took the part themselves. This paved the way for the show's high point, Pvt. Doberman's female impersonation as "the most beautiful girl in the world"—a funny bit when you've got the face and figure of Maurice Gosfield to work with, but old hat as comedy goes, and a far cry from the show's best standards.

Script might have had some potent comedy impact if it had spoofed the operetta. Instead it was more highly contrived and farther from reality than most of the Bilko situations, lacking to the sparking wit and satire that for a couple years elevated this Nat Hiken creation to a masterpiece of video caricature.

Creator Nat Hiken's bowout from the stanza has been highly publicized, but how come he was taking writer credit for last week's segment. *Les.*

LIFE AND LEGEND OF WYATT EARP
With Hugh O'Brian, Paul Bringegar, Dog Kelley, Ralph Sanford, Slip Madigan, Rex Lease, Hoke Smith, Steve Dunhill, Dave Darrow, William Tannen
Executive Producer: Louis Edelman
Producer: Robert F. Sisk
Director: Frank McDonald
Writer: Fredrick Hazlitt Brennan
30 Mins., Tues., 8:30 p.m.
PROCTER & GAMBLE, GENERAL MILLS
ABC-TV (film)
(Compton, Dancer-Fitzgerald-Sample)

Politics makes strange bedfellows, but Wyatt Earp shouldn't be one of them. Back for its third season, the "Earp" vidseries has its gunslinger hero enmeshed in political strategems, and the result is dissappointing for those who have come to expect much more from this high-rated series. Earp is at his best when enforcing the peace, keeping the baddies in line, etc., but when he becomes a political football the entertainment result is not so good.

Frededick Hazlitt Brennan's script is a pedestrian one. There's a mayorality election upcoming in Dodge City, and the heavies' candidate has promised first thing he'll do if elected is fire Earp, who's always spoiling the baddies' fun. This becomes such a popular campaign issue you wonder how Earp ever got that job; the rival candidate, a pal of Earp's tells him he'll have to promise to fire the marshal, but later on, he'll renege on his promise. Earp won't have any part of that, so, to take the heat off his pal, resigns from his job; his political friend gets the credit for Earp's leaving, and wins easily. But when the heavies take over the town now that Earp's gone, he sends an SOS out for the marshal who returns and restores order with a few pops from his gun.

All this is rather static stuff, not up to the customary series level. Hugh O'Brian, as Earp, has little to do most of the half-hour except participate in the political planning, and this he does with a dead-pan countenance. There's fair support from Paul Brinegar and Rex Lease. Frank McDonald's direction is unimaginative and plods the routing path supplied by the script of the same description.

P&G and General Mills are alternating sponsors of series. *Daku.*

PEOPLE ARE FUNNY
With Art Linkletter, guests
Producer: John Guedel
Director: Irving Atkins
Writers: Mannie Manheim, Lou Schor, Jack Houston
30 Mins., Sat., 7:30 p.m.
R. J. REYNOLDS, TONI
NBC-TV (film)
(Wm. Esty, North)

For going on 17 years Art Linkletter has been making Patsys out of people and they seem to enjoy it. So do the viewers, listeners and, importantly, sponsors. This, however, only explains half of its durability. The other half—Art Linkletter. As before, so it will be henceforth. There seems to be no turning in the show's high road of success.

With most shows of this genre, the contestants either make or break it. But the strongest link in it is "Link" himself. No stuntmaster, as he is catalogued, moves with such ease and can impart a friendliness that permeates both the "victims" of his pranks and the studio onlookers. No cue cards needed, the laughs are spontaneous. For the patsys it's painless because of Linkletter's knowing ways in comforting their nervousness. As "Link" goes, so will go "People Are Funny."

Since Univac's magic brain came into free useage on television, Linkletter and his package partner, John Guedel, have played it as a prize prop in mating couples. It has afforded him a wide range of antics, such as on the tee-upper when he "competed" with the electronic "cupid." The laughs were sparked by Linkletter's questioning persiflage and from one couple elicited the reply that they would prefer a double bed. One of the femmes said her marriage was unnulled because her short term husband forgot to divorce a previous wife. For the contestants there were watches and the works at Cocoanut Grove.

To peel off from the romantics he brought on his youngest contestant, a nine-month-old cutie to prove that the mother knew too little of the infant's likes and dislikes. The baby, however, won $500 and can go on to win up to $8,000, a ruboff of the quiz craze. Two sets of Toni Twins provided both a stunt for Linkletter and a pictorial asset for the show.

Triple sponsorship imposes a heavy load of comeon but spaced to minimize resentment. *Helm.*

EVE ARDEN SHOW
With Allyn Joslyn, Gail Stone, Karen Greene, Frances Bavier, others
Executive Producer: Robert Sparks
Producer: Julian Claman
Director: Sheldon Leonard
Writers: Sol Saks, Sherman Marks
30 Mins.; Tues., 8:30 p.m.
LEVER BROS., SHULTON
CBS-TV (film)
(J. Walter Thompson, Wesley)

On two counts this Eve Arden Tuesday night entry on CBS-TV could be in for trouble. First off, it's regrettable that Miss Arden has become so stereotyped a tv personality, for this is a continuation of the barb-and-the- sally school of femme comedics which, under new circumstances, essentially takes up where "Our Miss Brooks" left off.

Then, too, there's the all-important question of extending this Emily Kimbrough-inspired (based on the book "It Gives Me Great Pleasure") travails of authoress Liza Hammond as a week-to-week entry, considering the extreme limitations of the situation comedy's framework. Having once established the premise that the widowed writer of a best seller "turns chicken" and freezes up when confronted with the prospects of hitting the gab circuit and addressing clubwomen (which would fit nicely into an anthology series as a single half-hour entry), one can't help wondering where does Miss Arden and her show go from there? The temptation to be repetitive will be irresistible.

Not that, as a onetime entry, this could be stamped as poor. Not by a long shot. The Sol Saks-Sherman Marks scripting contrib was frequently clever without being sophisticated and captured the essence of Miss Kimbrough's style and good-natured kidding-in-earnest, particularly when it comes to clubwomen. And Miss Arden, pro that she is, knows her way with a line or a situation. But unfortunately it's all in the twice-told cliche manner tailored to the Arden touch.

The star was given a fine assist from the surrounding cast, notably in Allyn Joslyn as her male foil and a too-charming family of twin daughters and a mother *Rose.*

MY FRIEND FLICKA
With Anita Louise, Gene Evans, Johnny Washbrook, others
Writers: Various
Exec Producer: Irving Asher
Producers: Sam White, Alan Armer
Directors: Various
30 Mins., Sun.; 6:30 p.m.
NBC-TV (film; color)

A CBS-TV origination last season, "My Friend Flicka" is now riding as a sustainer on NBC-TV. Latter picked up this half-hour series from 20th-Fox's vidfilm subsidiary, TCF Television Productions, after the moppet-aimed show became available when Colgate-Palmolive cancelled out of its CBS-TV time.

Meantime, NBC is attempting to corral a bankroller for the venture which is based on the classic novel by Mary O'Hara. On the basis of Sunday's (22) initialer in the 6:30 p.m. slot, the string of fresh episodes for this season will be replete with emotional and sentimental values.

For the kickoff was a heartwarming affair in which the young son of a Montana rancher solves a grazing problem involving federal lands through his ability as a trout fisherman. Naturally, unbeknownst to the lad, a chance fishing companion turns out to be none other than Teddy Roosevelt. Of course, the ex-Rough Rider saves the day through his personal intercession.

As most viewers may remember, the "Flicka" story relates the love of a boy for his horse. The dash of Izaak Walton in the Curtis Kenyon teleplay was a welcome change of pace. Under John English's direction, which lost no opportunity to accent the emotional angles, the cast ably met the demands of the script.

Johnny Washbrook portrayed the boy credibly while Anita Louise and Gene Evans registered as his parents. Frank Albertson did a warm interpretation of T. R. Physical values for this color film series appear more than adequate.

Withal, while "Flicka" more or less falls in the "Lassie" category there's no reason why some cereal or candymaker won't latch on to the series. For, after all, despite its cliches lotsa kids will make this a Sunday evening ritual. *Gilb.*

Tele Follow-Up Comment

Steve Allen Show

With some 13 NBC-TV stars to plug and present, Steve Allen did a remarkably good job of turning out a cohesive show and yet getting those trailers in effectively. This was Allen's big Coast origination, the "big trailer" for NBC's fall season, which among other things caused no little consternation in the MCA camp because the agency, as NBC's topranking producer, had to furnish its stars to compete against client Ed Sullivan.

The list of top names—Dinah Shore, Rosemary Clooney, Peter Lawford, George Gobel, Eddie Fisher, Gisele MacKenzie, Tennessee Ernie Ford, Bob Cummings, Ralph Edwards, Ward Bond, John Payne, Robert Horton and Dennis O'Keefe—no doubt served to fatten up Allen's ratings and give the show an extra audience impact. But the difficulties of integrating such a mish-mash into a single hour can't be understated, and the Allen production and writing staff turned in a topflight job.

No little credit has to go to Allen's supporting cast of Louis Nye and Don Knotts (two of the three "men in the street"), who not only served to smooth the transitional segments of the show but provided the brighter comedy moments (as in Nye's solid characterization of a movie monster). And Allen himself handled the guests smoothly, though at times showing a little tendency to get too much in the act, as with a duet with Dinah Shore (so who needs Allen?).

Guests themselves varied their participation, some providing full-scale turns (Peter Lawford doubled with Allen in a long and unfunny bit about a pair of Arctic-based weather observers) and some doing just enough conversationally to get their plug in. Closing scene was the best of the show, starting out with Allen and Miss Clooney on a pair of stools, set to do an "intimate" songfest, and ending up with the entire company having joined them one by one. *Chan.*

Ed Sullivan Show

Ed Sullivan had a really big show—really big—on his first of a series of two from Hollywood. It was one of those something-for-everybody affairs with a lot of accent on talent that was big when Sullivan was younger.

There were a lot of headliners who came on for briefies. The N.Y. Daily News syndicated columnist had Jack Dempsey come up on the occasion of the 30th anni of the Long Count. Betty Grable pantomimed a song with a lot of production around her, and George Raft, in a filmed version of a bolero with the late Carole Lombard, reprised a dance he did in the old Texas Guinan days. The guy can still hoof. Then there was Harry James in a couple of recollections of his big records, "You Made Me Love You," and "Two O'Clock Jump." All of these came off well. These perennials pack a lot of entertainment as well as name and sometimes curiosity value, but primarily they contributed to a well-stacked and fast moving show.

Also in the name category was Jo Stafford, who provided a medley of her big records, and the later tune, "Star of Love." Her renditions have the stamp of a top singer.

Carol Channing maintained the entertainment quotient with a takeoff of one of the earlier talking picture stars, and an entertaining rib of Sophie Tucker. Bit went over big. Also in the imitation department was the takeoffs of a series of names by Elisa Jayne who did the satires in both a vocal and dancing vein, and it similarly reached her target.

An excellent singing voice by Alfred Apaka, Hawaiian import, made a lot of melody. With a richly textured set of pipes, he delivered a Hawaiian standard, with Nelani doing an atmospheric hula. Also in a singing vein was Bobby Helms with his rendition of "You Are My Special Angel" his big Decca seller, a hillbilly tune delivered with the lack of guile prevalent in most singers of that genre.

Opener was Paul Anderson, the strong boy, who lifted the entire cast with one jerk (guess who). Jay Nemeth gave a pleasing ventriloquy bit with a canine dummy, and Jack Durant rocked the house with his standard cafe jokes. There was a long period when many viewers must have feared that the commercial wouldn't be delivered, but they had no reason for such qualms. *Jose.*

Playhouse 90

In "The Dark Side of the Earth," given on CBS-TV's "Playhouse 90" last week (19), playwright Rod Serling appeared to be making this point: that not all Russians are tyrants and not all Hungarians are angels. It was a thoughtful, sometimes provocative study, mostly of morals, though some quarters thought they saw in the Serling play a straight theme covering last October's Hungarian uprising against the USSR yoke.

It is true that the abortive October revolution was the subject under consideration by Serling. But this was just a springboard for what is perhaps a larger theme—the "morality" of individuals pitted against each other, with a small thread of "ideology" running through it.

Principals in the "Dark Side" conflict during that October turmoil were the commanding colonel of the Russian forces, a brooding intellect with a highly developed sense of fairness and justice; his aide, a disciplinarian and brute; a Hungarian political leader of the collaborationist stripe who holds "survival at all costs" above everything; and his wife, who is more sensitive to the "immorality" aspect of such grovelling before the Russian masters.

The turn from mere revolt to the realities of human behavior, of whatever political persuasion, came when the colonel's son was killed while, as it turned out, he turncoated to become part of the

(Continued on page 46)

Reeves arrives

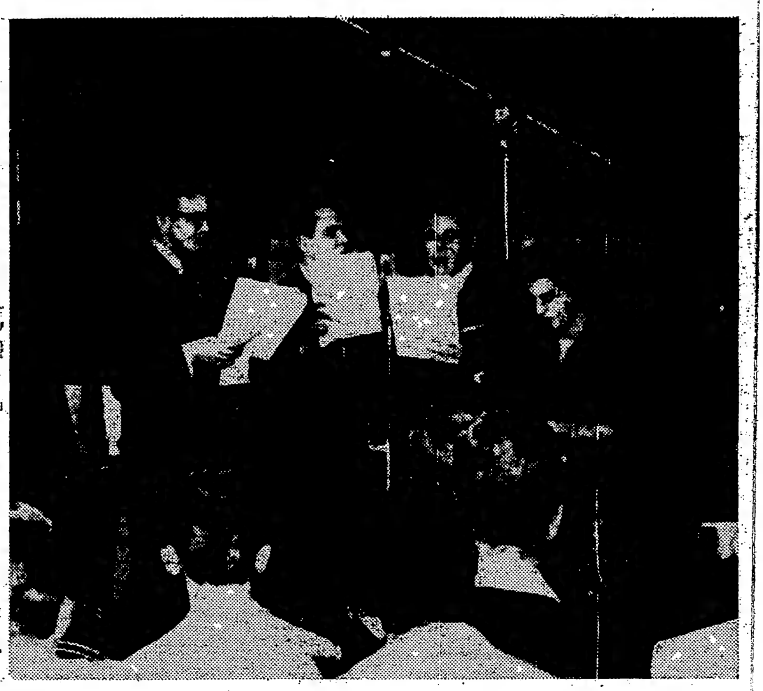
Here's the

showmanship-

salesmanship

mood that makes the new,

live Jim Reeves Show click:



The **Jim Reeves Show** joins American Radio's **live,** weekday

Jim Reeves, whose song hit Four Walls is pushing the million sales mark, brings to American a 10-year record of radio success as a local musical personality, network guest star and persuasive air salesman.

His new musical hour, The Jim Reeves Show, originates **live** from WSM Nashville, home of today's hottest musical talent. Featuring the Anita Kerr Singers (**live**) and Owen Bradley's orchestra (**live**), it will boast regular guest appearances of such top-tune artists as Marty Robbins, Ferlin Husky and the Everly Brothers.

The **live** Jim Reeves Show is backed up by the showmanship-salesmanship skill of WSM and the new American Broadcasting Network.

October 7!

musical line-up Monday, October 7, 1–2 pm

the live one is

AMERICAN BROADCASTING NETWORK

VARIETY - ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi, stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

MINNEAPOLIS-ST. PAUL

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	AUGUST, 1957 TOP COMPETING SHOWS	ARB RATING
1. ANCHORS AWEIGH— Frank Sinatra, Kathryn Grayson, Gene Kelly; 1945; MGM; MGM-TV	Red Owl Theatre Wed. Aug. 7 9:00-11:30 p.m. KMGM	15.0	16.8	10.4	35.5	20th Century Fox ..... WCCO Today's Headlines ..... KSTP Weather; Sports ..... KSTP Mr. District Attorney ..... KSTP	15.9 25.2 19.4 5.5
2. BLACKBEARD THE PIRATE— Linda Darnell, Robert Newton; 1952; RKO; C&C	Movietime, U.S.A. Mon. Aug. 5 9:00-1:00 p.m. KMGM	10.4	12.3	6.8	27.6	Studio One Summer Theatre .. WCCO Today's Headlines ..... KSTP Weather; Sports ..... KSTP Crusader ..... KSTP	18.7 23.6 16.2 6.3
3. MAISIE— Ann Sothern, Robert Young; 1939; MGM; MGM-TV	MGM Time Sun. Aug. 4 9:00-10:40 p.m. KMGM	10.2	12.0	7.8	21.9	$64,000 Challenge ..... WCCO What's My Line ..... WCCO Today's Headlines ..... KSTP News; Weather; Sports ..... WCCO	19.3 23.3 23.6 12.3
4. OPERATOR 13— Gary Cooper, Marion Davies; 1934; MGM; MGM-TV	MGM Time Fri. Aug. 2 9:00-10:30 p.m. KMGM	9.5	10.7	7.8	25.3	Undercurrent ..... WCCO Pantomime Quiz ..... WCCO Today's Headlines ..... KSTP Weather; Sports ..... KSTP	12.3 11.2 20.4 15.5
5. WHERE DANGER LIVES— Robert Mitchum, Maureen O'Sullivan, Faith Domergue; 1950; RKO; C&C	Movietime, U.S.A. Thurs. Aug. 1 9:00-10:30 p.m. KMGM	9.3	9.7	8.7	18.1	Playhouse 90 ..... WCCO Today's Headlines ..... KSTP Weather; Sports ..... KSTP	17.1 28.8 20.4
6. KING KONG— Robert Armstrong, Fay Wray, Bruce Cabot; 1932; RKO; C&C	Hollywood Film Thea. Sun. Aug. 4 6:30-8:00 p.m. WTCN	8.0	8.1	7.8	21.0	My Favorite Husband ..... WCCO Ed Sullivan ..... WCCO	9.9 18.8
7. CRAIG'S WIFE— Rosalind Russell, John Boles; 1936; Columbia; Screen Gems	Hollywood Playhouse Fri. Aug. 2 10:30-11:45 p.m. WCCO	7.2	8.1	6.8	34.9	Waterfront ..... KSTP Tonight ..... KSTP	9.1 5.6
8. YOU CAN'T GET AWAY WITH MURDER— Humphrey Bogart, Gale Page; 1939; Warner Bros.; Associated Artists Prods.	Frank Seifert Tues. Aug. 6 10:15-1:00 a.m. WTCN	7.1	9.1	2.6	43.5	Weather; Sports ..... KSTP Badge 714 ..... KSTP Tonight ..... KSTP	19.7 7.3 4.2
9. DESIRE ME— Greer Garson, Robert Mitchum, Richard Hart; 1947; MGM; MGM-TV	MGM Time Sat. Aug. 3 9:00-10:55 p.m. KMGM	6.8	7.8	4.5	19.7	Gunsmoke ..... WCCO Sheriff of Cochise ..... WCCO Today's Headlines ..... KSTP Weather; Sports ..... KSTP	25.4 21.2 15.9 11.3
9. TWO TICKETS TO BROADWAY— Janet Leigh, Tony Martin; 1951; RKO; C&C	Movietime, U.S.A. Tues. Aug. 6 9:00-11:00 p.m. KMGM	6.8	7.4	6.1	16.0	$64,000 Question ..... WCCO State Trooper ..... KSTP Today's Headlines ..... KSTP Weather; Sports ..... KSTP	26.1 21.2 28.8 19.7

CLEVELAND

1. THE WHITE TOWER— Glenn Ford, Valli; 1950; RKO; C&C	Home Theatre Sat. Aug. 3 11:05-1:00 a.m. KYW	17.9	23.1	12.3	64.2	News Final; Sports ..... WJW Recoil, Late Show ..... WEWS	12.7 5.0
2. THE HALF BREED—— Robert Young, Janis Carter; 1952; RKO; C&C	Theatre 3 Tues. Aug. 6 11:30-12:55 a.m. KYW	9.1	9.6	7.4	61.5	Saraha, Nite Owl Theatre ..... WJW	5.1
3. LUCK OF THE IRISH— Tyrone Power, Anne Baxter; 1948; 20th Century Fox; NTA Film Network	Premiere Performance Fri. Aug. 2 11:20-1:25 a.m. WJW	8.7	11.7	6.5	44.8	Sports; Jungle ..... KYW Arch of Triumph, Friday Playhouse ..... WEWS Finishing School, Theatre 3 ... KYW	11.4 6.0 6.1
4. CONFESSIONS OF BOSTON BLACKIE— Chester Morris, Harriet Hilliard; 1941; Columbia; Screen Gems	H'llyw'd Premier Thea. Sun. Aug. 4 11:00-12:15 a.m. WEWS	7.7	8.9	4.9	32.1	11th Hour News; Sports ..... KYW Sign of the Ram, Nite Owl Theatre ..... WJW	16.0 6.7
5. LET US LIVE— Henry Fonda, Maureen O'Sullivan; 1937; Columbia; Screen Gems	Nite Owl Theatre Mon. Aug. 5 11:20-12:45 a.m. WJW	7.4	8.3	5.9	43.8	Sports; Jungle ..... KYW Outcasts of Poker Flat, Theatre 3 ..... KYW	10.2 7.4
5. OUTCASTS OF POKER FLAT— Preston Foster, Jean Muir; 1937; RKO; C&C	Theatre 3 Mon. Aug. 5 11:30-12:45 a.m. KYW	7.4	7.7	6.5	46.5	Let Us Live, Nite Owl Theatre .. WJW	7.4
6. SIGN OF THE RAM— Susan Peters, Alexander Knox; 1944; Columbia; Screen Gems	Nite Owl Theatre Sun. Aug. 4 11:20-1:00 a.m. WJW	6.5	7.1	5.9	43.9	Confessions of Boston Blackie, Hollywood Premier Theatre .. WEWS	7.7
7. AT SWORD'S POINT— Cornel Wilde, Maureen O'Hara; 1952; RKO; C&C	1 O'Clock Playhouse Thurs. Aug. 1 1:00-2:30 p.m. KYW	6.2	6.5	5.6	52.6	Trouble With Father ..... WEWS Susie ..... WEWS Star Performance ..... WEWS	7.7 6.2 1.5
8. FINISHING SCHOOL— Ginger Rogers, Bruce Cabot; 1934; RKO; C&C	Theatre 3 Fri. Aug. 2 11:30-12:45 a.m. KYW	6.1	6.5	5.6	27.6	Luck of the Irish, Premiere Performance ..... WJW	8.7
9. ARCH OF TRIUMPH— Ingrid Bergman, Charles Boyer; 1948; RKO; RKO Teleradio	Friday Playhouse Fri. Aug. 2 11:15-1:30 a.m. WEWS	6.0	7.7	2.5	30.9	Luck of the Irish, Premiere Performance ..... WJW	8.7

TV Network Premieres

(Sept. 25 - Oct. 5)

WEDNESDAY, SEPT. 25

Father Knows Best (film). Situation comedy, NBC, 8:30 to 9 p.m. Scott Paper, Lever Bros., both via to Walter Thompson.

This Is Your Life. Biography, NBC, 10 to 10:30 p.m., Procter & Gamble via Compton.

THURSDAY, SEPT. 26

Harbourmaster (film). Adventure, CBS, 8 to 8:30 p.m., R. J. Reynolds via Wm. Esty (alt. wks.).

You Bet Your Life (film). Comedy-quiz, NBC, 8 to 8:30 p.m. DeSoto via BBD&O. Toni via North.

Dragnet (film). Mystery, NBC, 8:30 to 9 p.m., Liggett & Myers via McCann-Erickson, Schick via Warwick & Legler.

People's Choice (film). Situation comedy, NBC, 9 to 9:30 p.m., Borden, American Home Products, both via Young & Rubicam.

Tennessee Ernie Ford Show. Music-comedy, NBC, 9:30 to 10 p.m., Ford via J. Walter Thompson.

O.S.S. (film). Adventure, ABC, 9:30 to 10 p.m., Mennen via McCann-Erickson.

The Lux Show (Rosemary Clooney) (color). Music, NBC, 10 to 10:30 p.m., Lever Bros. via J. Walter Thompson.

Jane Wyman Show (film), Drama, NBC, 10:30 to 11 p.m., Hazel Bishop via Raymond Spector, Quaker Oats via Needham, Louis & Brorby.

FRIDAY, SEPT. 27

The Lineup (film). Mystery, CBS, 10 to 10:30 p.m., Brown & Williamson via Ted Bates, Procter & Gamble via Young & Rubicam.

SATURDAY, SEPT. 28

Dick & the Duchess (film). Mystery-comedy, CBS, 8:30 to 9 p.m. Helene Curtis via Gordon Best, Mogen David via Edward H. Weiss.

Gisele MacKenzie Show. Music. NBC, 9:30 to 10 p.m., Scott Paper, via J. Walter Thompson, Schick via Warwick — Legler.

SUNDAY, SEPT. 29

Paul Winchell Show. Comedy, ABC, 4:30 to 5 p.m., Hartz Mountain Products via George H. Hartman.

MONDAY, SEPT. 30

Do You Trust Your Wife? Quiz, ABC, 4:30 to 5 p.m., Monday-through-Friday, participating.

Superman (film). Adventure, ABC, 5 to 5:30 p.m., Kellogg via Leo Burnett, Sweets Co. of America via Harry Eisen.

Mickey Mouse Club (film). Children's variety, ABC, 5:30 to 6 p.m., Monday-through-Friday, participating.

Robin Hood (film). Adventure, CBS, 7:30 to 8 p.m., Johnson & Johnson via Young & Rubicam, Wildroot via BBD&O.

Alcoa-Goodyear Theatre (film). Adventure-drama, NBC, 9:30 to 10 p.m., Alcoa via Fuller & Smith & Ross, Goodyear via Young & Rubicam.

Suspicion (live & film). Mystery, NBC, 10 to 11 p.m., Ford via J. Walter Thompson, Philip Morris via N.W. Ayer (¼ open).

TUESDAY, OCT. 1

Sir Lancelot (film). Adventure, ABC, 5 to 5:30 p.m., Johnson & Johnson via Young & Rubicam, Wildroot via BBD&O.

Eddie Fisher Show (color). Music-variety, NBC, 8 to 9 p.m. (alt. wks.), Liggett & Myers via McCann-Erickson.

Broken Arrow (film). Western, ABC, 9 to 9:30 p.m., Miles Labs via Geoffrey Wade, Ralston-Purina via Gardner.

Red Skelton Show (color). Comedy, CBS, 9:30 to 10 p.m., Pet Milk via Gardner, S.C. Johnson via Foote, Cone & Belding.

Assignment Foreign Legion (film). Adventure, CBS, 10:30 to 11 p.m., P. Lorillard via Lennen & Newell.

WEDNESDAY, OCT 2.

Wild Bill Hickok (film), Western, ABC, 5 to 5:30 p.m., Kellogg via Leo Burnett, Sweets Co. via Harry Eisen.

Ozzie & Harriet (film). Situation comedy, ABC, 9 to 9:30 p.m., Eastman-Kodak via J. Walter Thompson.

Walter Winchell File (film). Drama, ABC, 9:30 to 10 p.m., Revlon via BBD&O.

Armstrong Circle Theatre. Drama, CBS, 10 to 11 p.m., (alt. wks.), Armstrong Cork via BBD&O.

THURSDAY, OCT. 3

Woody Woodpecker (film). Cartoons, ABC, 5 to 5:30 p.m., Kellogg via Leo Burnett.

The Real McCoys (film). Situation comedy, ABC, 8:30 to 9 p.m., Sylvania via J. Walter Thompson.

Pat Boone Show. Music, ABC, 9 to 9:30 p.m., Chevrolet via Campbell-Ewald.

FRIDAY OCT. 4

The Buccaneers (film). Adventure, ABC, 5 to 5:30 p.m., Kellogg via Leo Burnett, Sweets Co. via Harry Eisen.

Leave It to Beaver (film). Situation comedy, CBS, 7:30 to 8 p.m., Remington Rand via Compton.

Trackdown (film). Mystery, CBS, 8 to 8:30 p.m., American Tobacco via BBD&O, Socony-Mobil Oil via Compton.

Court of Last Resort (film). Mystery, NBC, 8 to 8:30 p.m., P. Lorillard via Lennen & Newell.

Zane Grey Theatre (film). Western, CBS, 8:30 to 9 p.m., General Foods via Benton & Bowles, Ford via J. Walter Thompson.

Schlitz Playhouse (film). Drama, CBS, 9:30 to 10 p.m., Schlitz via J. Walter Thompson.

SPECIALS

Crescendo (color). Musical, CBS, Sunday, Sept. 29, 9 to 10:30 p.m., DuPont via BBD&O (first of the "DuPont Show of the Month" series).

World Series (color). Baseball, NBC, starts Wednesday, Oct. 2, 12:45 p.m., Gillette via Maxon.

Dean Martin Show (color). Music-variety, NBC, Saturday, Oct. 5, 10 to 11 p.m., National Carbon via William Esty.

Denker Sells 3 Scripts For 'Kraft TV Theatre'

Three Henry Denker scripts have been bought by "Kraft TV Theatre" for presentation this season. Current working titles of the threesome are "The Scientist" (about Sigmund Freud), "Material Witness" (a meller) and "Amy," about a mother-daughter relationship.

Although Denker has long worked in radio and tv (his reputation in radio was made with "Greatest Story Ever Told"), his stock soared via his 1956 Broadway play, "Time Limit," written with Ralph Berkey and for which Denker did the screenplay for the United Artists release.

More 'T-T' Biz

NBC-TV's "Today"-"Tonight" sales unit, with $500,000 in "Today" orders in during the past month, this week gained more momentum with sales of at least $250,000 to two new bankrollers for "Today." P. H. Hanes Knitting Co., for its Hanes Underwear line, bought $190,000 gross worth of "Today" participations, to start early next year, the total number of spots coming to 40. Deal was set via N. W. Ayer.

Also new was a verbal order from Simplicity Patterns, which in the past has used "Home" on NBC-TV, for at least $60,000 gross worth of business for "Today" during the fourth quarter of this year, with more to come in 1958. Order came out of the Grey agency.

WIP, Philly, Kicks Off 'Barry Gray Network'

Barry Gray, the WMCA, New York, latenight gabber-interviewer, will go to a live network of his own making on Monday (30), when WIP, Philly, will start carrying the midnight-to-2 a.m. show. First of the network broadcasts will emanate in Philly, from the Warwick Hotel. Thereafter, the show will be heard from New York.

Producer Sandy Howard indicated that negotiations to sell the two-hour strip were underway with WFBR, Baltimore; WGBS, Miami, and KFWB, Los Angeles. Since teaming with Howard several months ago, the WMCA performer has been heard in some of these cities on a syndicated tape show.

WTIC-TV BOWS WITH 200G IN SPOT BIZ

Hartford, Sept. 24.

WTIC-TV, first UHF'er in Hartford-Springfield area, kicked off Monday night (23) with better than $200,000 in national spot business in the till from a double baker's dozen of sponsors plus six bluechip local advertisers. As an indie, Channel 3 has only UHF competition, albeit network, in local market.

Thus the national spot biz, via Harrington, Righter & Parsons, assumes major importance. It includes Domino Sugar, Peter Paul, Anahist, Marlboro, Raleigh, Viceroy and Kool cigarets, Piel's Brew, National Biscuit, Arrid, Castro, Jello, Colgate and Texaco among others.

Opening night guests, in addition to usual politicos, included a quintet of WTIC Alumni headed by Ed Begley of "Inherit the Wind" and Louis Nye of the Steve Allen show.

Edwin Cox Moves Up As K&E Bd. Chairman

Pioneer agency man Thomas D'Arcy Brophy retired last week as board chairman of Kenyon & Eckhardt, with vice-chairman of the board Edwin Cox moving up to replace him. At the same time, senior v.p. Donald C. Miller moved up to become a member of the executive committee in Brophy's place.

Cox has been with K&E since 1923, a v.p. since 1934 and vice-chairman since last year. Miller joined the agency nine years ago, after having been a veep with Campbell-Ewald, and has been a senior v.p. since last year. Status of Bill Lewis as prexy of the agency remains unchanged in the shifts.

Shaw Jolts B'casters on TV-Radio Equal Access; 'Not Ready for It'

By JAMES A. CONNERS

Schenectady, Sept. 24.

Charles Shaw, news director of WCAU (AM-TV), Philadelphia, jolted the final session of the Region 1 conference of the National Assn. of Radio-Television Broadcasters in Schenectady last week, by challenging the validity of the widely-expressed current thesis that radio and television should have "equal access to news sources."

In a fighting speech, heard by approximately 35 broadcasters, many others walked out at the conclusion of President Harold E. Fellows' address and Shaw blasted them for indicating lack of "sincere" interest in the news phase of radio-television, the veteran commentator declared "The time has not yet arrived" for the electronics medium to assert "equality" with newspapers and news magazines. He felt that "much remains to be done" before this claim" should be presented.

"Some broadcasters," Shaw stated, hope to cash in on the "prestige and stature" gained from equal accessibility to news sources, "rather than by first developing prestige in news, and then asserting their right to information."

Shaw conceded the proper gathering and handling of news to only three radio-television grounps: "the networks, certain large stations, and certain small stations."

A newsman before he became a newscaster (Shaw served under Edward R. Murrow on the Continent during World War II), he was "just as proud to be a member of the journalist profession as a doctor, a lawyer or a clergyman would be of their professions."

Journalism has "a code just as sacred as the law, medicine or religion." It "demands" considerable training and a great deal of experience to "become a good journalist."

Broadcasters, continued Shaw, are prone to the fallacy that "anybody can be a reporter." A great many of them are not concerned "about news as we understand it"; they make demands without showing a sincere interest in news, "or doing anything about it."

Shaw indicated this group was primarily interested in news for prestige and promotion purposes —to make money on it. He had no objection to stations earning a profit from news, provided they employed trained staffs in this department.

WCAU, with 17 on its news section, shows a profit on the operation, and can also rightfully use this for promotion, Shaw said. All his men have had newspaper experience, or have been trained by newscasters with press experience.

Shaw rated them the equal of any in Philadelphia; thought "some of them are better than Philadelphia newspapermen." A few of them are "coffee boys" who have

(Continued on page 48)

Preview on Wheels

Something new in the way of program and sponsor promotion will be staged this morning (Wed.) by NBC-TV in the form of a motorcade through New York pushing the web's schedule of fall shows. Web's "Today" show will do a live pickup of the 13-car, one-bus parade, each car carrying banners plugging the "Brightest Shows of All on NBC This Fall."

Sponsor tie-in stems from the fact that the 13 convertibles come from NBC sponsors —three Buicks ("Wells Fargo"), three Chevys ("Chevy Show"), three Fords, plus a Thunderbird ("Suspicion") and three DeSotos ("You Bet Your Life"). Bus is a Greyhound ("Steve Allen Show").

Bernstein-Helmed Symph Concerts for Children As Sat. CBS-TV Entry

Leonard Bernstein will make his first series of non-"Omnibus" television appearances via CBS-TV this fall. The network will do four Saturday morning pickups, starting in November, of Bernstein's series of children's concerts with the New York Philharmonic-Symphony at Carnegie Hall. Bernstein will conduct and narrate the children's series.

Until now, Bernstein has restricted his tv work to the Bob Saudek-reined "Omnibus," and in fact is due to appear on several of the shows this season at NBC-TV. But the children's series is a pet project with the composer-conductor, and it's understood he went straight to CBS board chairman William S. Paley, a trustee of the symphony, with the idea of the remotes. Once CBS ascertained that the concerts could be handled physically, it okayed the deal. Only problem remaining is to get a wide enough station clearance for the series.

White's ABC Slot

John H. White was named national sales manager of American Broadcasting Network under sales veep Thomas C. Harrison.

White has been spot sales manager for Ziv-TV, a syndication house, in the central division. He held the job for two years and prior to that he was a Ziv telefilm salesman in St. Louis.

Dick Doty in a Dither

Blames Agency Time-Buyers for Plight of National Spot Radio; Tells Off Webs, Too

Bradenton, Fla.

Editor, VARIETY:

Your Sept. 4 issue carries an article blaming the current sad condition of National Spot Radio on the networks.

May the small voice of a small local station be heard? Put the blame on the agency time-buyers. It belongs there. The networks, which first ruined radio and then deserted it, now have discovered the medium was restored to full bloom by the local stations and that it is a good bandwagon to hop aboard. And network spokesmen, sounding as pious as a deacon on Sunday, go around calling the local independents "teapots" and loudly proclaiming that only network radio can sell.

Such a siren song from only a few blocks away falls on receptive ears along Madison Avenue. The time-buyers—bless 'em—find it less scary and much easier to put their eggs in one network basket than to dig around and discover the stations that would deliver those eggs fresh.

It was not until the networks earned—doubtless by hearsay—that radios were outselling television sets two-to-one that they decided to get back in the field. Two years ago, a member of NBC's top brass said loudly at an affiliate meeting he was not sure how long the NBC radio network would continue, perhaps a year, maye two. However, while the nets were bidding a not-very-fond farewell to radio, the local radio stations were selling products.

The hometown folks remember that, and when they turn on their radios they listen to the friendly voices they know and trust. And they buy what those voices suggest they buy. In my area, which is one of the fastest-growing in the nation, network ratings are at the bottom of the heap. The listeners have gotten into the habit, over the past few years, of listening to the hometown station, and in order to change that habit, the nets would have to move "The $64,000 Question" to radio and run it every day of the week. All day. Radio talent is no longer with the networks; it is with the local stations. The advertising agency that thinks it is doing a job for its clients merely by buying hunks of network radio or regional station time is kidding itself and its clients. The Madison Avenue slide rule may indicate big network or big station radio is the best buy. Main Street product buyers simply do not agree.

Dick Doty
(President, WTRL).

'7 Lively Arts' Crews All Over Town Shooting For Upcoming Stanzas

With its early-November premiere fast approaching, CBS-TV's "Seven Lively Arts" production operation is beginning to roll fast. Last week, three film crews were out on the streets of New York shooting segments for three different shows. To add to the fast production pacing, key personnel from each unit were doubling into the other shows.

One crew under Robert Goldman was down on Mulberry Street to shoot an Italian festival for the January show on Pulitzer Prize-winning composer Norman Dello Joio. He also took a crew with host John Crosby to Madison Square Garden to shoot sequences for "The Evangelists," which he's producing for Nov. 17 telecast. Robert Northshield, who'll direct "The Evangelist," is acting as producer on the E. B. White "Here Is New York," which is shooting currently all over Manhattan. And Peter Poor, editor on "Arts" has also been made a director on the show, and is currently directing the Dello Joio segment and editing "Evangelists."

TV Follow-Up Comment

Continued from page 41

Hungarian rebel group, Van Heflin limned a quiet though powerladen portrait of the bereaved Russian colonel; Dean Jagger, in a sharp change from his usual work in films, was equally striking as the hysterical, fawning Hungarian bigshot; and both Earl Holliman as the colonel's dedicated aide and Kim Hunter as the politician's gentle wife were crackerjack.

Director Arthur Penn's pacing sometimes dragged, and it seemed obvious that this play had its troubles stretching out the 90 minutes. The "morality" theme, and the performances, were superior to the play, which was not one of Serling's better efforts. The camerawork incidentally, was exceptional. *Trau.*

Original Amateur Hour

Hazel Bishop, which has been sponsoring Ted Mack and the "Original Amateur Hour" Monday nights at 10 through the summer, has shifted the show over to the Sunday evening at 7 slot on NBC-TV for the regular fall-to-spring semester. Thus the new berth is something of a reprise for the tyro showcase, for it was approximately 10 years ago that "Amateur Hour" initially preemed in that time period as a full hour video presentation via DuMont facilities.

Actually the display of the ams makes more sense as an early evening presentation (as those early DuM ratings bore out), for it's not only divorced from the powerhouse competition but provides a relaxing frontispiece for the "Sally"-"Steve Allen"-Dinah Shore parlay that follows.

The runaway status of a 12-year-old trumpeter from Mexico (kid was loaded with rhythm and musicianship) demonstrated anew the payoff accruing from "Amateur Hour's" global search for talent (with producer Lou Goldberg currently hop-skipping throughout Europe for more promising tyros, and particularly some offbeat attractions to counteract the week-in-week-out repetitiveness of cast). As usual, Mack has a winning way with both the contestants and the audience.

Spotlighting the Sunday's preem's "offbeat" status was columnist Earl Wilson's guesting on the drums to the accomp of Mack on the licorice stick and Lloyd Marx's orch. *Rose.*

Night Beat

"Night Beat" on WABD (DuMont) hooked the controversial Dalton Trumbo last week (18) but failed to make the elusive gentleman come clean and emerge from his smooth line of patter about the rights of the individual. What was clear, when it was all over, was that interrogator John Wingate had met his intellectual match in Trumbo, who at times succeeded in making him sound foolish.

Trumbo was one of the "Unfriendly Ten" who in 1947 refused to answer questions before the House Un-American Activities Committee. His name came into prominence again earlier in the year, when a Robert Rich got the Academy Award for writing "The Brave One." It's been said that Rich and Trumbo are the same man, a fact which Trumbo refuses to either affirm or deny.

What Trumbo said wasn't of great importance. It's difficult to quarrel with him when he defends a man's right to privacy in his political beliefs. It becomes of significance when, at this late date, he still claims there was no Red attempt to invade the entertainment business.

What was of concern was the type of questioning engaged in by Wingate, who increasingly is getting away from the role of the reporter and is assuming, in approach and tenor, the mantle of the prosecutor. Even this might be lumped under the label of "sharp" questioning, were his questions of the type to elicit provocative answers.

When, however, Wingate got a refusal from Trumbo to answer the question of his past political affiliation, and he then proceeded to remind of his "responsibility" to the viewers (this to a man who went to jail for his refusal to answer before Congress). Wingate sounded pompous and foolish. Furthermore, he should never ask a guest why, if he didn't wish to answer a question, he came on the show. He pulled that boner with Trumbo, who promptly replied: "I came because I was asked."

The success of "Night Beat" depends as much on its guests as it does on the type of questions tossed at them and—to an extent—the manner in which they're asked. Wingate has gone beyond the reasonable limits originally set by Mike Wallace and he now editorializes to the hilt. This is no longer eliciting answers. He turns the show into a debate.

His curious remarks following Trumbo's assertion that blacklisting has led to misery and to suicide, and the even more curious slant he took when Trumbo mentioned anti-Communist "hysteria" (where was Wingate during the Army-McCarthy hearings?), make him suspect of trying to impose his own, apparently very definite, views on the program.

Wingate did a better job with Marya Mannes, a writer for The Reporter magazine. Miss Mannes came up with some provocative observations, though she affected a superior mannerism that must have alienated even some of those who agreed with her observations. *Hift.*

Foreign TV Reviews

Continued from page 40

series played by Raymond Francis. The plot was difficult to follow, and the motive for the murder never clearly established. There were, however, times when the action became absorbing, especially so when methods of detection were explained.

Supt. Lockhart was never established as a strong personality and was unconvincing. The other players, too, either overacted or underplayed their parts, but there is a possibility that this series may settle down into an interesting weekly offering. Sets were convincing and camera work good. *Bary.*

THAT'S LIFE
With Max Wall, Vanessa Lee, The Seven Volants, The Old Timers Skiffle Group, The Steve Race Orch, others.
Director: Bimbi Harris
30 Mins., Mon., 9:30 p.m.
Associated-Rediffision, from London

There's a great deal of room for improvement in this 30-minute weekly comedy series built round longtime w.k. British zany Max Wall. The first in the skein featured the comedian in a couple of dated sketches which were split up by the appearances of guest artists, and Wall himself dressed as Nelson surveying London from the top of his column in Trafalgar Square.

Dialog failed to raise laughs from a studio audience, and even Wall's very mobile face and body only squeezed a few titters out of them. The first sketch involved a plumber and his aid creating chaos in a home where there weren't any burst pipes, ending with everyone getting soaked. The other sketch, featuring the star as a nut mistaken as a psychiatrist by another patient, brought better results. Vanessa Lee, as a guest artist, gave out with a beautiful controlled rendering of "Let Me Be Loved," and the other guestors "The Seven Volants," provided some high powered tumbling. *Bary.*

Desi Arnaz

Continued from page 33

demise of comedy on tv, and said those comedians who did fall by the wayside have only themselves to blame for it.

He pointed to Danny Thomas, Burns & Allen, Jack Benny, the "Lucy" series, "December Bride," and Eve Arden "on six years in her first series") as illustrations that if done properly comedy shows can survive the various trends of tv. "Compare these shows with those that didn't last in the comedy field, and you'll find the ones which lasted are those built on characterizations, not just jokes. On our series, we first established a base of characters, then we could go into farce. We didn't last because we had so many great shows; we lasted because we never did a bad one. You must establish and maintain a level and preserve it.

"Despite all these westerns, I'm going ahead and doing situation comedy, but comedy with character. The situation comedy will be back as strong as ever in 1958. There will always be room for a good western or dramatic show, but today it's all imbalanced," said Arnaz.

First Desi-Lucy show, 85 minutes in length, will be on CBS Nov. 6. Budgets on the longees are approximately $300,000. Arnáz recently nixed a $11,000,000 offer from Texas oilman Clint Murchison for Desilu.

TV Station Profits

Continued from page 33

cago, Philadelphia, Detroit, Cleveland, S. F.-Oakland, Washington, D. C., Minneapolis-St. Paul, and St. Louis.

Times sales by 474 stations in 458 markets (less commissions plus talent and program sales) last year totaled $551,350,000. Of this amount, $281,192,000 was to national and regional advertisers, $174,002,000 to local sponsors, and $127,985,000 to networks.

Data shows that aggregate losses were incurred last year by 11 markets with three or four stations. These were Albuquerque, N. M.; Colorado Springs-Pueblo, Colo.; Green Bay-Mariette, Wis.; Harrisburg, Pa.; Little Rock-Pine Bluff, Ark.; Madison, Wis.; Phoenix, Ariz.; South Bend-Elkhart, Ind.; Tucson, Ariz.; Scranton-Wilkes Barre, Pa.; and Wichita-Hutchinson, Kan.

'GE Theatre'

Continued from page 33

is turning out an original, "The Iron Rose."

Even if the impact of the NBC-ABC programming levels off "GE Theatre's" consistent Top 10 standing, the show still has another major factor in its advantage. Despite the plethora of stars, GE's 50 shows this season will average out at $38,000 each, low for a top-name anthology series. Comparative inexpensiveness of the show is due to the programming breakdown, which calls for 22 high-priced "A" pictures with top names; 11 medium-priced "B" films, with average names and 17 "A" repeats at an extremely low cost, bringing the overall average down to $38,000. Against the kind of coin NBC and ABC will be spending, "GE" shapes up as unbeatable on a cost-per-thousand basis even in the unlikely event it does get clobbered by the opposition.

Tony Draws a Bull

Hollywood, Sept. 24.

Revue Productions and BBD&O are having a fullscale hassle with CBS-TV's censors over one of the upcoming "General Electric Theatre" film shows, in which Tony Curtis makes his television dramatic debut as a bullfighter. In essence, Revue and BBD&O are accusing the network of setting a double-standard in its continuity & acceptance practices.

At the root of the hassle is the fact that the network ordered cuts in bullfight sequences in the GE film: "Coronado," with which Revue complied, on the basis that they were too violent and bloody. Then, when CBS allowed similar scenes to be used on its own "Playhouse 90" series, in "Death of Manolete," Revue and BBD&O hit the ceiling, accusing CBS of favoring its own programs in its censorship practices.

Right now, Revue reportedly is insisting that the cuts be restored, on the basis that what's good enough for a CBS house show is good enough for an outside package. Probability is that CBS will bow to the GE pressure.

WABD

Continued from page 33

Barricini candies in New York. Stanza, with Allyn Edwards as anchor man amid a rotating group of interviewers, guests, moves from its recent Tuesday-8:30 p.m. slot to Thursdays at 7:30 as of tomorrow. The Thursday following the sponsor moves in for the whole show on a 13-week cycle. Last sponsor it had was Hebrew National, which ankled in mid-June.

Station said that one reason for the move to an earlier hour was to make available as interviewees legit performers who could not previously appear because of the 8:30 starting time.

In recent weeks, WABD, a DuMont-owned and operated station, sold two live Friday half-hours, the "Art Ford Greenwich Village Party" to Block Drug and "Fiesta Americana" to Americana to Ballantine Beer.

Englander's Musical Segs on Religioser

Roger Englander, CBS staff producer-director who's been on daytime strips through the summer, is returning to the musical field via "Lamp Unto My Feet."

This Sunday (29) Englander is directing excerpts from Bizet's "Carmen" featuring Gloria Lane and Richard Cassily of the New York City Opera Co. "Carmen's" tie with the religioso "Lamp Unto My Feet" will be a discussion by a prominent churchman and Dr. Lyman Bryson of "Carmen As An Amoral Character." On last Sunday's (22) outing of "Lamp Unto My Feet," Englander directed the first public performance in this country of "A Sacred Service" by Salomon Rossi with Alfredo Antonini conducting.

1,000TH AFFILIATE FOR KEYSTONE WEB

Chicago, Sept. 24.

Keystone Broadcasting System, which likes to call itself "the fifth radio network," last week signed its 1,000th affiliate, KAGE, a new 1,000-watter in Winona, Minn. Shortly after the signing, Sterling Drugs, a longtime KBS client, placed an order for 1,000 one-minute spots on the station for two of its products, Bayer Aspirin and Milk of Magnesia.

KAGE, which went on the air last June, is owned by Al Tedesco, who also owns KDUZ in Hutchinson, Minn. Keystone specializes in rural market radio coverage.

Recently three executive promotions were announced by president Sidney J. Wolf. Execs elevated were Noel Rhys from v.p. in charge of the N. Y. office and eastern sales operations to executive v.p.; Edwin R. (Pete) Peterson from v.p. to senior v.p. with continued responsibility for midwestern sales operations in Chicago, and Charles A. Hammarstrom from account exec to v.p. in Keystone's N. Y. office.

Denver—Two disk jockeys have quit here as a result of the front office wanting to dictate what they played on their shows. Ed Scott, who doubles as Sheriff Scotty on KBTV, quit KMYR, and Ray Perkins, on the same station since 1946 when it was KFEL, has quit KIMN.

SHE'S a friend of a friend of yours. She shares your fondness for KOIN-TV's coverage of Portland, Oregon, and 30 neighboring counties. When you whisper sweet somethings thru KOIN-TV, she listens... and reacts. The gentlemen from CBS-TV Spot Sales carry tales about her habits... and about KOIN-TV's incredible ratings.

ZIV SETS THE PACE WITH
5 OUT OF TOP 10
syndicated shows in NEW ORLEANS

#1	HIGHWAY PATROL	56.3
#3	DR. CHRISTIAN	50.3
#5	MAN CALLED X	48.8
#9	I LED 3 LIVES	39.8
#10	SCIENCE FICTION THEATRE	39.0

Time after time in city after city
ZIV SHOWS RATE GREAT
Pulse, Apr. '57

ZIV TELEVISION PROGRAMS INC.

CBS RADIO TO AXE STAN FREBERG SHOW

CBS Radio has decided to drop the "Stan Freberg Show," despite the rave critical reaction to the comedy-satire stanza. Web took the move because of lack of commercial interest in the show, along with scheduling problems, but hopes to return it to the lineup later in the season.

Web will, however, retain "Sez Who," the comedy-panel entry starring Henry Morgan, which served as a Sunday night summer companion-piece to Freberg. "Sez Who" moves into the 6:30 to 7 p.m. slot on Sundays, followed by the Jack Benny tapes and at 7:30 by the new Bing Crosby entry in the spot being vacated by Freberg.

Ward Quall

Continued from page 32

August) ARB sampling, WGN-TV tops the ABC-TV and NBC-TV stations with a 23.6 against a 22.7 for WNBQ and 20.1 for WBKB.

Standard argument in conceding second place to the indie is that the station is always strong during the summer months with the hypo from its baseball telecasts. Quaal counters, however, "We had second position before baseball started with our own programing, and we're not going to be in a weak position after the baseball season. A station just doesn't collapse like that. We have 12 of the 18 top syndicated shows in Chicago, the Chicago Symphony television concerts, 'Ding Dong School' and a lot of children's shows we're proud of."

Quaal is a joiner, and much of his success with adopting a Tribune-ish concept for WGN Inc. results from his rigid adherence to the NARTB code and radio standards of practice, which he helped to write. The Trib stations joined the National Assn. of Radio and Television Broadcasters almost as soon as Quaal took the reins and later joined the Illionis Assn. of Broadcasters, Maximum Service Telecasters, and Television Bureau of Advertising, among others, Quaal is now prez of the Broadcasting Advertising Club of Chicago, and he has hooked up WGN-TV with Pat Weaver's Program Service network, still in the "proposed" stage, as its first affiliate.

Administrative Revamp

Among Quaal's other positive moves were the expansion of the national sales force and New York sales office, adoption of a simplified rate card eliminating a difference in the basic rate for live and film or remote programs (standard rate is now $1,800 per hour basic), the expansion of the research staff from three to five members, the acquisition of Chicago Cubs baseball rights for five years very likely beginning in 1958, and a couple of key personnel changes. Quaal has also introduced a suggestion system —again emulating the Chi Tribune —and studio theatre meetings for all employees. Shows like "Big Ten Community Party" on WGN and "International Cafe" on WGN-TV are overt gestures on the part of the stations to reach the neighborhoods, "to make the communities aware of us," as Quaal puts it, "and to become aware ourselves of their interests."

The two principal personnel since Quaal took over were the appointments of Edward Roth Jr. as program manager of WGN-TV and Alexander C. Field Jr. as manager of special broadcast services for both stations. Both are relatively young men, 35 and 39 respectively, but Quaal, who is 38 himself, denies that he's deliberately accenting youth.

Field was brought in to head a new department, Quaal being a stickler for upgrading public affairs programming. "We're going to produce quality public affairs programs or none at all."

WVDA's 433G Sale

Boston, Sept. 24.

WVDA, Boston radio station, was bought this week by Air Trails Network for $433,000. Air Trails owns four other radio stations.

WVDA is a 5 kw outlet with an ABC affiliation. New owner, who is awaiting FCC approval, has WKLO, Louisville; WING, Dayton; WCOL, Columbus, and WIZE, Springfield, O.

. . . Like a Glove

In as natural a television tie-in as anyone could dream up—but this one's for real—Crescendo Gloves is riding atop the bandwagon created by CBS-TV's upcoming "Crescendo" spec starring Rex Harrison.

The glove house is ordering adjacencies to the Sunday night (29) spec in 22 cities pushing its line during the show, and additionally will be running similar spots all this week with key CBS-TV affiliates.

It's also distributed a bigscale merchandising kit to retailers with point-of-sale displays along with 10-second and 20-second spots for those stores who want to buy their own time. Markets include Washington, Baltimore, Dallas, Houston, New Orleans, Detroit, Cleveland, Seattle, Milwaukee and Memphis.

'Kangaroo' Coin

CBS-TV last week picked up some new business for its high-rated but sponsor-starved "Captain Kangaroo" kidshow entry. Signing for Saturday morning participations were B. F. Goodrich and Bauer & Black.

Goodrich, via BBD&O, will take five participations on the show, while B&B is signed for seven. Both sponsors start next motnh.

As Willoughby Goes . . .

If some newspaper editors are wondering whether the extra attention they are giving to television coverage is worthwhile, they should listen to the experience of a smalltown Ohio paper, the Willoughby News-Herald (circulation 15,000). News-Herald wondered about the same thing, and after taking a readership survey expanded even further by bringing out a 16-page weekly supplement devoted entirely to television, largest, the paper believes, in all Ohio.

Survey showed that 82.6% of all the News-Herald readers read the television page regularly, as compared, for example, with about 60% readership of the motion picture page.

Hormel's Station Bid

Minneapolis, Sept. 24.

George A. Hormel 2d, jazz pianist, former Hollywoodite and ex-husband of film star Leslie Caron, has obtained FCC permit to build and operate a radio station at nearby Austin, Minn.

Hormel is a member of the wealthy Austin meat packing family. The station will operate daytime only with one kilowatt power and will be managed by Robert Abbott.

End of Runaway Ratings

Continued from page 29

petition), vs. 19.5 for NBC's "Father Knows Best" and 10.5 for "Navy Log" on ABC.

Thursday—First special of the season for NBC took a slight beating at the hands of "Playhouse 90" and the writing-acting team of Van Heflin and Rod Serling. "Texaco Command Appearance" salute to Ed Wynn scored a 17.2 average in its 10-11 hour, vs. a 19.9 for the last hour of "Playhouse." At 9:30, "Playhouse" drubbed the departing "Hi-Low" by a 25.7 to 13.4 score. Regular NBC lineup starts tomorrow (Thurs.).

Friday—Only significant ratings so far are for the 9 to 10 period. At 9, it's a dogfight between CBS' "Mr. Adams & Eve," which returned with a 17.3, vs. 16.3 for the new NBC "M Squad."

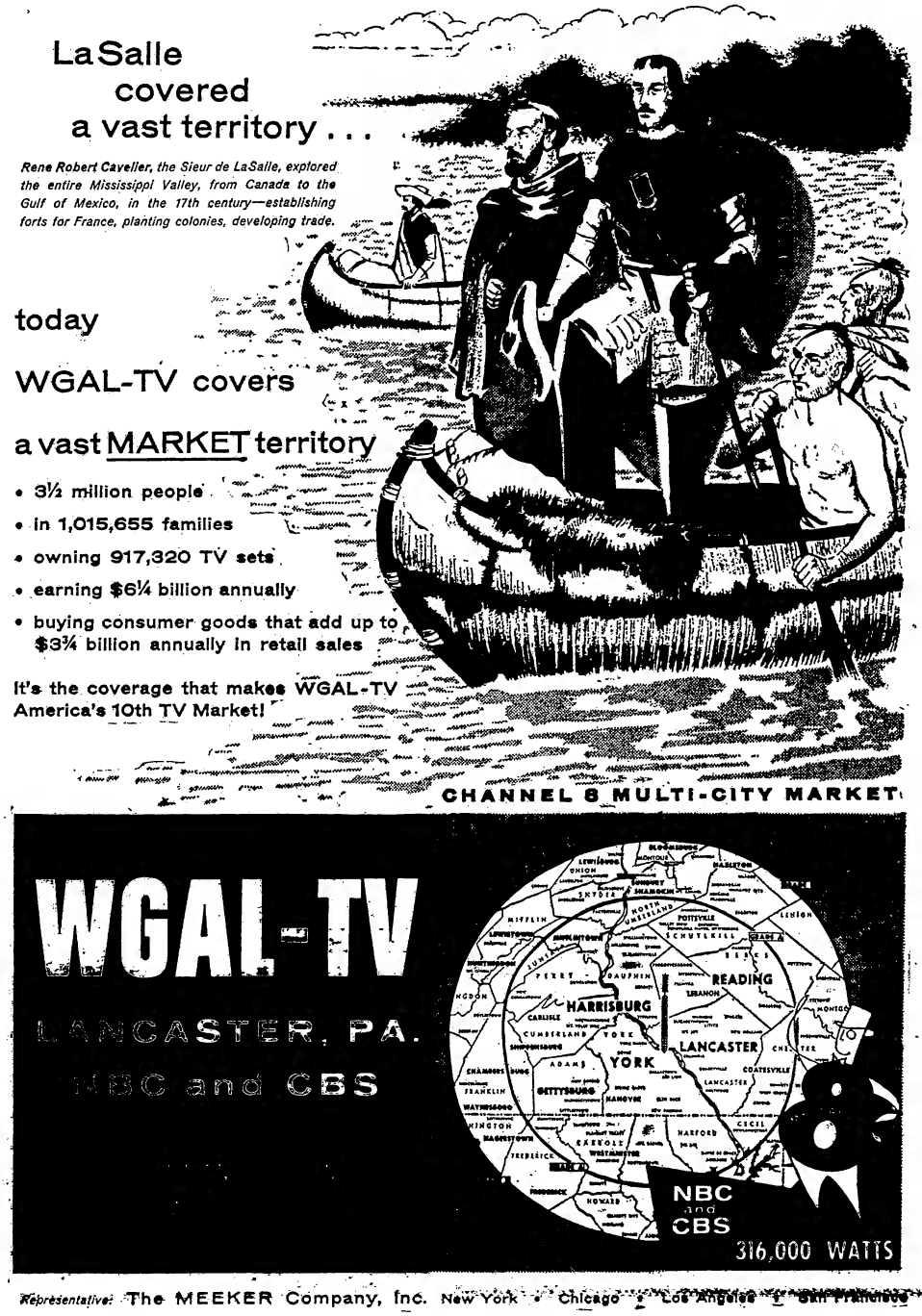
NBC's new "Thin Man" was a standout at 9:30, easily topping the field with a 19.4. CBS Schlitz reruns had a 14.5 and ABC's "Date with the Angels" a 7.4.

Saturday—CBS' new "Perry Mason" indicated just what a half-hour leadin can mean by cutting a full five points off Perry Como's rating of last week. At 7:30, "Mason" topped "People Are Funny" by a 16.0 to 13.7 score. Came 8 o'clock, and "Mason" held to a 15.8 while Como topped this with a 23.7. But Como last week, before "Mason" was on, had pulled down a fat 28 rating.

The 9 to 10 period looks like a dogfight too. Lawrence Welk was tops with a 21.0, but CBS' new "Have Gun, Will Travel" was close behind with a 19.5, far ahead of last year. NBC was still in the summer programming business with "Dollar a Second" ("Gisele MacKenzie Show" is due in this weekend), and scored a 10.2.

Polly Bergen scored a solid upset over Welk at 9 to 9:30, hitting a 20.3 to Welk's 16.1. CBS' Gale Storm ran last with 14.3.

Sunday—That potent "bridge" technique showed again with ABC's new 7:30 to 8:30 "Maverick" cutting substantially into both Ed Sullivan and Steve Allen. "Maverick" succeeded in running second at 7:30 with a 13.4, behind Jack Benny's 19.1 but ahead of "Sally" on NBC, which scored 12.0. At 8, Allen's star-studded entry was tops with a 21.7, while Sullivan had an 18.3 and "Maverick" an 11.7, far ahead of anything ABC has ever been able to pull down with sustainers in the past. For the 8 to 9 hour, Allen topped Sullivan by a 25.3 to 20.3 count, with ABC's 8:30-9 "Bowling Stars" entry getting a 3.2.



Italo Com'l TV

Continued from page 35

both American companies with a marked interest in merchandising in Italy, were the first sponsors into "Carosello." Another U.S. company which has a big Italian market is General Electric, it has been reported.

Besides American firms with a keen interest in the expanding Italo market, there are the local industries, Fiat, Montecantini Chemical, Pirelli Rubber and others, who are desirous of getting commercial tv. And they are reportedly behind a current lawsuit to bring commercial tv to the country.

RAI has a complete hold on all the tv in the country. There are now over 500,000 sets, each owner paying the equivalent of $25 a year for tv service. So far, RAI has spent a reported $26,600,000 to establish tv, and, as a result, has the facilities to reach 97% of the country. Coverage factor was accomplished in under two years, when, at the end of last year, RAI was capable of hitting about 94% of the nation.

With this as background, Il Tempo, which runs a magazine and newspaper, entered a suit of anti-constitutionality against RAI's exclusivity in tv. Fiat, Montecatini and Pirelli are behind it all the way, it is said.

What makes it appear as though the matter is going to come to a head shortly is the probability of the litigation being turned over to a powerful congressional law body either by the end of this week or by the first of October. The new Chamber of Deputies group is a constitutional committee, empowered to make final decisions in all matters coming under its jurisdiction.

Until now, the suit has gone through two lower committees, and there have been no decisive steps taken toward a solution or trial decision.

Italian advertisers are limited to radio, newspaper and magazine advertising. RAI radio carries considerably more commercials than its tv sister.

MAURICE SEYMOUR
Photographer
BROADWAY at 54th St.
NEW YORK CO 5-2133

Mgt.: William Morris Agency

South America TV

Continued from page 35

ment running Buenos Aires' single tv station. Indications are that it wants to sell off the tv'er, along with the radio stations it holds, and the rumor is that Kaiser Industries, which makes jeeps there, is one of the strong contenders to take over. Once it sells off the stations, government will then decide where and how many else will be allowed.

Uruguay—Interesting situation here, with the eight Montevideo radio station jointly owning the sole tv'er, a 100-watt experimental job that does simulcast each day with the AM'ers, rotating the stations. It's making money, too.

Brazil—Shaping up as the richest tv area on the Continent, with serivce linking three cities, Rio, Sao Paulo and Buene Horizante, with multiple stations in each market. Big problem here is the language one, with Portuguese the official lingo as against Spanish in the other countries. Brazilians tried Spanish-dubbed film, but don't like it, and are now using substitles or voice-over narration-translation or running film in English. They point out, though, that for all the economic sense of dubbing in Spanish, half the population of the Continent is Portuguese-speaking, so how about it?

Other Berman observations—high dependence on live production because costs are cheaper than film for any specific period of time; tight money situation, particularly as applied to dollars, which had tended to slow down some development because the grantees can't raise money for construction or for the American equipment.

Soviet TV

Continued from page 35

cert with other governmental facilities in any Kremlin-ordered campaign. For two months prior to the Festival's opening almost half the limited hours of programming on Moscow tv were devoted to preparations for the spectacle. There were daily lessons for the populace in how to say "hello," "peace," and "friendship," in a dozen languages including English, Chinese, German, Indian and Japanese. There were previews of various bands and choral groups and folk dancers which would compete at the Festival. There were interviews with delegates when they began arriving.

When the Festival—which was intended to correlate with the current Soviet campaign to prove to Russians as well as to the world that all Russia really wants is to be everybody's friend—opened, tv was devoted entirely to covering its parades, performances, concerts, and speeches such as those which denounced America at a big rally in Menage Square, at the foot of the Kremlin's walls and just below my hotel window, to mark the anniversary of the dropping of the A-bomb on Hiroshima.

The opening day's seven hour parade and sports demonstration was covered by 12 "live" tv cameras, deployed in the Lenin Stadium which seats 100,000 people. The Soviet cameramen didn't miss a trick—including the action of one young American in dipping the U. S. flag to Nikita Khrushchev as the U. S. group marched by the Soviet leaders.

Wilson

Continued from page 35

that connection, Wilson urged producers to capture the truth of their native people, so that it may lead to better understanding.

Wilson also outlined the purpose and program of People-to People and warned that the next war may be the end for mankind, urging that the peaceful alternative to war must be found.

Attending the conference was a party of 77 American tv editors and columnists, brought to London on a "Robin Hood" junket. Charles Collingwood of CBS acted as moderator. During their five day stay in London before a 48-hour hop to Paris the visiting scribes were invited to the Nielsen h.q. in Oxford, were the guests of Associated Television and BBC-TV, spent a day with Sapphire Films and were feted at a supper party by Associated-Rediffusion.

At the first official function, when the visitors were taken to Oxford to see the new Nielsen h.q. on the outskirts of the city, they were told that by next Spring the commercial programmers would be collaring more than 50% of the total televiewing time, which implied a greater drawing power for top programs over BBC-TV, whose operation spans virtually the entire country.

'Wagon Train'

Continued from page 29

tire NBC sales force got on the phone the next morning, and before the day was out, had a deal. Negotiations were initiated via Foote, Cone & Belding, the Edsel agency.

Despite the runaway aspect of the deal, NBC stands to come out deeply in the red on "Wagon Train" for the rest of the season, since it was forced to sell the show to Ford at a program charge of about $35,000 per hour (even though production runs near $100,000). Reason is that the web, prior to the preem, had so much trouble selling the show that it cut the price several times, finally selling to Drackett and Tums at the $35,000 figure. At that point, it couldn't very well jack up the price again for Edsel, which had been pitched earlier at the 35G price.

Print Medium

Continued from page 28

educate them on the why and wherefores of research.

Meantime, print is riding what appears to be a surefire circulation feature that also has a built-in plus for the print space peddlers and a minus for radio and tv, its biggest competitors.

Then, too, there is another source of negativism about ratings, one that emanates from the services themselves. In their selling techniques, they rap each other quite often. The cumulative effect, it is said, is that sponsors have little faith in any.

New York—Weed & Co., radio reps, announces addition of three new stations to chain: WGRC, Louisville; WLAM, Lewiston, and WTOD, Toledo.

Inside Stuff—Radio-TV

A complete review of program activities during 1957 and plans for next year will be the main topics on the agenda of the two-day meet of radio program managers of Westinghouse Broadcasting Co.

Sessions, to be held Tuesday and Wednesday (1-2) comes as most of the stations complete their first year of entirely non-network local programming, and three months after the launching of WBC's "Program PM." Addressing the group will be Donald H. McGannon, WBC prez; Richard M. Pack, v.p. of programming; William J. Kaland, national program manager; and Melvin A. Goldberg, research director.

After shelling out nearly $100,000 for televising the Senate Labor Rackets hearings, DuMont's WTTG-TV in Washington decided to film the hearings which resumed yesterday (Tues.) and carry 30 minutes daily at 11 p.m. Station believes this arrangement will give many viewers who cannot watch during daytime an opportunity to catch the highlights.

DuMont's New York station, WABD-TV, has sent John Wingate of the "Nightbeat" show here to interview personalities identified with the hearings. This will follow the hearings' highlights. It's the first time the show has not originated in New York.

Perrin & Paus is not the house ad agency of Sunbeam Corp., as stated in a recent VARIETY story but is closely associated with the client because Sunbeam has been in the P&P fold for 22 of the shop's 23-year existence. Story also stated erroneously that P&P closed its New York office when it shifted all its live commercial production to Chi. Actually the agency maintains its Gotham branch but has transferred key live commercial personnel to the Windy City. P&P, New York, is still quite active in animated blurbs.

Arthur Godfrey, who got into a brush with the Civil Aeronautics Administration a couple of years ago when he allegedly buzzed the control tower at Teterboro, N. J., made with another near-miss recently. He had agreed to star in his first vidfilm, a yarn about an airfield control tower, for "General Electric Theatre." After reconsideration, Godfrey decided to pull out.

Part has been taken over by Art Linkletter, who'll make his dramatic preem on the show.

Shaw

Continued from page 45

advanced through diligence and training.

Shaw poured scorn on deejays who record all the questions and answers, at interview or news sessions, take the tape back to the station, clip out the voices of the questioners, and insert their own. Shaw likewise heaped scorn on announcers or deejays who attend news conferences, hear "sharp" queries by newsmen, and "steal" them—by asking for a followup meeting at which the miker repeats the interrogations and records the replies. He cited gaucheries committed by inexperienced and untrained mikers, at conferences with important people.

Shaw admitted that even when all radio-television men had received proper news training, they would face the jealousy and possible dislike of their press conferees. However, radio and television would at least be in a justifiable position to assert "equality of access." And the electronics medium should then proceed to "smoke out" public officials "hiding way from the microphone or the camera."

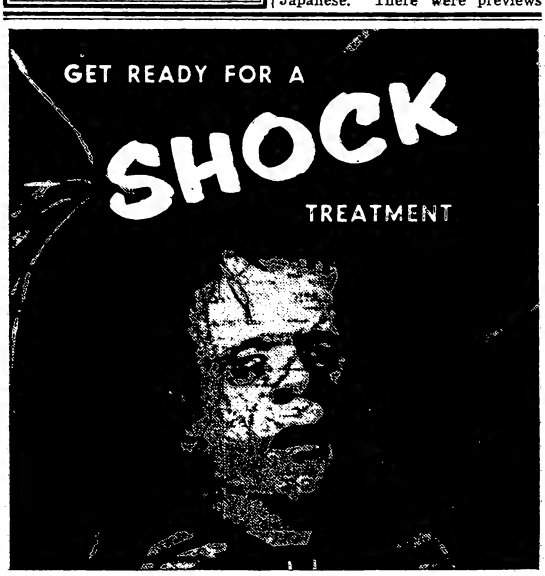
Des Moines—H. W. (Dutch) Cassill has resigned as manager of KTRI, Sioux City, and as president and manager of KQUE, Albuquerque, N. M., effective Oct. 1. He will become associated with Blackburn & Co., advertising brokerage firm, and serve a territory west of the Mississippi River.

RARE GEMS FREE?
No, but wealthy mashed potato manufacturer's son, currently breeding mongoose, willing to write comedy material for faltering TV and nite club comics. Have recently assisted two TV comics in fitting snugly into larger hat sizes. Agents even welcome. Write—
"THE RAJAH"
VARIETY, Box V-3-41
154 W. 46 St., New York 36, N. Y.

TOWER OFFICE
Madison Ave., New York City, low fifties, large bright corner private office in distinguished suite, superb views, use of reception office, $2,000 rent.
Box V-1027-57, VARIETY
154 W. 46th St., New York 36

EVERY DAY ON EVERY CHANNEL
TV
BROOKS COSTUMES

Sale-$245,000-Sale
Newly renovated building designed for TV Film production . . . including complete facilities. Excellent opportunity for immediate sale.
Box V 3-348, Variety, 154 West 46th St. New York 36, N. Y.


GET READY FOR A
SHOCK
TREATMENT

SOLD ON SPOT
Jim Parker, Advertising Manager of Beech-Nut Life Savers, Inc., makes the point:
"Using regions where its distribution is already established as a springboard, Beech-Nut Gum is making a national splash. Only SPOT RADIO gives the frequency required for such a tremendous job at such reasonable cost. To its extensive and continuing schedule in the top 50 markets, and to NBC Spot Sales' radio stations in every market where they play a part, goes much of the credit for the overwhelming success of the Beech-Nut Gum campaign."
NBC SPOT SALES

ABC-TV's Nielsen Rap

Continued from page 29

of the year is said to depend heavily on its Nielsen showing.

The three others are "O.S.S." for Mennen on Thursdays; "West Point," for Carter and Van Heusen on Tuesdays, and "Circus Boy," bought on Thursdays by Mars and Kellogg. Problem may even exist for the new Sid Caesar show, which will begin in January for Helena Rubinstein.

The problem, which seems nonethe-less serious for ABC even though sponsors are reportedly aware of it, is that all the aforementioned shows, and others of lesser pulling power, are running on short station lineups. Caesar is seeking a full ABC lineup and if Van Heusen gets it its problems are solved, but the others are running, for the most part on 90 stations or under and are getting coverage in 85% or less of the Nielsen rating area. "Circus Boy" is about the highest of these "short buys" with 93 stations.

Hope is that more emphasis will be given to the 15-city Trendex as an indication of how the programs are doing nationally. All the aforementioned shows will show up on the full Trendex tally, but, lacking some of the Nielsen markets, are bound to suffer an immediately lower rating against NBC and CBS shows with a full lineup and reaching over 95% of the national sets-in-use.

Same problem existed last season and for many seasons before that for ABC, but then it was because ABC couldn't offer a full lineup. Today, it can, except for a few instances.

Other shows on a short station lineup, as a result of bankroller economies, are "Mike Wallace Interview," "You Asked For It," "Bold Journey" and the Guy Mitchell show, latter being in approximately 50 markets.

Belief is that, despite the deliberate buy of short lineups, certain of the sponsors still go by the absolute rating comparisons offered by Nielsen. A cancellation on "Maverick," by sponsor Kaiser, for instance, can throw the entire ABC Sunday sked back into a state of turmoil. The network has just now, with the Caesar biz, gotten two-and-a-half solid hours of programming tied up.

NIGHTTIME

WSAZ-TV

DELIVERS 1000 HOMES BETWEEN 7:30 and 10:30 P. M. FOR $1.30

The second station's cost per thousand homes is $2.39

The third station's cost per thousand homes is $5.82

AND ANYTIME WSAZ-TV delivers ONE THIRD more total homes than both of the Huntington-Charleston Stations COMBINED

WBKB

Continued from page 30

own and, in fact, even promised to help in the buying.

Until they can transact a package of their own, however, Oklahoma and Community will make use of the stronger titles in WBKB's present stockpile, most of them RKO firstruns and 20th-Fox repeats. The sponsors are now negotiating the new 20th and United Artists packages, having already passed up the "Shock" chillers for blockbusters with greater prestige. Though they made a straight rate card deal with WBKB, the clients expect to be saving about $1,500 each per week buying their own pix.

Evidently, their plan is to divvy up the firstruns and to exchange product for the second run. Station then comes in for additional reruns.

While both sponsors were motivated by a desire to be in a buying position for the best films available, they had other reasons for making the transfer. Community Builders, for instance, wanted to free itself from Friday night competition with Jim Moran's "Courtesy Theatre" on WBKB. For the past six months, the two shows have been taking turns beating each other. Feeling that the head-on matching of firstrate firstruns is a waste of time and money, and unable to swing a different weeknight on WGN-TV, Community grabbed the relatively safe Tuesday night period on the ABC-TV station.

Community's prexy, Robert W. Kendler, received his first overture from WBKB early this year when the station's manager, Sterling (Red) Quinlan, availed time for him to beam the controversial "Martin Luther" pic. This had followed WGN-TV's nixing of the scheduled telecast when Catholic elements here protested the showing. Kendler says he intends to show the film again, but this time preferably in a brace with a good Catholic feature.

Oklahoma, for three years half-sponsor of the baseball telecasts, had been buying the 8 p.m. Sunday films on WGN-TV in the off-season. Oil company, although it has switched its winter money, still has an option to renew on baseball next season and probably will exercise it. Its Thursday night WBKB film starts Oct. 3.

The WBKB coup, one of its biggest yet, was instrumented by salesman John McPartlin. Both clients have come in on 52-week deals, not firm, in 13-week cycles.

ABC Radio's Plough Coin

American Broadcasting Network closed a sizeable deal with Plough Inc. in radio. Aspirin-maker begins in few days with five five-minute segs a week and within two months will increase its ABN purchase to nine five-minute segs, with the possibility of still further increments in sight.

Heinz made some ABN buys this week, too. Food sponsor has one seg a week for 10 weeks in the Herb Oscar Anderson strip at 10 a.m., one a week for four weeks in "Breakfast Club" at 9 a.m. and six once-weekly segs in the new Jim Reeves strip in the afternoon.

The Belated Guest

Garry Moore is set for a guest appearance Oct. 5 on the Perry Como show, a belated exchange for a Como visit on Moore's daytimer back in 1951. This is only Moore's third guest shot since he started his show on CBS-TV in 1950.

All three shots have been on NBC-TV, the other two having been with George Gobel. To boot, Moore's solo spec appearance was also for NBC, last season, as host os the "Mr. Broadway" spec.

Graves' 'Saintly Billy' Playhouse 90 Entry; David Shaw to Adapt

"They Hanged My Saintly Billy," current bestseller by Robert Graves, has been sold to "Playhouse 90" for production later this fall. David Shaw will adapt the novel, and he's probably up against one of the toughest jobs in television, since the yarn deals with the trial of a 19th Century English evangelist accused of murder, rape, swindling and a score of other controversial-for-tv crimes.

Deal for the novel and for Shaw to adapt were set by Herb Jaffe, indie agent, who also sold two other "Playhouse 90" entries, these to be filmed for the program. One is Charles Einstein's novel, "No Time at All," with Einstein and David Swift set by Jaffe to adapt and Swift also to direct. Other is a Swift original, not yet titled, which he'll also direct.

Other deals out of the Jaffe stable are for Roger Hirson to work on the script of the General Motors 50th anni spec on NBC-TV; Kelley Roos (the team of Bill & Audrey Roos) to adapt a story, "The Perfectionist," for NBC's "Suspicion" series; Jack Fuller to write and direct a segment of Monsanto's "Conquest" on CBS-TV; S. S. (Paddy) Schweitzer to write one of Henry Jaffe's hourlong Shirley Temple-starring fairy tales, and also a "Boots & Saddles" script for California National Productions; and two motion picture deals, Swift to do a treatment for 20th-Fox and Max Wilk to do outline and treatment for Hal Wallis for a projected Jerry Lewis starrer.

Jaffe also added to his staff, setting Candida Donadio as head of the literary department. She was formerly with McIntosh-McKee for six years.

Adam Young Reppery in Swipe At Nielsen for 'Forgetting Radio'

After months of study, Adam Young, Inc., national station rep, has come out with an announcement charging A. C. Nielsen is improving its television service at the expense of radio.

In a report entitled "Nielsen Forgets Radio" the Young study states that the NSI areas to be surveyed for both radio and television have been revised under Nielsen's new format and will be based upon the tv area asspociated with the metropolitan survey using NCS No. 2. Although the NSI area will be surveyed only total station audience (shown in homes) and metropolitan area ratings will be published.

The reason for eliminating the published NSI area television data is obvious, according to Young, since by Nielsen's own definition this corresponds with the total tv potential and would therefore be merely a repetition of the Total Audience data which will be published.

The Young report goes on to state that much valuable information could be gained by publishing NSI area data for radio. For example, such information would give an immediate comparison between the effectiveness of radio and television in the same area which corresponds in reality to the maximum area any advertiser should associate with any given market. Unfortunately, says Young, only total audience of radio stations will be shown. The radio total audience is not necessarily associated with the market being purchased at all and may (for some stations) be thinly spread over hundreds of miles unlike tv total audience data which will be based on a restricted area.

The user of this radio report will have no way of knowing just where this audience is, unless he happens to subscribe to NCS No. 2 which defines each station's coverage as measured 18 months ago. Nowhere in the new Nielsen report will there be radio audience information relating to the market trading area.

In emphasizing the fact that Nielsen is bypassing radio in its new reports, Young declares that Nielsen representatives have stated that a survey of over 100 time buyers reveals that advertisers demand ratings rather than homes delivered for each market. For this reason, the Nielsen Co. will now show metropolitan area ratings in both their local radio and tv reports. It's inconceivable, say Young execs, that buyers desire radio ratings for their clients rather than "homes delivered" since the magnitude of such individual below 10% and gives a misleading impression of the medium.

Nielsen bigwigs under orders from Chicago "ain't talking while the flavor lasts" and as one exec expressed it "Adam Young is only one rep, there are many who subscribe to our service."

Leading reps had "no comment" on Young's blast but all admitted that they had ordered their research staff to roll up their sleeves and check into the charges.

Troy Ankles Chi NBC To Join Mills & Park

Chicago, Sept. 24.

Jim Troy, program manager for NBC-TV central division, has resigned the post to become a partner in Mills, Park & Milford tv packaging firm in New York. Coincidentally, Troy's new partners, Ben Park and Ted Mills, had in years before held the same NBC-TV post here that Troy is vacating. Troy leaves Chi NBC Sept. 30.

Though Troy is taking over Gene Milford's third of the company, it's understood Milford will continue to take an active part, along with his own projects, and the firm will retain its original name.

In his letter of resignation, Troy recommended to NBC headquarters that it make greater use of the central division network program department in the future.

SANDS POINT WATERFRONT RANCH

SIMPLIFIED LUXURY

On 3½ acres with sandy beach and elevated water Vista this 2-year-old gem is designed for minimum upkeep. 3 kingsize bedrooms, each with bath, liv rm-Lanai combination with sliding glass walls to flagstone patio. Complete kitchen-dining facilities, handy laundry. Full basement, complete privacy. Furnished $95,000.00.

For inspection and details call:
MR. MURRAY, LAckawanna 4-6130

Subject to FCC approval, announcement has been made of the acquisition by J. D. Wrather, Texas and California industrialist, and John L. Loeb of Carl M. Loeb, Rhoades & Company, New York, of all outstanding stock in Muzak Corporation for $4,350,000.

The sellers were William Benton, former U. S. Senator from Connecticut, H. E. Houghton, President of Muzak, and other capable executives associated with them.

We initiated this transaction and worked unceasingly to its conclusion.

ALLEN KANDER AND COMPANY

Negotiators for the Purchase and Sale of Daily Newspapers, Radio and Television Properties

Washington 1625 Eye St., N.W. | New York 60 East 42nd St. | Chicago 35 East Wacker Drive

Radio-TV Production Centers

Continued from page 32

on the set and chipped in with their own ideas how it should be done. That's a lot of talent on a $6,000 pitch . . . No one can accuse **Jack Benny** of slowing down after 26 years in radio and eight in tv. Here's what he has laid out for this season: five "Shower of Stars," 10 live and six filmed shows for Luckies; five or six filmed half hours for next season, and five concerts for charity. Quite a load for a 39'er . . . Chimes in **Arnold Wester**, veepee for Esty on the Coast: "comedies will be around long after most of the slingers have emptied their last gun." . . . **Joe Rivkin** is pushing his writers so he can have "Fancy Dan" on the market at the end of the year when clients will be shopping around . . . **Albert McCleery** talked **Sarah Churchill** into four shows on "Matinee Theatre."

IN CHICAGO . . .

Ward Quaal enlisted WGN-TV in Television Bureau of Advertising, making the Tribune station the 238th member of TvB . . . WBBM-TV exec producer **Frank Atlass** and announcer **Jim Conway** back from Mediterranean this week . . . Producer **Walt Schimmer** off on three-week visit to London and Paris to set up European distribution for his bowling, golf and **Eddie Arnold** properties . . . **James Thrash** transferred to central division spot sales for CBS-TV here from Atlanta, Ga. bureau . . . **Hal Tate** notched his 10th sale of "Who's Talking" radio quiz to WLOF, Orlando, Fla . . . **R. Covell Radcliffe**, ex-WCBS, New York, joined WBBM-TV pub affairs department reporting to Sis Atlass **Bruce Dennis**, WGN radio program manager, nominated for directorship of Illinois Broadcasters Assn . . . WBBM planning live tribute to Milwaukee on night the Braves clinch the pennant, if and when . . . **Jacob Scher**, former Sun-Times staffer and now professor at Northwestern U., started a grey-matter panel show on WBBM last Saturday (21) titled "Frankly Speaking" . . . **Martha Crane**, who has two shows on WLS, judged "Miss and Mrs. Hat" contests last week for Chicago Millinery Week . . . WBBM-TV's **Lee Phillip** named honorary chairman of current National Dog Week . . . WGN-TV gridcasting Bears-Baltimore night-game on Oct. 5 with **Jack Brickhouse** doing play-by-play. Other pro games to be telecast are Bears-Packers on Sept. 29, New York-Pittsburgh on Dec. 7 and Cardinals-Philadelphia on Dec. 14, all on WBBM-TV.

IN MINNEAPOLIS . . .

WCCO Radio promotion and publicity director **Clayton Kaufman** named sales promotion and merchandising director, a newly-created department, and **Gordon A. Mikkelson**, former trade paper editor, appointed to the erstwhile Kaufman post . . . One of St. Paul's leading department stores, the Emporium, saluted arrival of Twin Cities' new educational tv station, KTCA, with large display newspaper welcoming ads. And the local Farmers & Mechanics bank, the station's first commercial account, ran half-page ads in Minneapolis newspapers announcing "Money Matters" series which it's sponsoring with the Minneapolis Public School's cooperation and which it describes as "a new kind of tv program"

IN BOSTON . . .

Gloria Ann Rader from NBC's "Twenty One" quiz show in Sept. 24-25 to interview contestants at WBZ-TV . . . WHDH inked to carry the Cleveland Browns pro football sked of 11 games . . . **Bob Murphy** kicks off WHDH's 11th year of broadcasting college football Saturday (28) with B.U.-U. of Mass. opener from B.U. field . . . **Thomas H. Bateson** promoted to veep of Yankee Div. RKO Television Pictures by prexy **Norman Knight**. He's been dir. of national sales and service for WNAC, WNAC-TV and Yankee net in N. E. since 1955 . . . **Ed Jancewicz**, with WBZ-TV program dept. since 1951, ankled to Arnold & Co. as radio-tv dir . . . WBZ's Plymouth clambake netted 6,000 persons . . . Gulf Oil Corp. and Zayre Dept. stores bought joint sponsorship of Boston College 1957 football games over WEEI . . . **Carl Moore**, WEEI personality and host of "Beantown Matinee" off to Ireland . . . WBZ hosting press party for **Jackie Cooper** . . . Hub tv writers **Arthur Fettridge**, Herald; **Tony LeCamera**, American; **Elizabeth Sullivan**, Globe; **Bill Buchanan**, Record visiting England and France in interest of Ike's People-to-People program.

IN WASHINGTON . . .

TV producer **Martha Rountree** trekked to St. Louis to receive "Woman of the Year" award from Association of Business and Professional Women at its annual conclave . . . **Lillian Brown**, well known locally for work in educational broadcasting, has been named director of radio-tv for office of public relations of George Washington U., succeeding the late **Virginia Renaud** . . . WTOP-CBS staged an outdoor "Water Thrill Show", part of which was televised, with station personality **Mark Evans** sharing emcee chores with **Tommy Bartlett** . . . **Dick Gilmartin** new sales manager at WTTG. . . Kaiser v.p. **Chad Colhoun** hosted a western style hoe-down to celebrate preem of company's new tv show, "Maverick" . . . **Dorothy Looker** and **Evelyn Davis**, producers of WTOP's educational show, "Ask-It-Basket", now running a radio-tv course for teenagers.

IN LONDON . . .

Alicia Markova, scheduled to appear in the first Granada TV show in the series "Chelsea At Nine," had to cancel out through eye trouble . . . Comedian-magician **David Nixon** resumes his BBC-TV series "It's Magic," on Oct. 4, after a six months rest . . . Luxembourg delegates to the first World Congress On Commercial TV, scheduled to be on hand to answer questions on their tv series at Claridge's last week, arrived more than three hours late. Their plane was held up by fog . . . **John Fraser** has replaced **Peter West** as emcee on ABC-TV's program about the film industry, "Box Office." . . . The BBC's Schools Television Service began operating yesterday (Tues.). The BBC says it is building a special studio to house the programs, but it will not be ready for several years . . . **Frankie Vaughan** headlined the bill of Associated TeleVision's "Sunday Night At The London Palladium," (22). Also featured on the bill was **Leo de Lyon**.

IN SAN FRANCISCO . . .

Wendell B. Campbell, vice-president in charge of General Teleradio's national sales, has been named new general manager of KFRC, the Don Lee-MBS outlet in Frisco. He succeeds **William D. Pabst**, who departs after 20 years to become general manager of San Francisco-Oakland TV (Channel 2) . . . KCBS, **Knowles Robertson** signed with CBS-Hollywood to do a five-week replacement for **Bill Anders**, who's going to KFSD-TV, San Diego, as news director . . . **Mal Ackerman**, president of the Hollywood TV Academy, addressed the Northern California TV Academy yesterday (24) regarding reaffiliation with the national academy . . . **James Hiftyser** named a salesman for KNBC . . . Channel 2, the new Oakland TV outlet, finally got together with the Port of Oakland on sharing costs of studio construction at Jack London Square, signed a $250,000 building contract . . . **Anson Weeks** returned to radio with a nightly "Dancin' with Anson" half-hour remote from the Sheraton-Palace Hotel on KCBS . . . KRON-TV's documentary, "California Crisis: Water," has been included in the library of the State Legislature, a first for a tv film in the library.

IN PITTSBURGH . . .

Tom Mullen has resigned as business manager of TV Guide here to go with the American Window Glass Co . . . **Mary Ann Magner**, of continuity, named head of KQV traffic department to replace **Alicia Fuller**, who's moving to Long Island, where she'll teach organ and piano. . . . Ch. 2 has promoted **Blaze Gusic** from floor man to director and **Sam LeDonne** from camera to floor manager . . . **Sam Goodman** has been added to the WWSW staff as deejay . . . **Tom Keefe**, WCAE mikeman, and his wife celebrated their 12th wedding anni . . . **Cal Jones**, program director of KDKA-TV, and his wife take off this weekend for a vacation in St. Croix on the Virgin Islands . . . **Paul Shannon**, Ch. 2 announcer, spent the last few days of his time off at the Parris Island Marine Base, where his son, Paul Jr., is in training.

IN PHILADELPHIA . . .

WFIL-TV's **Chief Halftown** to be guest of honor at the Tamaqua, Pa. 125th anni celebration, highlighting theme "History of the American Indian." . . . Deejay **Vince Lee** will handle commercials for the "Nat 'King' Cole Show", via WRCV-TV. **Wilen Wines** is the first local bankroller for the Cole half-hour . . . **Gunnar Back**, WFIL-TV news and special events director, and **Bill Webber**, WFIL d.j., honored by the Camden County Chapter, American Cancer Society, with "Award of Merit." . . . **George McLaughlin**, formerly on the public relations staff of WCAU, now holds similar post with **Food Fair Stores** . . . Mr. and Mrs. Benedict Gimbel Jr. had an audience with the Pope while in Rome last week . . . **Deborah Adams**, WFIL-TV's hostess on "Features for Women" on three-week tour of Holland and the Scandanavian countries, reporting back Oct. 16. **Jean Sargent** subs

HELEN DEUTSCH SIGNS NEW NBC-TV PACT

Helen Deutsch, who scripted last season's "Jack & the Beanstalk" spec for the NBC-TV, has signed a new pact with the web under which she's to turn out three annual special projects and develop and supervise one weekly series. Her first assignment under the new deal is the scripting of the General Motors 50th anni show Nov. 17.

Deal will leave her free to continue with her motion picture work. She's under contract to Metro.

NBC Film Subsid

Continued from page 31

just fooling around but in actual production."

Cinader said some of the actors from the telepix would be used in the theatrical version but the leads would be drawn from Hollywood's cinema roster. The titles of the two pictures would be changed so as not to compete with the tv series, which will be showing for years.

By making theatrical films as a supplementary project to tv will put CN in a favorable position of maintaining seasoned crews and actors who would have work the year around. Such a staff, in the opinion of Cinader, would give CN both prestige and an importance to attract the best craftsmen and actors in the business.

"All we have to sell is know-how and a close familiarity with the subjects to be filmed," said Cinader. "If it works for 'Service' and 'Boots' there's no reason why it won't work for a dozen other subjects. After living with a program through 39 episodes we should know all about it and that's what we have to sell."

Cinader indicated that the theatrical versions would be of a quality sufficient to get bookings in first-run theatres. It will all depend on the financing and distribution. There is no immediate plan to televise the pictures after they have been around theatrically.

WESTCHESTER
CRUGERS, N. Y.
(Harmon or Croton Commuting)
Luxurious Estate on Hudson
Perfectly Maintained Brick House,
13 ROOMS, 5 BATHS, 2 [illegible]
SWIMMING POOL & [illegible]
Tennis Court; 13 [illegible] Acres
overlooking Majestic Hudson River.
Will sell; or rent to right person.
Privately owned. Call Mr. Bailey.
LA 4-[illegible] Week-Days
TR [illegible]-1871 Week-Ends
or your own broker.

PERSON TO PERSON
(Sure Bet)
Unique House, 15 rolling acres, pond.
Westchester County Horse Country.
3 miles R.R. Price low 30's.
Owner A. PALMER, Katonah, N. Y.
Central 2-4371

WANTED
2 Men for Top Musical Comedy Act—Ages 21-30. Must sing harmony and move. Just closed 6 weeks in Vegas. Firm future bookings. Audition Nola's Studio, 6th floor. See Jim Clark, Wednesday (today) 6 p.m.

MOBILUX
on
Crescendo
CBS-TV, Sept. 29
JOHN HOPPE

Exchange P/T secretarial services (German, English), bookkeeping for small unf. apt. Temporary arrangement. Prefer 60's-80's. CPW area.
Box V 130, VARIETY
154 W. 46 St., New York 36, N. Y.

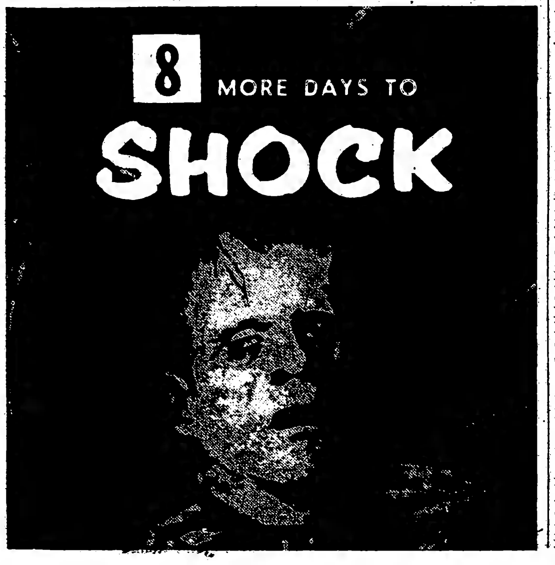
Film Com'ls

Continued from page 30

that there wasn't that much difference between Hollywood and New York talent and ad men feel that they want to keep the telefilm biz under their scrutiny, not 3,000 miles away.

It's well established that business in the east has grown with five studios doing nothing but the commercial biz. New York producers have been building up their staffs to answer the threat of the Coast and most producers feel that the Coast fear was the prod needed by eastern producers.

Des Moines—Roy L. Cordell, former featured vocalist with the Jan Garber orchestra, has been named manager of radio station KIOA, Des Moines. Cordell formerly was manager of KAKC, Tulsa.



'Invitation to Learning' Flits Around the Globe

CBS Radio's "Invitation to Learning" is assuming a global look, with six of the shows taped in London, Paris and Cairo in the past few weeks. Ex-Punch editor Malcolm Muggeridge did the London edition, a discussion on "Pilgrim's Progress," while CBS correspondent David Schoenbrun handled the two Paris editions, on Descartes and Rousseau. Lyman Bryson did the two out of the U. of Cairo, on the Koran and Herodotus.

Upcoming for "Invitation," hopes producer Ralph Backlund, is a seminar on the late H. L. Menken, with George Jean Nathan as moderator. Backlund is negotiating with the critic, a one-time associate of Menken, to make one of his rare appearances for the show. Also in the negotiation stage are deals for Eva LeGallienne to appear on the Dec. 1 show on Henrik Ibsen

Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
701 7th Ave., New York 36, N. Y. • JUdson 2-2000

THE SYNC-OR-SWIM TV SONG

Congress to Consider Basic Changes Of 1909 Copyright Act Next Session; Focus on Compulsory Licensing Rate

Washington, Sept. 24.

The next session of Congress will be asked to consider three changes in the Copyright Act affecting phonograph records. They will affect:

1. Elimination of the compulsory licensing provision.

2. Or, at least, elimination of the statutory copyright fee of 2c. per composition, per side.

3. Clarification of compulsory licensing and the royalty rate for the newer methods of reproduction, such as tape and wire sound recordings, extended-play and longplay records, motion picture sound tracks, kinescope recordings, etc.

The U. S. Copyright Office, by authorization of Congress, has undertaken a series of studies looking to a general revision of the Copyright Act. The work has been assisted by top copyright attorneys in all fields.

First study to be completed, for submission in January, deals with the compulsory licensing provisions of the law. Study was directed by Harry G. Henn, Associate Professor of Law at Cornell U. Law School.

Highlights

Highlights of the Henn report: "This principle (compulsory licensing) was worked out in 1909 as a compromise between those interests which, fearing monopoly, favored continued non-recognition of recording and mechanical reproduction rights, and those which, stressing the rights of composers and freedom of contract, urged absolute recognition.

"Whether the 1909 compromise was sound in the light of the then-existing situation has been much

(Continued on page 55)

BBC on 'Love' Music

London, Sept. 24.

"Is English love-music as self-conscious as English lovemaking is reputed to be?" asks the BBC. It intends to find out with a sound broadcast in the highbrow Third Program on Saturday (28), written and produced by A. L. Lloyd.

The BBC adds: "Most of the examples he offers have never been published in their original form. Rich in sensuous freedom and delight, they have occasionally appeared in watered-down versions, purged of erotic detail, or, conversely, have lived as misshapen, often repellent, songs in the repertoire of servicement and students."

Songs to be rendered in their unexpurgated versions are "Blow Away the Morning Dew," "The Husband With No Courage in Him," "The Wanton Seed," "Whistle Daughter," "The Bird in the Bush" and "The Foggy Dew."

WNEW Drops 'Top 40' Format

While indie stations across the country are on the "Top 40" programming bandwagon, WNEW, N.Y., is climbing off. The station used the "Top 40" format on Art Ford's Saturday "Make Believe Ballroom" segment.

Hal Moore, WNEW program manager, said the move was being made to retain complete programming control by presenting the "best and broadest possible range" of popular music. He said that other stations, by automatic use of "Top 40" listings, have almost eliminated creative programming.

He said that the advent of the LP album and its increasing popularity also can no longer be ignored in music programming. The "Top 40" lists generally ignore the packaged segment of the music biz.

EMI TO V.I.P. IT UP IN ENGLAND, AUSSIE

EMI (Electric & Musical Industries) has taken over the distribution of V.I.P. Records in England and Australia.

The tieup will kick off with Russ Miller's "I Sit By My Window," which will be released overseas on the HMV label and an EP by Vivienne (Vivian Della Chiesa) under the EMI label.

EMI also has ties in the U. S. with Capitol Records and Angel.

ASCAP to Meet in L.A.

The fall membership meeting of the American Society of Composers, Authors & Publishers has been set for Oct. 1 at the Beverly Hills Hotel in Los Angeles.

ASCAP prexy Paul Cunningham and other homeoffice execs from N. Y. will attend the session.

Indie Pubberies File for Charter; Csida's 'Sell' Trip

The Assn. of Independent Music Publishers, a new outfit which was set up in New York recently by a group of firms generally sympathetic to Broadcast Music Inc., has filed its incorporation papers in Albany. First step in the formalization of the AIMP was a meeting of the bylaws committee last week with vet music biz lawyer Arthur Fishbein. Committee members included Ralph Peer, Dave Krengel and Ed Burton.

Since the initial membership meeting, several publishers not present have joined up. These include Tommy Valando, Bobby Mellin, Al Porgie, George Pincus and the Atlantic Records' Progressive Music group. Show biz accountants, Orland & Chase, have volunteered to handle the organization's books.

Meantime, Joe Csida, temporary prexy of the outfit, headed to the Coast last week on his own company's (Trinity) biz, but is expected to talk to the publishers there about the aims of the organization. Spokesmen for the AIMP have indicated that the outfit will hit back at those who have been rapping the music biz for turning out "junk" as well as fight for revision of the Copyright Act and against such legislation as the Smathers bill, introduced in the Senate, which would prevent broadcasters from owning either music publishing or disk companies.

Marty Hoffman Named Salkin's Aide at Decca

Marty Hoffman, Coral Records' promotion staffer, has been upped to assistant to Marty Salkin, Decca's publicity-promotion chief. In his new slot, Hoffman will help handle publicity for both Decca and its subsid Coral label.

At the same time, Danny Davis has been named to handle disk jockey promotion for Decca in the New York territory. He'll work out of the company's Woodside, Queens, branch under manager Frank Cama. Davis, who handled Decca's promotion in Philadelphia, was previously associated with the Eddie Fisher Music firm.

CONTROVERSY ON LIVE VS. MOUTHED

By MIKE GROSS

When Eddie Cantor ad libbed "We're going to do it live" to cover the breakdown of his prepared taping of "Whoopee" on the preem of CBS-TV's "The Big Record" last week (18), he spotlighted one of the key problems confronting the tv musical shows. With recording artists virtually ruling the roost in the guestar division, the shows are faced with the question of whether the performance is going to be "live" or "sync."

It's a puzzlement that's been pro and conned by tv producers, recording men and performers for some time but no set plan of operation has been formulated. Whether the song is to be performed live or mouthed to a recording usually depends on the whim of the producer or the will of the disker. There are some performers who won't appear on a show unless they are allowed to work with their recording and there are some producers who won't book an act unless the performance is live.

Friendly for 'Live'

Most adamant in the latter school of thought is Ed Friendly, daytime program director at CBS-TV. He's turned down a flock of top disk names for his "Jimmy Dean Show" because of the live vs. sync hassle. His thinking is that tv is a live medium and the viewer wants a performance and not a "picture jukebox." He also believes that there's an element of dishonesty in a sync performance.

Opinionating in the other school is Archie Bleyer, head of Cadence Records, who believes the singer is booked because of the click recording and that's what the public wants to hear. He feels that the public is being "cheated" when the song is done live because the recording sound cannot be duplicated in a tv theatre. "And it's the sound that makes the hit recording of a song," he adds.

Bleyer also points out that a live

(Continued on page 59)

Jubilee Eyes '57 As $6-Mil Anni Yr.

Jubilee Records anticipates a $6,000,000 take for its 10th anni year. Rackup for 1957 thus far has been 5,000,000 single record sales and close to 200,000 albums. In all, Jubilee has released 300 singles and 100 LPs and EPs.

To get its 10th anni fall album program moving, diskery has set an anni fete Friday (27) at Danny's Hide-A-Way, New York eatery, for a preview of the new product and sales and promotion plans.

Jubilee already has an "eight-for-seven" (for every seven albums purchased one LP is shelled out free) in the works for its fall program. Diskery has now added a special billing plan whereby distributors will be able to purchase two large orders—one in September and one in October—with payments to be made in three monthly installments beginning in November.

Diskery also has set up a sales incentive contest with each distrib assigned a sales quota. Five prizes will be awarded ranging down from $500.

Distribs who can't make the Friday shindig will get a personal pitch on the Jubilee line by diskery's execs who'll fan out around the country. In on the pitch will be Jerry Blaine, Jubilee prexy; Morty Palitz, a&r chief; Bill Darnel, national sales manager and promotion director; Larry Goldberg, Coast rep; and Howard Caro and Juggy Gayles, midwest and eastern reps, respectively.

Jubilee's current album catalog consists of 55 LPs. Eighteen new packages are scheduled for release at the end of this week.

Berlin, Porter, Carmichael ASCAP Earnings Revealed as Lombardo-Loeb Trial Vs. Society Gets Under Way

A 'Berlin' Medley

Berlin back-to-back comprises the new Eddie Fisher RCA Victor record—Irving Berlin's "Sayonara" and Berlin's top songsmith Heino Gaze's "That's the Way It Goes." Latter tune's original German title is "Immer Wenn die Tur Aufgeht," to which Al Stillman set the American lyric, with a completely new theme idea.

Stillman also did the American words and theme, "And That Reminds Me," to C. Bargoni's "Autumn Concerto," originally published by Edizioni Leonardi, Milan, and a widespread Continental instrumental favorite. Both of the imported tunes are published by Paul Siegel's Symphony House in America.

Sinatra's Slam Vs. Col's Miller Aired At Hot SPA Meet

Position of the Songwriters Protective Assn. in the ASCAP writers versus BMI suit was under fire again last week (18) at a board meeting attended by about 24 writer members. The writer squawks stemmed from the circulation of the recent statement made by Frank Sinatra against Mitch Miller, Columbia Records' artists and repertoire topper, by SPA to its membership.

Several members claimed that SPA was taking sides in the Sinatra-Miller dispute when it should remain impartial. An SPA spokesman said that the org was not taking any sides at all and that its intent was only to shed light on a condition that might exist in the music industry and possibly be detrimental to it.

Several of the writers pointed out that Sinatra's inference that Miller is a BMI pawn was unfounded because of a preponderance of ASCAP clicks that have been recorded on Columbia. It was also mentioned that the tunes Sinatra singled out as "trash," "Hound Dog," "All Shook Up" and "Be-Bop A Lu Lu," were not etched by Columbia. "All Shook Up" and "Hound Dog" were cut by Elvis Presley for RCA Victor while "Be-Bop A Lu Lu" was cut by Gene Vincent for Capitol, Sinatra's home company.

No definite plan of action was taken at meeting's close, but opinions were that Miller had been unjustly maligned.

Roulette Records Cards 1st Distrib Gabs for N.Y.

Roulette Records has scheduled its first annual distributors meet for this weekend (28-29) at New York's Park Sheraton Hotel. Attending the meet will be diskery's 22 distribs and seven promotion men.

Joe Kolsky, Roulette's sales chief, will unveil the new album product and reveal company's distrib alignment as well as explain special discount plan and contests to get the album line rolling.

Roulette plans to hit the fall market with 12 LPs which will include albums by Milton Berle, Frankie Lymon, Pearl Bailey and Jimmy Rodgers. There are also plans for a "Birdland Jazz" series which will be centered around Roulette's new pactees, Count Basie, Joe Williams and Jeri Southern.

In Nassau County (N. Y.) Supreme Court, where songwriter-bandman Carmen Lombardo and his collaborator, John Jacob Loeb, are suing the American Society of Composers, Authors and Publishers, in an effort to break the "theme song" payoff regulation, some interesting statistics were revealed on the earnings of Irving Berlin, Cole Porter and Hoagy Carmichael. Their incomes from ASCAP dividends in recent years were cited in comparison to the $55,000 annually which plaintiffs Lombardo and Loeb have collected in recent years on their "It Seems Like Old Times," 80% of whose revenues stem from the thematic usage by Arthur Godfrey on his radio and tv programs.

Judge Ferdinand Pecora, special counsel for the Society, called ex-ASCAP president Stanley Adams and exec Richard F. Murray as expert witnesses. Latter disclosed that Berlin's 1954 ASCAP income was $101,796; in 1955 it dipped slightly to $100,491; last year (1956) it totaled $102,675; and the first six months of '57 it totals $55,744.

Porter's ASCAP yield in 1954 was $65,586; in 1955, $65,783; in '56, $71,443; and the first six months of this year ('57) it's $37,738.

Carmichael's ASCAP earnings were reprised as follows, and for a more specific purpose than the Ber-

(Continued on page 59)

School 'Pirates' Warned by MPPA

The Music Publishers Protective Assn. issued a "friendly warning" to 12,000 colleges, universities and schools of music last week over a widespread practice of pirating copyrighted music. MPPA noted that various schools have been copying, arranging and otherwise reproducing musical works without authority or license.

Sidney Wm. Wattenberg, MPPA's counsel, warned that such activity is in violation of the Copyright Act. "If after an investigation," Wattenberg notified the schools," it is determined that, notwithstanding this notice, some institutions persist in such infringements, we are directed to institute appropriate civil action against them in accordance with the Federal copyright statute."

ELECT GLENN WALLICHS NAT'L DIRECTOR OF AMA

Capitol Records president Glenn Wallichs returned to his Hollywood headquarters following New York business powwows and also to accept election as a national director of the American Management Assn. for a three-year term. Wallichs is the only show biz personality on the AMA board which includes industrialists and business leaders from American industries like General Electric, the railroads, Westinghouse, a professor from MIT et al.

Wallichs and his wife detoured N. Y. to L. A. via Miami Beach which they haven't visited since 1942. He is due back in New York next month.

Utall-Cleffer Pubbery

Larry Utall, Monument Music topper, is widening his publishing vistas in a tieup with Lou Stallman, Joe Shapiro and Sid Jacobson. The foursome has formed Round Music to publish all songs written by Stallman and Shapiro.

The cleffing team's credits include "Treasure of Love" and "Round and Round."

Jocks, Jukes and Disks

By MIKE GROSS

Perry Como (RCA Victor): "JUST BORN" (Winneton†) is a standout rhythm song that Como swings into the hit brackets with the help of a lively chorus and Joe Reisman's arrangement. "IVY ROSE" (Roncom*) could bloom as a strong ballad entry since it fits Como's romantic style so well.

Russ Hamilton (Kapp): "WEDDING RING" (Artists*) has an innocence of lyric idea and performance that can't help but win all over. "I STILL BELONG TO YOU" (Robbins*) is a likeable ballad that will win some friends.

Paul Anka (ABC-Paramount): "I LOVE YOU BABY" (Pamco†) is in a swinging groove and Paul Anka works it into a socko followup to his clicko "Diana" with similar spinning potential. "TELL ME THAT YOU LOVE ME" (Pamco†) is a rocker that gets most of its life from Anka's energetic delivery.

Mantovani Orch (London): "LET ME BE LOVED" (Livingston & Evans*) is a richly endowed instrumental out of "The James Dean Story" handled in the traditional Mantovani manner and highlighting Stan Newsome's trumpet work which all adds up to a big payoff. "CALL OF THE WEST" (Burlington*) has a moody motif and a nifty harmonica solo by Tommy Reilly.

Billy Williams (Coral): "GOT A DATE WITH AN ANGEL" (Chappell*) is headed for another clicko ride as Billy Williams follows the "I'm Gonna Sit Right Down and Right Myself a Letter" pattern of reviving oldies. "THE LORD WILL UNDERSTAND" (Chatham*) is the kind of religioso that will have a hard time finding a spinning spot.

Bill Darnel (Jubilee): "RECIPE FOR LOVE" (Cordial†) is bright and rhythmic with a touch of the Hawaiian mood and Bill Darnel mixes it up for a clicko spinning ride. "HEAVENLY FATHER" (Benell†) is a rock 'n' roll prayer that won't be answered.

Jo Stafford (Columbia): "WHAT'S BOTHERIN' YOU BABY" (April*) has a neat rhythmic blues beat which Jo Stafford builds into a good spinning bet. "STAR OF LOVE" (E. H. Morris*) is an appealing ballad which the thrush makes quite attractive.

Frank Sinatra (Capitol): "CHICAGO" (Fred Fisher*) has a chance to get back in the swing via Sinatra's zingy workover. "ALL THE WAY" (Maraville*) is a ballad built to fit Sinatra's slick style but it doesn't come easy.

Lena Horne (RCA Victor): "COCOANUT SWEET" (E. H. Morris*) is an infectious stylized ballad in a calypso mood out of the tuner, "Jamaica," but it'll be hard to sell in today's pop market. "PUSH DE BUTTON" (E. H. Morris*) is a special material item that doesn't mean much out of the show ("Jamaica") but you can't beat Lena Horne's dynamic delivery.

The Sh-Booms (Vik): "I DON'T WANT TO SET THE WORLD ON FIRE" (Cherio†) is a hip version of the oldie which could bring in fresh spinning returns. "LU LU" (Acorn†) is an average rock 'n' roller that'll be hard pressed to stick it out.

Del-Vikings (Mercury): "WHAT-'CHA GOTTA LOSE" (Hill & Range†) will win the hard-core rock 'n' roll fans but it doesn't match group's past performance. "COME ALONG WITH ME" (Pure†) is too much like their previous, "Come Go With Me," to mean much.

Sammy Davis Jr. (Decca): "COOL CREDO" (Chappell*) is a frantic number out of "Copper and Brass" with little pop appeal. "MAD BALL" (Columbia Pictures*) is in the uptempo groove but it gets tiresome before any heights are reached. It's from the pic "Operation Mad Ball."

Freddy Martin Orch (Capitol): "CA, C'EST L'AMOUR" (Buxton Hill*) is a Cole Porter contribution to Metro's "Les Girls" and Freddy Martin gives it a pleasing treatment with a vocal assist from Johnny Cochran. "SWEET AFFECTION" (Eden†) is a flimsy offering.

Clyde McPhatter (Atlantic): "YOU'LL BE THERE" (Tiger-Brookville†) is just a fair rock 'n' roll ballad out of the pic "Mr. Rock and Roll" which will help get some spins. "ROCK AND CRY" (Progressive†) will mean something to McPhatter fans and the pic ("Mr. Rock and Roll") plug will help it along.

David Rose Orch (MGM): "CA, C'EST L'AMOUR" (Buxton Hill*) gets a strictly instrumental treatment here which makes it an okay deejay programming bet. "AUTUMN HOLIDAY" (David Rose*) has a lot of the Rose (he's also composer) style and that should be good enough for the instrumental programmers.

Ted Heath Orch (London): "WITCH DOCTOR" (Zodiac†) is an interesting instrumental that gets across its voodoo message effectively. "HEADIN' NORTH" (Zodiac†) is a swinger in the Heath tradition and should grab plays from jocks who program with taste.

Jaycee Hill (Epic): "MADE IN HEAVEN" (Hawthorne*) was made in Tin Pan Alley but Jaycee Hill shouts it into a spinning potential. "THE TIN STAR" (Famous*) is in the familiar western pic title song groove.

Don Cherry (Columbia): "I KEEP RUNNING AWAY FROM YOU" (Berlin*) gets a breezy rundown from Cherry and chorus, making it a good turntable item. "A FERRYBOAT CALLED MINERVA" (Planetary*) has a familiar beat and lyric idea but it adds up to okay listening.

The Tarriers (Glory): "QUINTO (MY LITTLE PONY)" (Hollis†) is keyed for special plays because of its interesting folk-styled pattern. "DUNYA" (Sanga†) tries to be another "Tzena Tzena" but doesn't quite make the grade.

Eddie Rooney (Decca): "TONIGHT IS MY NIGHT TO CRY" (Goday†) is a shouting ballad which should attract some attention to newcomer Eddie Rooney. "PUT TOGETHER" (Pinelawn†) has a fair beat for Rooney to play with.

John Leslie (Epic): "THERE I WAS IN LOVE" (Melody Trails†) gets across a pleasing zingy feel. "I CAN'T FORGET YOU" (Paxton*) is an average ballad that's built by vocal interpretation.

Cathy Linden (National): "IT'S JUST MY LUCK TO BE FIFTEEN" (BMI-Canada†) gets a pleasing juve reading which makes it appealing to the teenage jukebox crowd. "THE TOUCH OF LOVE" (Paramount*) has a sweet ballad mood which should pull in some spins. It's from the pic "Devil's Hairpin."

Charles Magnante Orch (Grand Award): "MILWAUKEE THE HOME OF THE BRAVES" (Record Songs*) is a lively item that should do especially well on home grounds and pick up more action if the Braves nab the pennant. "PIZZA POLKA" (Record Songs*) is par for the polka platter course.

Eddie Fontaine (Decca). "FUN LOVIN'" (Amber*) has the kind of rhythmic drive that should go well with the jukes and give Georgia Gibbs' RCA Victor slice a run for the money. "HONKY TONK MAN" (Cedarwood†) opens up the gates for Eddie Fontaine's pipes and he whips up a storm.

ASCAP* BMI†

LAWRENCE WELK

And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

Best Bets

PERRY COMO ..... **JUST BORN**
(RCA Victor) ..... *Ivy Rose*

RUSS MAMILTON ..... **WEDDING RING**
(Kapp) ..... *I Still Belong to You*

PAUL ANKA ..... **I LOVE YOU BABY**
(ABC-Paramount) ..... *Tell Me That You Love Me*

MANTOVANI ORCH ..... **LET ME BE LOVED**
(London) ..... *Call of the West*

BILLY WILLIAMS ..... **GOT A DATE WITH AN ANGEL**
(Coral) ..... *The Lord Will Understand*

BILL DARNEL ..... **RECIPE FOR LOVE**
(Jubilee) ..... *Heavenly Father*

Ann Sothern's Album

Hollywood, Sept. 24.

Ann Sothern cuts an album for Tops Records starting Oct. 2 under a new non-exclusive pact signed over weekend.

She made an album for RCA last season, taken from tv spec, "Lady in the Dark," in which she starred.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Around World 80 Days	Sound Track	Decca
2.	Frank Sinatra	A Swingin' Affair	Capitol
3.	The Weavers	At Carnegie Hall	Vanguard
4.	Mantovani	Film Encores	London
5.	Jazz at Hollywood Bowl	All-Star	Verve
6.	My Fair Lady	Original Cast	Columbia
7.	Bells Are Ringing	Original Cast	Columbia
8.	Lena Horne	At The Waldorf	RCA Victor
9.	Harry Belafonte	Sings of Caribbean	RCA Victor
10.	Harry Belafonte	Calypso	RCA Victor
11.	Nat Cole	This Is Nat King Cole	Capitol
12.	Ella Fitzgerald	Sings Rodgers & Hart	Verve
13.	Roger Williams	Fabulous Forties	Kapp
14.	Three Penny Opera	Original Cast	MGM
15.	Fitzgerald-Armstrong	Ella & Louis	Verve
16.	Nat King Cole	Love Is The Thing	Capitol
17.	Perry Como	We Get Letters	RCA Victor
18.	Shelly Manne	My Fair Lady	Contemporary
19.	Mantovani	Great Operatic Arias	London
20.	Eydie Gorme	Swings The Blues	ABC-Paramount

Album Reviews

"The Best of Eddie Cantor" (Vik): Eddie Cantor, one of show biz's living legends, has compiled the top dozen songs he's done over the past 50 years into a tiptop LP. The nostalgic element, of course, is predominant in this collection which feature Cantor doing such trademarked tunes as "If You Knew Susie," "Makin' Whoopee," "Ida, Sweet as Apple Cider" (with a neat patter routine addressed to his wife), "Margie" and "Ma, He's Making Eyes at Me" plus such oldies as "Yes Sir, That's My Baby," "How Ya Gonna Keep 'Em Down on the Farm," "Josephine Please No Lean on the Ball" (with a takeoff on Jimmy Durante), "Ballin' the Jack" (with an Ed Wynn impression), "Waitin' for the Robert E. Lee" (with an Al Jolson anecdote), "Baby Face" (with a W. C. Fields bit) and "Ain't She Sweet." Cantor, who intros most of the numbers with a brief historical setting, delivers with a full, resonant voice that shows little of time's wear. Henri Rene's orch and Bill Thompson's chorus supply fine backing. Cantor's wife, Ida, wrote the liner note to this attractive package.

The Ray Charles Singers: "Here's to My Lady" (MGM): The male contingent of the Ray Charles Singers, featured on both the "Your Hit Parade" and Perry Como tv shows, present a highly listenable set of romantic ballads in this album. This ensemble's work is marked by vocal precision, tasteful arrangement and an excellent choice of repertory, Songalog includes, besides the title song, such fine library items as "The Very Thought of You," "The Touch of Your Lips," "Stay As Sweet as You Are," "We Will Always Be Sweethearts," "You're My Girl," "My Darling, My Darling" and "All of You," among others.

Dizzy Gillespie-Stan Getz-Sonny Stitt: "For Musicians Only" (Verve). Three standout modernists, with rhythm backing, join in a topflight jazz session. Gillespie, on trumpet; Getz, on tenor; and Stitt, on alto, work out in four tunes, each running about 10 minutes, with a succession of superb solos and neat ensemble blowing. A hot item for the cool set.

Joe Reisman Orch: "Party Night at Joe's" (RCA Victor): The big band swing feeling is recaptured in this solid collection batoned by Joe Reisman, one of top arrangers in the biz. Reisman's studio crew play with color and drive while maintaining a steady dance tempo for the contemporary jitterbuggers. In the groove are such swing standards as "Stompin' at the Savoy," "Jersey Bounce," and "Seven Come Eleven," plus newer instrumentals and some originals by Reisman.

Jimmy Rushing: "If This Ain't the Blues" (Vanguard): Jimmy Rushing, onetime Count Basie band vocalist who has cut a couple of previous albums for Vanguard, again exemplifies the best in the blues idiom. In his earthy style, Rushing, backed by a fine combo, rock a group of numbers including "My Friend the Blues," "Oh Love," "Pennies From Heaven," "Dinah" and others while the combo takes over for a sustained swinging session on the title song.

Frankie Froba: "Bring On the Honky-Tonk Piano" (ABC-Paramount). When it comes to honky-tonk piano, Frankie Froba is a top-notch finger-man. He hits a peppy sound that makes the album lively listening especially when he drives out such rhythmic oldies as "If You Knew Susie," "Somebody Stole My Gal" and "Way Down Yonder in New Orneans." The more romantic items ("Sentimental Journey," "Always," "All Alone") also get a meaningful going over. The pianist sometimes spells his last name Froeba.

Frances Wayne: "The Warm Sound" (Atlantic). Ex-band vocalist (Woody Herman) has been kicking around on wax for some time and it's on this package, her first for Atlantic, that she really kicks up a storm. She's in a warm and relaxed mood in this 12-tune wax set but each number grabs hold effectively. Backing by such outstanders as Jerome Richardson, flute; Billy Rowland, piano; Billy Mure, guitar; Osie Johnson, drum; Billy Butterfield, trumpet, and Urbie Green, trombone, help make much of "Early Autumn," "'Round Midnight," "Prelude to a Kiss" and the like.

Carole Simpson: "All About Carole" (Capitol). Lyric writers are in good hands when thrush Carole Simpson takes over. The lyric values are of prime importance to her—the melody falls into the right place naturally and effectively. She runs through a happy medley of not-often recorded songs making the album a standout debut performance.

Charles Magnante: "Roman Spectacular" (Grand Award). With a lineup of Tony Mottola, guitar; Bob Haggart, bass; Dick Dia, mandolin; Dick Hyman, piano, and Terry Snyder and Chauncey Morehouse on drums, the sound has got to be dynamic. And that's just what maestro Charles Magnante has put into the groove in his workover of Italian melodies. It's a strong addition to the mood music shelf.

Somethin' Smith & The Redheads: "Put the Blame on Mame" (Epic). The shuffle beat as laid down by Somethin' Smith is hard to beat. And when he gets to work

(Continued on page 59)

VARIETY 10 Best Sellers on Coin Machines

1. TAMMY (8)	*Debbie Reynolds*	*Coral*
	Ames Bros.	*Victor*
2. DIANA (7)	*Paul Anka*	*ABC-Par.*
3. HONEY COMB (2)	*Jimmy Rodgers*	*Roulette*
4. WHOLE LOT OF SHAKING (3)	*Jerry Lee Lewis*	*Sun*
5. THAT'LL BE THE DAY (2)	*Crickets*	*Brunswick*
6. FASCINATION (3)	*Jane Morgan*	*Kapp*
7. GOLD MINE IN THE SKY (2)	*Pat Boone*	*Dot*
8. IN THE MIDDLE OF THE ISLAND (4)	*Tony Bennett*	*Columbia*
	Tennessee Ernie	*Capitol*
9. WHITE SILVER SANDS (2)	*Don Rondo*	*Jubilee*
	Dave Gardner	*OJay*
10. RAINBOW (9)	*Russ Hamilton*	*Kapp*

Second Group

REMEMBER YOU'RE MINE	*Pat Boone*	*Dot*
AND THAT REMINDS ME	*Della Reese*	*Jubilee*
CHANCES ARE	*Johnny Mathis*	*Columbia*
AROUND THE WORLD	*Victor Young*	*Decca*
LIPS OF WINE	*Andy Williams*	*Cadence*
JUST BETWEEN YOU & ME	*Chordettes*	*Cadence*
TEDDY BEAR	*Elvis Presley*	*Victor*
GONNA SIT RIGHT DOWN	*Billy Williams*	*Coral*
STARDUST	*Billy Ward*	*Liberty*
IT'S NOT FOR ME TO SAY	*Johnny Mathis*	*Columbia*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Stereo Equipment Stars at Chi's Music & Hi-Fi Show; See 25% Rise

Chicago, Sept. 24.

A surge of interest in stereo equipment highlighted the latest Music and High Fidelity Show at the Morrison Hotel here Sept. 18-21. A vast increase in exhibit space was devoted to that equipment.

Edwin Cornfield, exec secretary of the show's sponsor, Institute of High Fidelity Mfrs. Inc., asserted that contrary to other representatives in the industry, most of those in his organization believe that the future of stereo lies in records and not in tapes.

For the present, he noted that 1957 shows signs of a 25% increase in component parts sales of hi-fi equipment over the industry's $160,000,000 gross in 1956.

Attendance was hurt by the preceding shows of package goods manufacturers or record equipment in recent weeks, but an increasing interest by the general public was evident. Tie-ins by exhibiting companies, Audio Fidelity, Golden Crest and Westminister, with locally appearing recording artists and films has proved a major boon to attracting the general public.

Sidney Frey, Audio Fidelity prexy, showed that a couple of his company's albums, although priced well above most commercial product, have produced sales numbering in six figures, which is well above any figure that could be accounted for by the purchases of hi-fi fanatics only.

General reaction indicates that the exhibitors are making themselves a good case in comparing their products with those of package producers.

Robert Teller-Dorner, Long in 'Sheet' Field, Files for Bankruptcy

One of the oldest and largest music printers in the business, Robert Teller Sons & Dorner, filed in N. Y. Federal Court last week for an arrangement under Chapter 11 of the Bankruptcy Act. While the sharp decline in sheet music sales over the past year may have been a factor in the situation, publishing execs generally discounted this as an important reason.

Organized over 80 years ago as music printers predominantly, the Teller firm has, in recent years, been heading away from music to other fields. At the present time, other major printers in the music field are Kuperman & DelGuercio, Passantino, Schirmer's and Edward A. Stege Co., latter being a subsid of the Warner Bros. Music Publishers Holding Corp.

In its petition for an arrangement, under which the firm could still continue operating, the Teller company listed liabilities of $256,810 and total assets of $81,445. The company proposed to pay off in cash all debts having priority while unsecured creditors would get a 10% settlement, payable 2% in cash upon confirmation of the arrangement and followed by four other payments of 2% each to be made six, 12, 16 and 18 months after the confirmation. An order granting the Teller company to files schedules and statements was signed by Federal Judge Archie O. Dawson.

The company stated that it has one outstanding judgment of $25,000 against it plus a New York City tax judgment of $1,600 and a Federal tax lien of $31,096. The petitioner also said that several of its customers have been served with third-party subpoenas in supplementary proceedings, thus stopping payment of Teller's accounts receivable.

The company stated that money is due to over 60 employees. In addition, there are over 100 unsecured creditors, most of them supply firms. List of the 10 largest creditors and sums due them are as follows: Canfield Paper, $20,000; Cass Paper, $10,000; Chenco Photoproducts, $1,800; Commercial Ink, $2,500; Maurice Kipperman, $3,500; Krug Electric, $2,000; Lakeland Paper, $17,500; C. R. Maxwell, the landlord, $12,137; and Service Binding, $7,500.

Teller has been operated in recent years by Lincoln Halberstadt.

Angel Kicks Off HMV Tie With Metop Star

Victoria de los Angeles, Metopera star who has been released in the U. S. on the RCA Victor label, will make her bow on the Angel label next month in the latter diskery's first major release from the British HMV (His Master's Voice) catalog. HMV, a British EMI (Electric & Musical Industries), was released in the U. S. by Victor until last April when RCA's deal with EMI expired.

The Spanish soprano will be heard in Debussy's "Pelleas et Melisande," recorded in Paris. Release is being timed for her return to the U. S. for a concert tour and a season at the Metopera.

Col Signs Collegian

Columbia Records' latest pactee is Paul Hampton, 21-year-old senior at Dartmouth U.

Hampton already has crashed the music biz scene as a cleffer, his first "Love Me So I'll Know," having been recorded by Jimmy Dean (Columbia) and Bob Denton (Dot). He's been pacted to a writing deal by Eddie Wolpin, general professional manager of Famous Music.

Shapiro O'Seas for Col.

Nat Shapiro, coordinator of international artists & repertoire for Columbia Records, heads for Europe Oct. 6. He'll present Col's 1958 product in Holland, France, Italy and Germany to label's Philips affiliate there.

His overseas stay is expected to run about four weeks.

Victor's Well-Bred Tie With Quality Bakers On Arnold's 'Sunbeam' Song

RCA Victor has come up with still another industrial tie-in, this time with the Quality Bakers of America, a cooperative baking group. Promotion involves the Eddy Arnold slice of "Little Miss Sunbeam," a tune that was inspired by the "Miss Sunbeam" character in the QBA video commercials. Tune was written by Hank Fort and Helen Willems.

The Quality Bakers, through its 128 member plants, plans to spend over $150,000 in its promotion of the tune on more than 600 radio stations around the country. Special angles are also being developed for the supermarkets in areas served by QBA plants.

Seven-year-old Donna Kay, who plays the "Miss Sunbeam" character in the QBA commercials, is making personal appearances for the disk and the Sunbeam bread product in conjunction with Shorty Long, an RCA Victor pactee.

Mass. Music & Cafe Ops Snagged By Court in 1st Round on Jukebox Tax

Boston, Sept. 24.

Opening gun in the battle by the Music Operators Assn. of Mass. and 1,000 Hub bars and cafes against "exorbitant" city and state license fees on juke boxes ($160 per machine per year—$50 city weekday license, $50 city Sunday license, $50 state Sunday license; $10 Federal) was fired Friday (20) in Superior Court, but ran into a snag.

Judge Vincent Brogna refused to issue a temporary order restraining city and state officials from collecting the license fees for operation of jukeboxes, radio and tv sets in the drinkeries. Atty. Hirsch Freed told Judge Brogna that Atty. Gen. George Fingold had told him he would consent to the entry of such a temporary injunction. The proceeding was a petition for a declaratory judgment in which Freed asked the court to rule that the Federal government alone has jurisdiction over the licensing of jukeboxes, radio and tv. Loss to the City under such a ruling would be heavy. Freed appeared as counsel for the Ball and Bat Cafe and other licensed ops in what is intended as a test case.

Commenting on Freed's contention that the attorney general would consent, Judge Brogna stated: "We don't issue temporary restraining orders ex parte against public authorities from performing their public business." He ordered all parties concerned to appear next week.

The Music Operators Assn. is preparing a bill in equity contending license fees for jukeboxes conflict with the right of free speech. Their attorneys will contend that the right of playing a record on a jukebox comes under the state and constitutional guarantees of free speech and should not be taxed.

The city placed the license fees in effect last Jan. 1. The same fees cover jubeboxes, radio and tv, grouped as "mechanical entertainment."

Frankie Lymon Switches From Gee to Roulette

Frankie Lymon, former juve lead of the Teenagers, is switching labels but staying in the same disk family. He's being transferred from the Gee label to Roulette Records. Both diskeries are part of the record combine that also includes the Rama and Tico labels.

Move is part of the building program for Roulette. Lymon's first release for Roulette is a coupling of "My Girl" and "So Goes My Love." Hugo Peretti and Luigi Creatore, combine's artists & repertoire heads, also plan to continue an expansion of Gee in the rock 'n' roll field. They also are working on plans to launch a lowprice album line for the Rama label.

Audio Devices Veeps Bodge

Alan H. Bodge has been upped to veepee at Audio Devices. He'll continue as head of the company's expanding Los Angeles office in charge of Coast sales.

Firm manufactures magnetic tape as well as magnetic film. Bodge has been with the company since 1947.

London Records Charts Discount Push on Sets To Launch Its 10th Year

London Records is rolling into its 10th year with a fall package push that encompasses 150 classical LPs, extended play albums, and an incentive program on its new releases.

On the 150 classical LP items in the catalog, London is offering dealers a 20% discount plan. The plan brings the dealer cost of an album down to $1.98 less his cash discount when he pays in three monthly installments beginning Nov. 1. The dealer may purchase albums under this plan until Oct. 5.

London has prepared display for material for the dealer which will highlight the "October $2.98 sale on London to the consumer." The dealer can either buy these items for his fall needs and sell them at the regular $3.98 price or he can sell them at the cut $2.98 tab during the sale month.

In the EP field, London is offering its previously released and newly recorded line with a special 10% discount off the regular 80c tab. This brings the dealer's cost on an EP down to 72c. Suggested retail price on the EP product will be $1.29.

For its incentive program on new releases, London is offering two new LPs, Cyril Stapleton's "Song of the Golden West" and a complete operatic recording of Granado's "Goyescas." The offer brings the dealer price on the Stapleton set down from $2.47 to $1.98 and the opera down from $3.09 to $2.47.

Manson ASMA Prexy

Eddy Manson has been elected president of the American Society of Music Arrangers for the 1957-58 term.

Other officers elected were Gene Von Hallberg, v.p.; M. Russell Goudey, secretary, and George Cole, treasurer. Exec council consists of Fred Barovick, Wade Denning, Joe Glover, R. C. Haring, Eric Leidzen, Alan Schackner, Rudolf Schramm, John Warrington and Julian Work.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**DEBBIE REYNOLDS** (Coral)	Tammy*
2	3	**JIMMY RODGERS** (Roulette)	Honeycomb*
3	2	**PAUL ANKA** (ABC-Par.)	Diana†
4	4	**CRICKETS** (Brunswick)	That'll Be The Day†
5	5	**JERRY LEE LEWIS** (Sun)	Whole Lot Of Shaking†
6	7	**JANE MORGAN** (Kapp)	Fascination†
7	9	**JOHNNY MATHIS** (Columbia)	It's Not for Me to Say* Chances Are*
8	6	**RUSS HAMILTON** (Kapp)	Rainbow†
9	8	**PAT BOONE** (Dot)	Love Letters in The Sand* Goldmine In The Sky* Remember You're Mine*
10	10	**TONY BENNETT** (Columbia)	Middle of The Island*

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*TAMMY—"Tammy & Bachelor"-F	Northern
2	3	*HONEYCOMB	Joy
3	2	†DIANA	Mellin
4	6	†FASCINATION—"Love In The Afternoon"-F	Southern
5	4	†THAT'LL BE THE DAY	Southern
6	5	*AROUND THE WORLD—"Around World In 80 Days"-F	Young
7	9	†WHOLE LOT OF SHAKING	Marlyn
8	7	*RAINBOW	Robbins
9	8	†MIDDLE OF THE ISLAND	Morris
10		†WHITE SILVER SANDS	Southern

(*ASCAP †BMI F-Films)

Manhattan (Ex-Lincoln) Hotel Nixes Dance Band Policy as Too Costly

Frank W. Kridel, exective v.p. and general manager of New York's newest hotel, the Manhattan, nee the Lincoln, knows better ways to make money out of hotel ballroom space than operating them on a danceband policy.

According to Kridel, a vet hotel man who harks back to the dance-band days of the Hotel Lincoln's Blue Room between 1930-37, a danceband policy has become uneconomical except in certain types of situations. "Space has become too valuable," he asserted, "and it has become more profitable for hotels to rent out its baliroom space to business and private functions."

Name bands are too expensive ($10,000 a week today as compared to $2,500 in the '30-37 period) and the hotel has to pick up line charges for radio remotes today whereas in those days it came free. He also cites the 20% Federal amusement tax as a deterrent in the operation of a danceband policy.

Kridel also figures that most of New York's dancing population has moved to the suburbs and doing its stepping at country clubs instead of at hotels.

Instead of dancebands, Kridel plans to keep the customers happy with a pianist and a small combo. He's got the Playbill Room and the Manhattan Room and will put the stress on cuisine, serving it up with a pleasant musical backing. He's also planning to make a pitch for the theatrical crowd tieing up with Playbill mag to hang Tony Walton's caricature covers in his Playbill Room.

To assist in the cuisine pitch, Kridel has brought in George Stitch from the Colony Restaurant as wine steward and Willie Rossel from the Hampshire House as head chef. The Manhattan is scheduled to open the end of this month.

'Jazz at Philharmonic' Tees Off Annual Tour With Click N.Y. Stand

Norman Granz's "Jazz at the Philharmonic," which has established itself since 1944 as the most successful unit on the jazz scene, blew into Carnegie Hall, N. Y., last week (14) as the kickoff to another national tour. Unlike previous years, when Granz gave two performances, at 8:30 and at midnight, there was only one early show this year to a near-capacity audience.

Granz, however, virtually doubled the running time of his show this year with a layout that ran over three hours. That's a lot of jazz to absorb at one sitting, but it was sufficiently well-paced to hold the fans until the finale.

Some changes in the JATP personnel result in some marked improvements. Added to last year's sax lineup of Lester Young, Flip Phillips and Illinois Jacquet are Coleman Hawkins, Stan Getz and Sonny Stitt, three standout jazzmen who give a big lift to the show in their many and various solo assignments. Stitt, particularly, impressed with his virtuoso technique on his horn.

As a somewhat radical departure from previous JATP lineups, the Modern Jazz Quartet is spotlighted this year. The MJQ, one of the most polite jazz groups extant, furnishes excellent change-of-pace to the more frantic sounds generated by the other jazzmen, singly and together. Another neat segment is turned in by trombonist J. J. Johnson working with Getz, and Hawkins in tandem with Roy Eldridge. On drums, Jo Jones scores in a long and flashy solo. In another featured slot, Oscar Peterson energetically pounds the keyboard with Ray Brown on bass and Herb Ellis on guitar.

As usual, Ella Fitzgerald climaxes the show with her vocalizing routine. This year, she clicks in a varied songalog including "It's Alright With Me," "Bewitched," "Goodie, Goodie," "Moonlight in Vermont" and others. She holds 'em to the finish. *Herm.*

Cantor Sidney Shicoff has recorded "The Original Cantoriats" album for Metro Records, with Abraham Ellstein accompanying him at the organ.

MGM's 3 New Albums On 'Great All Time Songs'

MGM Records is continuing its "60 Great All Time Songs" series with three new packages set for Oct. 1 release. As with the first three volumes released in the spring, diskery is putting the new series into the market at a special $2.98 price for each. The reduced rate will hold until Nov. 28.

Each package has pianist Dick Hyman (with a combo backing) going through 60 standards on one LP.

As added feature of the promotion, MGM will permit distributors to receive the same savings on the first three volumes for each LP of the new series ordered during the sales period. Special easel-backed counter cards for display purposes will be shipped with all orders calling attention to the $2.98 price. Dealer-distributor co-op advertising will be used as well as a direct mail campaign to dealers, chain stores and department stores to highlight the three new volumes.

Feldman-Portnoy Ivy Label

Stan Feldman, N. Y. jukebox operator, and Ed Portnoy, owner of the Record Shack, a Harlem disk store, have set up a new diskery, Ivy Records.

Initial release is by the Deltairs, a vocal combo.

Angel's Ballet Kick

Angel Records is tying in with engagement of the Sadler's Wells Ballet, now known as the Royal Ballet, in New York with release of the "Sadler's Wells Ballet Silver Jubilee" album, recorded last year in London to mark the company's 25th anni. Set has excerpts from 11 pieces in the company's repertoire.

Angel is also releasing another work for balletomanes this fall, Prokofiev's "Cinderella" ballet recorded by Robert Irving with the Royal Philharmonic. In addition, the label is issuing "Pavlova Ballet Favorites" and Stravinsky's "Petrouchka," both sets under conductor Efrem Kurtz.

Linke to Launch Mgt. Firm Oct. 1

Dick Linke makes his official disk business bowout Oct. 1 to launch his own personal management firm. He had been singles sales manager for Columbia Records for the past two years.

The new management firm, to operate under the heading of Richard O. Linke, will represent Andy Griffith, Tommy Leonetti and Gloria Lambert. Linke also is associated with Griffith in two music publishing firms—Andick Music and Nan-Paul Music—as well as a motion pic and tv company, Manteo Enterprises.

Prior to his two years with Col, Linke had been national promotion manager at Capitol Records.

Onward & Upward With E. B. Marks

Edward B. Marks Music is following Tin Pan Alley's uptown trend. Firm is vacating its 23-year-old home in New York's Radio City to a new hq on 52d St. next month.

The firm was launched by the late Edward B. Marks in 1884 at a small office on 14th St. Over the years it followed show business uptown with moves to 20th St., 28th St., 38th St., 46th St., and then to its current headquarters between 49th and 50th Sts.

Move stems from firm's expansion in the pop division, educational, serious music, foreign and divers other departments.

Firm is now headed by the founder's son, Herbert E. Marks. Arnold Shaw heads the professional department. Arnold Broido was brought in recently as educational director.

The 52d St. setup will bring the Marks org together for the first time in many years. Firm is now housed on two separate floors in the Radio City building with a warehouse further west on 49th St. where its reserve stock is now kept.

Selvin's 40th Anni

Ben Selvin, artists & repertoire chief for the RCA Victor custom record division, is marking his 40th anniversary as a bandleader this week. Selvin entered the music biz on Sept. 17, 1917 when he opened at the Moulin Rouge in New York. Two years later, he cut for Victor the first of a long series of recordings estimated at over 9,000.

Selvin is appearing on Barry Gray's WMCA, N.Y., show Sept. 19 and Joe Franklin's WABC-TV

New Chi Indie

Chicago, Sept. 24.

Another indie record label has sprung up in the Chicago area, Stephany Records.

The new outfit headed by Nortman W. Forgue, with Jerry Allan and Bob Massett assisting, will be recording and pressing through the RCA Custom Record division here.

LOCAL 47 WOOS LABOR VS. TV SOUNDTRACKS

Hollywood, Sept. 24.

Local 47 of the American Federation of Musicians took the first step in a campaign to obtain assistance of labor in general in a drive against imported soundtracks for telepix when the September membership meeting unanimously approved a resolution asking the State Central Labor Council to publish a list of programs and sponsors using canned tracks. Meeting was the shortest and quietest the tune union has had in almost two years.

Resolution establishes list of soundtrack users for publication by the Labor Council and dissemination to individual unions as part of a drive to publicize the claim that this method has sharply reduced job opportunities.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York (R. H. Macy Co.)	New York (Colony)	Albany—(Ten Eyck Record Shop)	Washington—(Ten Eyck Records)	Boston—(Jordon Marsh Co.)	Philadelphia—(Record Mart)	Pittsburgh—(National Record Mart)	Chicago—(Lyon-Healy)	Kansas City—(Katz Record Center)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(Alamo Piano Co.)	Memphis—(Trentwood Records)	Atlanta—(Rich's Dept. Store)	Louisville (Shackleton's)	Minneapolis—(Dayton's Dept. Store	Portland—(Madrona Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**AROUND THE WORLD** (Decca) **Soundtrack** (DL 9046)	2	3	10	1	1	1	3	2	1	1	2	1	1	2	3	1	1	2	3	4	2	184
2	3	**NAT KING COLE** (Capitol) **Love Is the Thing** (W 824)	3	2	6	2	3	7	4	5	2	7	1	4	..	1	4	8	4	..	9	..	..	115
3	2	**ELVIS PRESLEY** (Victor) **Loving You** (LPM 1515)	1	..	7	4	5	9	2	1	8	6	..	3	8	..	5	2	2	..	10	9	1	104
4	5	**FRANK SINATRA** (Capitol) **Swinging Affair** (W803)	6	1	..	3	4	8	..	7	3	5	4	5	4	7	..	6	5	..	5	7	..	96
5	4	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	5	5	..	8	6	3	9	8	..	2	..	2	..	..	..	4	10	1	1	8	4	89
6	6	**JOHNNY MATHIS** (Columbia) **Wonderful, Wonderful** (CL 1028)	4	..	..	..	8	10	1	3	10	..	7	9	..	5	1	3	6	..	..	..	9	67
7	7	**MANTOVANI** (London) **Film Encores** (LL 1700)	..	..	..	5	7	5	..	6	7	3	..	6	2	10	..	..	9	6	..	..	..	55
8	10	**HARRY BELAFONTE** (Victor) **Sings the Caribbean** (LPM 1505)	8	9	3	..	..	..	6	4	..	..	..	..	..	..	..	7	..	..	..	2	6	43
9	9	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	..	..	1	6	..	..	..	..	..	9	..	10	..	4	..	..	..	3	..	..	3	40
10	19	**EDDY DUCHIN STORY** (Decca) **Sountrack** (DL 8289)	10	..	..	..	10	2	5	..	..	..	8	..	..	..	..	5	..	..	..	..	7	30
11	11	**PERRY COMO** (Victor) **We Get Letters** (LPM 1463)	..	..	4	..	..	..	..	..	..	4	..	..	7	3	..	..	..	9	..	..	..	28
12A	17	**OKLAHOMA** (Capitol) **Sountrack** (SAO 595)	7	..	..	..	..	..	..	9	..	3	7	..	9	..	..	..	..	..	7	..	10	25
12B	15	**PAJAMA GAME** (Columbia) **Soundtrack** (DL 5210)	..	..	2	..	..	..	..	5	..	..	..	..	..	..	10	..	..	..	2	..	..	25
14A	8	**KING & I** (Capitol) **Soundtrack** (T740)	9	..	8	10	..	..	..	..	..	8	5	8	..	..	..	8	..	..	..	..	..	21
14B	16	**MARTIN DENNY** (Liberty) **Exotica** (LRP 3034)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	4	..	..	5	21
16	13	**LESTER LANIN ORCH** (Epic) **Dance to Music of** (LW 334C)	..	..	..	9	2	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	20
17	12	**FRANK SINATRA** (Capitol) **Where Are You** (W 855)	..	6	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	1	..	16
18	23	**ERROLL GARNER** (Columbia) **Other Voices** (CL 1014)	..	..	..	..	..	..	8	..	..	..	..	..	3	..	8	..	..	..	..	..	..	14
19A	22	**TENNESSEE ERNIE** (Capitol) **Hymns** (T 756)	..	..	7	..	..	..	..	..	..	..	..	..	..	..	7	..	7	..	..	..	..	12
19B	..	**AFFAIR TO REMEMBER** (Columbia) **Soundtrack** (CL 1013)	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	4	..	12
21A	14	**JACKIE GLEASON** (Capitol) **Velvet Brass** (W 859)	..	..	..	..	..	..	..	6	..	..	..	..	9	..	..	..	..	..	..	..	..	7
21B	24	**TENNESSEE ERNIE** (Capitol) **Spirituals** (T 818)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	9	..	..	..	..	..	7
23	..	**EYDIE GORME** (ABC-Par) **Swing the Blues** (192)	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	6	6
24	25	**ROGER WILLIAMS** (Kapp) **Almost Paradise** (1063)	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	8	4
25	..	**POLLY BERGEN** (Columbia) **Bergen Sings Morgan** (CL 994)	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	3

Copyright Changes

Continued from page 51

debated. Be that as it may, the situation today is substantially different . . . Without the compulsory license provision, an exclusive license might be negotiated at substantially higher royalty rates (than the 2c. per composition), or even non-exclusive licenses might be negotiated at higher royalty rates in the absence of a statutory ceiling . . .

"Whether such royalty rate, assuming it was reasonable in 1909, remains reasonable today, would appear worthy of reexamination in view of the decreased purchasing power of money, the subsequently developed types of recordings—assuming the compulsory license provisions be applicable to them—and the substantially increased manufacturers' selling prices . . ."

Henn points out that when nondramatic literary works were protected against unlicensed recordings in the 1953 law "there was no agitation to subject them to compulsory licensing".

1925 Hearings

The Henn report adds that from the time of the 1909 Copyright Act until 1925, there was no effort to change compulsory licensing. In 1925, bills were introduced to eliminate the section. The late Nathan Burkan, then attorney for the American Society of Composers, Authors & Publishers, testified at the hearing that compulsory licensing was "arbitrary, discriminatory class legislation which forced authors to do business with persons not of their own choosing, at terms contrary to those specified in Section 1 (e) and without any means of enforcing their claims against unknown record producers."

From then through 1947, bills were introduced in every Congress, but no action was taken other than hearings. The new bills which probably will be introduced next year, will be the first in a decade.

The report includes comments and opinions solicited from the Panel of Consultants on General Revision of the Copyright Law. Among replies:

Ernest S. Meyers, counsel for the Record Industry Assn.: "The compulsory license provision is not to be scrapped because it was adopted in 1909. Over the years, the provision has demonstrated its soundness and workability. Any fundamental change in the statutory license would adversely affect the musical artistry and genius in this country."

Sidney W. Wattenberg, counsel for the Music Publishers Protective Assn.: "I am wholeheartedly in favor of the deletion of the compulsory license provision. The 2c. royalty provided for in the statute applies to all compositions. Today with the development of the long-playing record, it seems to me to be so unfair as to shock the conscience of a reasonable man that a mechanical company under the compulsory license provision can record a work such as George Gershwin's 'Rhapsody in Blue' for the same 2c. royalty as he is called upon to pay for, let us say, Elvis Presley's 'Hound Dog'."

Benjamin Kaplan: "Unlike many other specialists, I have been troubled and uneasy about the compulsory license. It is an extraordinary regulation without exact counterpart in other branches of the present law. But these oddities do not themselves mean that a compulsory license should find no place in a revised statute. That remains to be seen."

John Schulman, Songwriters Protective Assn. attorney: "In my opinion, the elimination of the compulsory license will stimulate healthy competition, would result in the recording of more songs, and would be generally a salutory factor in the cultural and ecenomic phases of the music industry."

Sidney M. Kaye, Chairman of Broadcast Music Inc.: "The compulsory licensing principle should be retained . . . It might well be that the abolition of compulsory licensing would redound to the economic advantage of a few of the larger record companies and to some of the leading composers. A certain result would be the granting of exclusive licenses. Such advantages as are inherent in having works recorded by a diversity of artists and companies would thus be lost."

Calder Exits RKO Music

Al Calder has exited his post on the professional staff of RKO Music. Although Calder had four months to go on his original one-year contract, he moved out because of firm's recent operational cut-down policy.

Irving Deutch ankled the general professional manager's spot at RKO Music last month to go into the music publishing business with bandleader Russ Morgan.

NBOA 'Same Old Stuff' to Bill Black; Schools, Frats As Best Bets for Bands

Chicago, Sept. 24.

Bill Black, Orchestras Inc. prexy, didn't attend the National Ballroom Operators of America convention this year because he's tired of "the same old stuff."

Every year, according to Black, the NBOA gives out with a lofty spiel on promoting new band talent, and every year there is the same resultant refusal to go out and do anything.

"These guys don't give new bands a chance—the fact is that it's clubs, schools and fraternal organizations, with only a handful of ballroom men, who will get out and do active promotion through the local disk jockeys and other outlets. The rest of them figure that if they hide 100 posters in storeroom windows they've done all that's necessary, and that the only thing that will sell a band is a ready-made name."

Black illustrates his remarks with a booking list for the Bobby Christian band, pointing out that only five of 30 bookings for this band are promotional dates, and this for a band that's just had a hot record. The other dates are all clubs and colleges. The only ballrooms that do business, he claims, are the ones that go wholeheartedly into promoting their attractions. Even big names are of no value, he says, unless they're exploited.

Black's statements were partly reflected by other booking agents in the band field who report 70-85% of the band business in traveling one-nighter deals.

Janoff to Abe Olman As Professional Mgr.

Charlie Janoff has joined Abe Olman's music operation as professional manager. Olman's current push is on the score for the legituner, "West Side Story" by Leonard Bernstein and Stephen Sondheim, which he's handling for G. Schirmer.

Janoff previously had been with Frank Loesser's publishing firms.

3 P'S KIDISKER GOES RACK & SUPERMARKET

Synthetic Plastics (Promenade, Parade and Peter Pan kiddie records) is spreading into the rack jobbing and supermarket areas. For the past 12 years the lowpriced labels have confined sales operation to independent and chain outlets.

Initial promotion in the new expansion program will be on the Promenade label with a 45rpm package containing 16 current pop tunes to retail at $1. Henry Lapidus, Synthetic prexy, claims it's the first time that a 45rpm package has been offered for supermarket merchandising.

Bandleader Al Goodman recently joined the Synthetic operation as director of all musical and production activities.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Louisville—(Variety Records)	Memphis—(Trent-Wood)	Dallas—(Titche-Goettinger)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Records)	San Francisco—(Columbia Music)	Hollywood—(Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**DEBBIE REYNOLDS** (Coral) **Tammy**	1	8	2	..	1	1	1	1	5	10	1	1	3	1	..	2	..	4	3	2	140
2	2	**JIMMY RODGERS** (Roulette) **Honeycomb**	6	..	..	..	6	7	8	2	9	2	5	3	4	3	..	1	3	2	1	1	113
3	4	**CRICKETS** (Brunswick) **That'll Be the Day**	2	10	8	1	2	..	9	3	1	..	2	4	8	..	..	3	1	9	5	4	104
4	3	**PAUL ANKA** (ABC-Par) **Diana**	4	..	..	..	3	6	..	8	3	5	3	2	7	4	10	7	2	1	2	..	98
5	5	**JERRY LEE LEWIS** (Sun) **Whole Lot of Shaking**	3	6	..	..	5	8	—	4	7	..	4	7	2	..	..	4	6	7	..	..	69
6	7	**JANE MORGAN** (Kapp) **Fascination**	..	4	1	10	..	2	7	6	..	3	10	5	1	6	..	..	..	..	..	..	66
7	6	**RUSS HAMILTON** (Kapp) **Rainbow**	5	..	3	..	9	3	2	..	6	1	..	9	..	9	..	..	8	..	6	..	60
8	8	**JOHNNY MATHIS** (Columbia) **Chances Are**	..	1	..	2	..	..	5	..	2	7	..	..	..	2	8	..	10	3	..	..	59
9	25	**TUNE WEAVERS** (Checker) **Happy, Happy Birthday, Baby**	..	2	..	..	..	..	..	..	..	..	..	..	..	5	4	..	9	..	..	..	24
10	20	**TONY BENNETT** (Columbia) **Middle of the Island**	7	..	..	..	..	5	6	7	..	..	..	..	..	..	..	..	..	..	..	..	21
11A	..	**EVERLY BROS.** (Cadence) **Wake Up Little Suzy**	..	3	..	9	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	20
11B	9	**JOHNNY MATHIS** (Columbia) **It's Not For Me to Say**	..	..	..	..	4	..	10	..	..	..	..	6	..	..	..	..	..	5	..	10	20
13	22	**BUDDY KNOX** (Roulette) **Hula Love**	..	5	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	6	19
14	..	**SPARKLETONES** (ABC-Par) **Black Slacks**	..	..	5	..	..	..	..	..	..	..	..	..	..	8	2	..	..	..	..	..	18
15A	12	**BILLY WILLIAMS** (Coral) **Gonna Sit Right Down**	..	10	..	7	..	..	5	..	..	..	10	..	..	..	..	..	..	6	..	..	17
15B	..	**PAT BOONE** (Dot) **Remember You're Mine**	..	..	..	..	..	4	..	..	..	..	..	..	..	9	9	..	..	..	..	5	17
15C	14	**BOBETTES** (Atlantic) **Mr. Lee**	..	..	..	..	..	..	9	..	..	7	8	..	..	..	..	7	..	..	..	7	17
18A	15	**DELLA REESE** (Jubilee) **And That Reminds Me**	9	..	2	..	10	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	15
18B	11	**VICTOR YOUNG** (Decca) **Around the World**	..	6	..	8	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
20	17	**MANTOVANI** (London) **Around the World**	..	..	..	5	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	4	..	14
21	24	**PAT BOONE** (Dot) **Goldmine in the Sky**	9	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
22	..	**RICKY NELSON** (Verve) **My One and Only Love**	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	8
23	..	**LARRY WILLIAMS** (Specialty) **Short, Fat Fanny**	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	7
24A	21	**VIC DAMONE** (Columbia) **Affair to Remember**	..	9	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	10	..	4
24B	19	**CHORDETTES** (Cadence) **Just Between You and Me**	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	8	..	..	4

Wrather, Loeb's $4,350,000 Buy Of Muzak & WBFM

Muzak has been sold for $4,350,000 to Texas and California industrialist Jack Wrather and investment banker John L. Loeb (Carl M. Loeb, Rhoades & Co.) by former U. S. Senator from Connecticut, William Benton, and H. E. Houghton, Muzak prexy. Deal was negotiated through Allen Kander & Co., national media brokers.

Muzak has 146 franchised operators in the U. S., Canada and Europe and owns one of the world's largest tape recording plants, located in New York. Firm, which supplies background music for industry, offices, banks, hotels, restaurants, airlines, but lines, trains and ships, has a music library of more than 10,000 recordings which is kept up to date by the addition of 300 new recordings a year.

Also included in the sale and pursuant to the approval of the Federal Communications Commission is WBFM, N. Y. indie.

According to Benton, the principal reason for selling was to allow him more time for "politics and public service." He's been serving as chairman of the board of Encyclopedia Britannica Inc. and Encyclopedia Britannica Films, and retains ownership in these companies.

Wrather plans to strengthen Muzak's franchisers' operations and also to work in the area of electronic tape development for sound and tv as well as in the development of hi-fi, audio communication and other electronic equipment for the consumer.

Among Wrather's other holdings are "The Lone Ranger" radio and tv programs, "Lassie" and "Sgt. Preston of the Yukon." He's also prexy of radio and tv stations KFMB and KFMB-TV, San Diego; KERO-TV, Bakersfield, Calif., and the Disneyland Hotel, Anaheim, Calif.

Decca Distrib Shifts

In a couple of distrib personnel shifts, Robert A. Blie has been named manager for Decca's Chicago branch while Emil Reitman will take over a similar spot in the Milwaukee branch. Both appointments were made by Sellman Schulz, Decca Distributing Corp. v.p. over the midwestern division.

Blie had been manager of the Milwaukee branch where Reitman was salesman.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST												SOUTH												MIDWEST												FAR WEST												TOTAL POINTS
						Peter Tripp—WMGM—New York	George E. LeZotte—WAVZ—New Haven	Joe Buerry—WIWL—Georgetown, Del.	Milton Q. Ford—WOL—Washington, D.C.	Norm Prescott—WBZ—Boston	Lad Carleton—WKOX—Framingham	Charlie Mansfield—WHAV—Haverhill	Len Libman—WFEA—Manchester	Tom Durand—WTTM—Trenton	Bob Ancell—WKIT—Garden City, L. I.	Mort Nusbaum—WBBF—Rochester	Earle Pudney—WGY—Schenectady	Bill Sheridan—WEAN—Providence, R. I.	Charlie Murdock—WQAM—Miami	Pat Chambers—WDAE—Tampa	Bob Watson—WQXI—Atlanta	Dick Pike—WNOP—Newport, Ken.	Bob Elliott—KENT—Shreveport	John Ademy—WBIG—Greensboro, N. C.	Lloyd Payne—WDXB—Chattanooga	Johnny Fairchild—KELP—El Paso	Bob Stevens—KILT—Houston	Stan Dale—WJJD—Chicago	Dick Moore—WFBL—Wichita	Ed McKenzie—WXYZ—Detroit	Steven Cannon—WLOL—Mpls.-St. Paul	Frank Allen—KOWH—Omaha	Dale Wright—WCKY—Cincinnati	Tom Edwards—WERE—Cleveland	Lou Emm—WHIO—Dayton	Chuck Phillips—WEMP—Milwaukee	Frank Pollack—KRUX—Phoenix	Cameron Lee—KAFY—Bakersfield	Earl McDaniel—KLAC—Hollywood	Clyde Cadwell—KPOP—Los Angeles	Bill Rase—KCRA—Sacramento	Jerry Nesler—KSDO—San Diego	John Harvey—KGO—San Francisco	Len Ross—KDB—Santa Barbara	Martin Tobin—KLAN—Seattle	
1	1	11	Debbie Reynolds	Coral	*Tammy	1	..	2	1	..	..	..	5	1	1	1	..	1	..	1	..	..	1	1	3	1	..	5	10	2	10	10	..	7	1	7	1	4	..	3	1	..	1	3	2	221
2	2	8	Jimmy Rodgers	Roulette	*Honeycomb	5	3	..	4	..	4	..	..	..	3	..	1	2	2	..	..	5	..	..	..	..	1	7	3	..	2	1	..	..	..	..	..	..	..	5	7	5	..	8	6	135
3	4	5	Crickets	Brunswick	†That'll Be the Day	2	..	..	2	..	..	..	..	..	2	..	..	4	1	..	3	7	2	..	2	..	4	4	..	..	1	9	2	..	..	..	..	..	4	..	..	..	..	..	..	116
4	3	12	Paul Anka	ABC-Par	†Diana	7	..	..	..	..	..	..	..	..	6	..	..	3	5	..	1	1	..	..	..	..	2	2	4	3	..	2	6	..	..	..	..	..	..	..	..	8	..	..	1	103
5	11	2	Johnny Mathis	Columbia	*Chances Are	3	..	..	..	..	1	..	..	10	..	..	8	..	4	..	4	..	..	..	..	..	..	..	..	6	8	..	..	4	..	5	..	2	..	6	..	2	..	..	..	77
6	8	7	Pat Boone	Dot	*Remember You're Mine	..	..	1	..	..	8	..	..	6	..	..	10	..	..	..	..	7	..	..	..	..	..	..	7	..	5	8	..	9	..	..	2	1	..	6	..	..	5	68
7	6	10	Jerry Lee Lewis	Sun	†Whole Lot of Shaking	4	..	..	..	..	..	..	..	..	4	..	..	..	10	..	..	2	..	..	..	..	3	1	8	4	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	59
8	19	6	Bobettes	Atlantic	†Mr. Lee	10	4	..	..	..	..	..	..	..	7	..	..	..	6	..	..	6	10	..	..	8	7	8	..	..	6	..	..	..	..	..	..	..	1	..	..	..	..	..	3	56
9	5	9	Dick Jacobs	Coral	*Fascination	..	..	..	..	..	..	3	..	..	..	2	..	..	8	10	..	..	..	2	..	2	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	4	..	51
10	9	11	Russ Hamilton	Kapp	*Rainbow	..	..	..	..	..	..	4	..	..	..	..	..	5	..	..	6	9	..	..	..	..	..	..	..	..	7	3	..	..	..	..	..	..	..	..	4	1	..	..	..	49
11	20	6	Kay Starr	Victor	*My Heart Reminds Me	..	..	9	..	..	..	..	..	3	..	3	..	9	..	..	..	..	..	..	..	10	..	..	..	..	..	..	5	3	..	2	..	..	..	7	..	..	..	..	..	48
12	7	10	Tony Bennett	Columbia	*Middle of the Island	..	10	..	5	8	..	..	..	..	..	6	3	6	..	..	..	..	..	4	..	..	..	..	..	..	7	7	..	..	..	..	..	..	..	9	..	..	..	10	46
13	14	21	Johnny Mathis	Columbia	*It's Not for Me to Say	..	..	5	..	..	..	..	..	2	..	9	..	7	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	4	45
14	13	8	Jimmy Dorsey	Fraternity	*June Night	..	9	..	8	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	3	..	..	..	..	2	5	4	..	..	..	44
15	22	6	Chordettes	Cadence	†Just Between You & Me	..	..	..	..	..	..	..	..	..	..	..	..	8	4	5	..	..	..	..	..	..	10	..	..	..	5	..	9	4	..	..	3	..	..	..	..	..	..	..	..	40
16	15	7	Jane Morgan	Kapp	*Fascination	9	8	3	7	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	36
17	16	5	Della Reese	Jubilee	*And That Reminds Me	..	1	..	..	2	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	35
18A	25	16	Billy Williams	Coral	*Gonna Sit Right Down	..	..	7	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	2	..	2	9	..	32
18B	..	3	Sparkeltones	ABC-Par	†Black Slacks	..	..	..	..	1	..	..	1	..	..	..	..	..	..	..	4	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	32
20	33	10	Vic Damone	Columbia	*Affair to Remember	..	..	6	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	8	..	8	..	..	..	..	..	..	..	..	31
21	30	15	Mantovani	London	*Around the World	..	..	..	..	..	..	..	4	..	..	..	..	..	3	..	..	..	3	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	7	..	..	..	30
22	..	6	Janice Harper	Prep	†Bon Voyage	..	..	4	9	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	10	..	..	29
23A	18	7	Pat Boone	Dot	*Goldmine in the Sky	..	5	..	..	4	..	7	..	..	..	7	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	25
23B	41	2	Andy Williams	Cadence	†Lips of Wine	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	6	..	10	4	..	..	..	..	..	..	25
23C	..	1	Artie Wayne	Era	†Sign Your Name	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	10	..	1	..	25
26A	17	5	Gene Vincent	Capitol	†Lotta Loving	..	..	..	..	..	..	..	..	9	..	..	..	7	..	..	..	..	9	..	..	..	2	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	23
26B	24	2	Buddy Knox	Roulette	†Hula Love	8	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	6	3	..	..	..	..	..	..	..	..	..	..	..	..	..	23
28	..	1	Bobby Helms	Decca	†My Special Angel	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	22
29	..	1	Four Coins	Epic	*My One Sin	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	8	..	..	..	..	..	..	21
30A	..	1	Ames Bros.	Victor	*Melodie D'Amour	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	4	..	..	..	..	..	..	..	..	..	..	20
30B	38	14	Elvis Presley	Victor	*Teddy Bear	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	3	..	..	..	..	..	20
32	..	11	Vaughn & Eckstine	Mercury	†Passing Strangers	..	7	..	5	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	19
33A	31	16	Victor Young	Decca	*Around the World	..	..	..	9	..	..	..	..	..	4	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
33B	26	4	Ricky Nelson	Verve	*My One & Only Love	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	17
33C	..	1	Joni James	MGM	*Day Dreaming	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	7	17
36A	27	14	Nat King Cole	Capitol	†Send for Me	..	..	..	6	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	17
36B	..	12	Nat King Cole	Capitol	†My Personal Possession	..	..	..	6	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	16
36C	..	1	David Carroll	Mercury	*Fascination	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	16
39A	..	3	Four Lads	Columbia	*Eyes of God	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
39B	..	1	Don Rondo	Jubilee	*Only You	..	..	..	..	10	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	8	..	..	..	..	..	2	..	13
39C	..	4	Elvis Presley	Victor	†Mean Woman Blues	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
39D	..	7	Dinah Shore	Victor	*Fascination	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	7	..	..	13
43A	10	14	Don Rondo	Jubilee	†White Silver Sands	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	13
43B	..	6	Julius LaRosa	Victor	†Famous Last Words	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	12
43C	..	1	Peggy Lee	Decca	†Eyes of Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	12

(Copyright Variety, Inc. All Rights Reserved)

RCA VICTOR RECORDS
introduces your

NEW SALES FORCE

the greatest radio-television promotion in the history of the record industry!

Here they come—the biggest shows in radio and television, promoting the sale of RCA Victor records day after day . . . *plus* a saturation campaign of local spot announcements on radio. In the coming weeks, wherever people turn, they're bound to see or hear an RCA Victor record commercial! This unprecedented broadcast campaign (coming at a time when broadcast audiences are at an all-time high) means unprecedented sales . . . *extra* sales for you! Now's the time to display RCA Victor merchandise BIG, to take advantage of extra profits. And be sure to call your RCA Victor representative (1) for details on tying-in locally for maximum sales, and (2) to order *extra* merchandise to meet extra demand!

RCA VICTOR
Tmk(s) ® RADIO CORPORATION OF AMERICA

On The Upbeat

New York

Verve Records has picked up **Carol Bennett's** waxing of "Careless" originally released on the indie Hilton label . . . **Jimmie Rodgers,** Roulette disker, guest on Ed Sullivan's CBS-TV show for the second time . . . **The Stylists** have joined Golden Crest Records . . . **Paul Siegel** hitting the road to push **Eddie Fisher's Victor** slice of "That's The Way It Goes" . . . **Dick Gersh** handling national publicity for **Bill Lasley's** AMP-3 label.

Anita O'Day opened at the Village Vanguard last night (Tues.) . . . **Marshall Grant Trio** at the Hotel New Yorker's Golden Thread Cafe . . . **Neal Hefti** back on NBC's "Bandstand" for the fourth time . . . **Anne Francis** signed to Safari Records . . . **Mel Connor's** orch playing for weekend dancing at the Riviera, Manhasset, L. I. . . . **Richard Maltby** orch opened at Roseland Dance City last night (Tues.) . . . **Mickey & Sylvia,** Vik pactees, on six-week one-niter tour . . . **Julie Wilson** guests on Perry Como's NBC-TV show Saturday (28) . . . **Ann Hathaway** opens at the Riverside, Reno, Oct. 10 for a two-week date.

Dickie Valentine (London disker) and his wife **Liz** in the U. S. for four weeks . . . **Clifton Smith,** KCOH (Dallas) deejay, in town to o.o. the music biz scene. He visits the Coast next . . . **Jerry Myers,** disk jockey at CKEY, Toronto, is not associated with **Chic Thompson's** recording operation as indicated in last week's VARIETY . . . **Charlie Tobias'** "Miss You" is having its third revival in 28 years via waxings by **Vaughn Monroe** (RCA Victor), **Bill Haley** (Decca) and **The Four Aces** (Decca) . . . **Vic Sands** has joined the Shaw Agency to head its cocktail dept. . . . **Phil Moore** completed his first tv commercial assignment for Young & Rubicam this week . . . **Richard Himber** threw a birthday party last Wednesday (18) for the Greek government's teenage ambassador of goodwill, **Constantine Malamos** . . . The San Francisco Records' studios have been booked for sessions by Pacific Coast Jazz . . . Lyricist **Barbara James** has signed with the Jerry Lynn Music Co.

Pittsburgh

New Nixon has picked up option of **Al Marsico** band for a full year . . . **Marty Irwin** combo, after four and a half years at the Chateau, switched to new Wagon Wheel lounge, and **Nick Parillo** unit went into Chateau . . . Hollywood Show Bar in East Pittsburgh, shuttered for some time, reopens Friday (27) with **Erskine Hawkins,** in for the weekend . . . **Irving Nites** opened indefinite stay at the Flame . . . **Irving Kertman** is on piano, **Jack Reilly** on drums and **Jim O'Donnell** on bass . . . **Francis Gill,** organist, has checked in at Casa Loma in McKeesport . . . **Marcy Lynn, Baron Elliott** vocalist, and her husband, trumpeter **David Pew,** formerly with flock of name bands, have joined faculty of **Louise Gizzi's** Academy of Associated Arts . . . **Walt Harper** orch to Penn State U. on Sunday (29) for a jazz concert at Phi Epsilon Pi fraternity house . . . Twin Coaches dickering with **Louis Armstrong** for Thanksgiving Week . . . **Del Monacos,** who chalked up their first anni at Holiday House, have been a quartet for 10 years.

London

Clarinetist **Vic Ash** has formed a new sextet . . . Altoist **Lew Smith** has joined the **Cyril Ornandel** orch at the London Palladium to replace **Peter Hughes** . . . Songstress **Fredye Marshall** inked by the HMV label . . . **Sydney Lipton** reelected chairman and **Vic Lewis** appointed vice-chairman of the Music Directors' Assn. . . . **Morris Stoloff** was scheduled to arrive in London last Sat. (21) . . . **Alan Holmes,** London topper of Robbins Music Corp., back in town after a 10-day vacation in the south of France following the removal of his appendix.

Philadelphia

Carmen McCrae skedded for the Red Hill Inn (Oct. 1-5). . . . The American Federation of Musicians convention in Philly in June will mark the first time the annual meet has been held here since 1900 . . . **Bob Villiger,** graduated from Upper Darby High School here a year ago, is with **Ralph Marterie's** band . . . **Duke Ellington** pacted by the Jenkintown Kiwanis Club for its benefit dance in the Abington High gymnasium (Oct. 12).

Norman Granz' "Jazz at the Philharmonic" grossed a smash $23,000 at the Academy of Music (21). Only a couple hundred off capacity at both shows . . . **Lou Chalkin** will be back (28) to play the dinner music in the Bellevue's Stratford Room on weekends . . . **Jody Sands** in single appearance at the Chancellor Room (25). Vocalist then heads for the Americana Hotel, her first booking in Miami . . . **Bernie Berle** heads the house band at Locust St. Theatre . . . Orch leader **Ross Raphael** to Orlando, Fla., for the winter.

San Francisco

Gene Puerling, one of the Hi-Lo's who got his leg broken in a cable-car accident, hopes to get out of St. Francis Hospital shortly and into a walking cast . . . **Mary Kaye Trio** booming business at George Andros' Fack's II . . . **Ray Gorum** departed the manager's job at the Jazz Showcase . . . Poet **Kenneth Patchen** and the **Chamber Jazz Sextet** open Oct. 1 at the Blackhawk . . . **Norma Teagarden** has joined **Dick Oxtot's Polecats** at Nye's, Oakland . . . **Ree Brunnel** goes into the hungry i Oct. 1 . . . **Paul Rosen** was elected recording secretary of AFM Local 6, succeeding the late A. Jack Haywood.

Kansas City

Joe Reichman winds his summer stand in the Terrace Grill of the Hotel Muehlebach Sept. 26, and takes his orch to Dallas to open in the Century Room of the Hotel Adolphus Oct. 2. **Roberta MacDonald,** chirping on the bill with Reichman here, will also play the Century Room beginning Oct. 2 . . . **The Diamonds** head for Canada following their current fortnight at Eddys', going into the Metropole, Windsor, Ont., Oct. 7 for a week, then on to Montreal . . . **Lenny Gale** will follow his Eddy's stint with his first fling at fair dates, playing Fresno five days and Phoenix, Ariz., 11 days in October . . . **Ken Harris** spending some time on contacts here while en route with his band from the Black Bear Lounge, Hotel Duluth (Minn.) to the Royal Nevada's Crown Room. Harris and crew are set for the Las Vegas spot for six weeks from Sept. 18 . . . **Dick Barlow** orch takes over the stand in the Terrace Grill Sept. 27 for a stay. **Henny Youngman** has the comedy assignment in the Grill for the same date . . . Next up at Eddys' is **Roberta Linn,** the hometown gal, who begins a two-week singing date Oct. 4. With her on the bill will be **Ronnie Eastman.**

Styne and Cahn's
"THE THINGS WE DID LAST SUMMER"
THE PERFECT After-Vacation SONG
Styne and Cahn Music Co., Inc.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Tammy (Northern)	1	2	4	1	1	5	1	1	1	1	1	102
2	2	*Around the World (Young)	2	1	1	3	3	1	2	2	3	2	3	98
3	3	*Fascination (Southern)	3	4	2	2	2	2	..	..	2	3	..	68
4A	7	*Affair to Remember (Feist)	4	5	..	..	4	4	3	..	6	6	..	45
4B	5	*Love Letters Sand (Bourne)	8	3	..	5	10	9	4	3	8	7	8	45
6	4	*Middle of Island (Morris)	7	..	7	7	6	6	..	5	4	..	7	39
7A	10	*Honeycomb (Joy)	5	..	3	..	..	..	..	..	9	..	2	25
7B	9	†Diana (Mellin)	6	..	..	10	5	7	10	..	..	4	10	25
9	11	*Rainbow (Robbins)	9	..	5	6	..	8	..	..	..	8	..	19
10	6	†White Silver Sands (Southern)	..	..	8	4	..	..	..	9	5	..	..	18
11	12	*Not For Me to Say (Korwin)	..	..	10	9	..	3	6	..	10	..	..	17
12	8	*Gonna Sit Right Down (Chappell)	..	..	..	8	8	..	..	..	7	5	..	16
13	..	*Bye, Bye Love (Acuff, R.)	..	..	..	..	..	..	5	6	..	..	..	11
14	..	*Old Cape Cod (Pincus)	..	6	..	..	..	10	..	8	..	..	..	9
15	15	†Bon Voyage (Ardmore)	..	8	6	..	..	..	..	..	..	..	..	8

Stan Kenton Goes Back To 'Home' Base (Balboa) In Lease of Rendezvous

Newport, B'ch, Calif., Sept. 24.

Stan Kenton, who broke in as an orch leader there, has leased the Rendezvous Ballroom at neighboring Balboa for a year, with an option to buy at $158,000. Kenton received City Council permission to operate the terpalace and plans an extensive refurbishing program before he opens there with his organization Dec. 13, with a policy of weekend dansants.

Earl Vollmer, long with Hollywood Palladium, takes over as manager of the 23-year-old ballroom, which will be permanent base for Kenton orch. However, Kenton plans to continue tours, during which other orchs would fill in.

Additionally, Kenton is mulling use of the Rendezvous for a series of Sunday afternoon jazz bashes and is approaching nets about a possible live tv series to emanate from here.

Gregor Piatigorsky On Boston U. Music Faculty

Gregor Piatigorsky, celebrated concert cellist, has joined the faculty of Boston U.'s College of Music as adviser to its cello department. He'll examine work of cello students and hold seminars for advanced performers during periodic visits to Boston.

Piatigorsky's appointment, its said, stems from a move by Boston U. to augment its string instruction program. Associated with him will be Samuel Mayes, top cellist of the Boston Symphony, who'll head the cello department. Piatigorsky is donating fees for his services to a scholarship fund for cello students.

Playing It Cool

Sioux City, Sept. 24.

Four disk jockeys from KMNS played the "Holiday on Ice" show here recently—on skates. Two of the jockeys, Smilin' Sam and Don Miller, had never been on skates before, while Phil Maher and Jolly Roger had some blade experience.

It was a local added attraction.

ABC-Par Roster Hitting Road on Plugging Tour

ABC-Paramount diskers are fanning out over the country on deejay and one-stop promotional treks. Diskery is coordinating all sales, production and promotional departments to tie in on "Operation Road."

In on the road pitch are The Poni-Tails, covering the midwest; Joe Bennett & The Sparkletones, covering the southwest and Coast with an eight-week stay at the Royal Nevada, Las Vegas; and beginning Oct. 22, Hugh O'Brian, tv's Wyatt Earp, will make a five-day tour of New England to plug his first single and album on the label. On cross-country treks are The Hitchhikers and Frankie Avalon. Latter cuts for the Chancellor label which is distributed by ABC-Paramount.

IMPERIAL'S 1,050,000 RICKY NELSON DISKS

Hollywood, Sept. 24.

The largest initial shipment of any pop record ever released was claimed this week by Imperial Records on Ricky Nelson's "Have I Told You Lately That I Love You?" backed with "Be-Bop Baby," the first Nelson record issued by Imperial.

According to Lew Chudd, prexy of Imperial, 1,050,000 disks have been shipped in 10 days with a 70% sales reported. It's expected that the million sales mark will be hit shortly.

Seven plants are pressing the order which started four weeks ago.

Hartford Symph's Debut On Disks for Vanguard

The Hartford, Conn., Symphony Orchestra, under maestro Fritz Mahler, is making its debut on disks next month under the Vanguard Records' banner. They will be heard in Carl Orff's "Carmina Burana." It will be one of six LPs slated for early October release, including another package of the Weavers, titled "The Weavers on Tour," as followup to the group's click "The Weavers at Carnegie Hall."

Vanguard, meantime, has reshuffled its distributor alignment in the midwest and far west. New outlets are M. S. Distributing in Chicago, Benart in Cleveland, Music Suppliers in Cincinnati, Pan-American in Detroit and H.M. Lieberman in the Portland-Seattle territory.

The Mariners to Tiara

The indie Tiara label has nabbed The Mariners. The vocal combo previously etched for Columbia and Cadence.

First release for Tiara will be a coupling of "No Down Payment" and "I Remember." Tiara is headed by Hy Grill.

Paperback Mentor Co. Entering Record Field With 'Talmud,' 'Quixote'

Mentor, paperbound book firm, is branching out into the disk business. Firm has converted two of its September releases, "The Living Talmud" and "Don Quixote," onto wax for release on the newly formed Mentor Records label.

"The Living Talmud," which was recorded by Judah Goldin, the translator of the Mentor book, is composed of readings from "The Wisdom of the Fathers," a treatise in the Talmud. "Don Quixote" was recorded by Walter Starkie who adapted the Cervantes classic for Mentor.

The Mentor disks will be distributed by Riverside Records which recently cut a two-disk album of Henry Miller interviewed by Ben Grauer. The Mentor books are published by the New American Library.

LATEST RELEASE
9056
SILHOUETTES
B/W
FLAMINGO
STEVE GIBSON
AND THE
RED CAPS

LEROY ANDERSON
Another Big Hit
FORGOTTEN DREAMS
Recorded by:
• LEROY ANDERSON (Decca)
• CYRIL STAPLETON (London)
• FREDERICK FENNELL (Mercury)
MILLS MUSIC, INC.

A "HIGHLIGHT" For Every Program
JUNE NIGHT

THE
TUNE TATTLERS
QUARTET
Currently
CONRAD HILTON, Chicago
Engagement extended again and again
CONTINUING INDEFINITELY
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
745 Fifth Ave. New York 22, N.Y. Phone: PLaza 9-4600
203 N. Wabash Ave. Chicago, Ill. Phone: CEntral 6-9451
407 Lincoln Rd. Miami Beach, Fla. Phone: JEfferson 8-0383
8619 Sunset Blvd. H'wood 46, Calif. Phone: OLympia 2-9940

Inside Stuff—Music

Canada's record companies pressed 15,700,000 commercial disks last year, according to that country's Bureau of Statistics. That was 4,000-000 more than in '55. This year's total is expected to reach 20,000,000, selling for about $24,000,000. Jukeboxers are expected to take in $35,-000,000.

Elvis Presley's disks have sold as high as 340,000 each. Ottawa school-boy Paul Anka's self-written "Diana" has sold over 100,000 of its 1,000,000-plus in Canada. But records released only in Canada rarely sell more than 2,500 or so, little above the break-even point. Few do well enough to get onto U.S. labels. Those that have include several westerns by Don Messer and His (Prince Edward) Islanders on Decca and, on RCA-Victor, Nova Scotia-born Hank Snow's "Squid-Jiggin' Ground" (written by Newfoundland-born Arthur Scammell, now a highschool teacher in Town of Mount Royal, a Montreal suburb). London claims to cut more Canadian artists than any other company. Like RCA Victor's, its Canadian disks are largely in French.

Biggest all-Canadian-owned diskery is Quality, Toronto, which also distribs Dot, Mercury and MGM. Next is Sparton, which originated Priscilla Wright's "Man In a Raincoat" two years ago then sold the master to RKO-Unique. It distributes a dozen U.S. labels, including latter and ABC-Paramount. Only company making pre-recorded tape is Hallmark, Toronto, which estimates 50,000 tape recorders in Canada. It's concentrating on sterophonic tape.

In Greece audiences apparently let their hair down and then some to vent their enthusiasm over performances that they wish to acclaim. Writing to the Minneapolis Star newspaper from Athens after the Minneapolis Symphony orchestra's first concert there on its present U.S. State Dept.'s sponsored tour of southern European and Mideastern nations, violinist Irving L. Winslow described the ovation by the more than 5,000 present in the vast amphitheatre at the foot of the Acropolis. "Far up at the top of the steep amphitheatre, men took off their shirts and waved them frantically in applause," wrote Winslow.

General Electric has tied up with the disk business for its T-A-C (Teenage Cooking) program. GE staged a shindig at the Rockland Light and Power Co., Nyack, N. Y., last week where the teenagers were taught cooking in the GE appliances with a disk hop as a sidelight. NBC's Josephine McCarthy emceed the shows. The disk tieup was made with Sal Mineo (Epic), Tommy Sands (Capitol), Tony Perkins (RCA Victor) and Buddy Knox (Roulette). GE plans repeats of this formula in key spots around the country.

Howard and Lester Lanin, brothers who lead society dance orchestras, are bucking each other on wax. Howard, who's getting a "Dance Till Dawn" LP released on Decca this week, is taking dead aim at the sales rackup scored by his brother's two previously released dance albums on the Epic label. Sidebar to the family feud is the fact that Marvin Holzman, Decca artists & repertoire staffer, who put Howard into the groove, also supervised Lester's waxing when he was a&r chief at Epic.

A full-length recording of "Hamlet," with each of major roles divided among three actors, has been put onto three LP platters by Word Records, a Waco, Tex., label. Production is by Paul Baker who has staged the work at Baylor Theatre in Waco. Package includes the production script and a detailed brochure with photographs of how the play was staged. Another document of the same "Hamlet" production is a 20-minute 16m color film showing details of the staging.

TV's Sync-Or-Swim

Continued from page 51

performance dissipates any plug values the network shot may have for the performer or the recording company. "If the sound we've got on records is not similarly showcased on tv," he says, "we're not going to pick up additional sales from that exposure." He cites instances when a Cadence pactee has appeared on a network show and plugged his current disk-song with no noticeable reaction in the sales pull. In comparison, Bleyer points to local tv shots in which the disker is interviewed and the record played as having an immense impact on the retail level.

Some tv producers counter this with the point that tv isn't operating as a cuffo plugging ground for the disk companies. The recording artists are being paid top money for the disker's appearance, they say, so they should give a performance and not a pantomime.

The Audience Factor

Still others contend that a sync performance has a detrimental effect on the studio audience. The audience is usually caught unawares when the disker is mouthing to a record and this results in minimum applause reaction. The difference in sound levels on the home set, they add, can only be disturbing to the home viewer when there's a switch from recordings to studio orch backing.

The tv boys say they are trying to meet the performers and the diskers half way by duplicating the disk's arrangement for a live workover. But a lot of the disk performers and recording men say that it isn't enough.

The HIT! OF THE WEEK

ACQUAVIVA

and His Orch

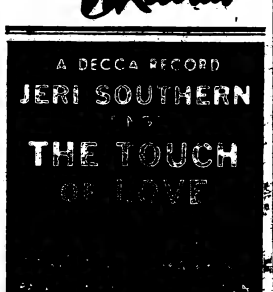
JONI

and

THIS MIGHT BE LOVE

K12536

M-G-M Records



Album Reviews

Continued from page 52

on such classics as "Cruising Down the River," "Mandy," "My Melancholy Baby" and "Bill Bailey Won't You Please Come Home," the beat just bounces out of the groove. Jay Raye's Orch helps the group push the beat to the fore.

Terry Gilkyson: "Bible Songs and Stories" (Golden). This is one of Golden's big fall push items and its worth the effort. It's made of the stuff that catalogs are built on. The theme is based on stories from the New Testament adapted and sung by Terry Gilkyson. His adaptation is done with taste and a beat that won't be offensive to anyone. Seventeen Bible tales are retold in song and the paackage has illustrated color photos and stories which makes it a natural gift item.

W. Berlin Disk Bestsellers

Berlin, Sept. 17.

Tonight, Josephine ..... Ray (Phillips)
Tipitipitipso ..... Valente (Polydor)
Love Letters Sand ..... Boone (London)
Ein bisschen mehr ..... Alexander (Polydor)
Tutti Frutti ..... Richard (London)
Deine Liebe ..... Lys Assia (True Love) (Decca)
Liebster Gast ..... Constantine (Electrola)
Patton Manhattan ..... Francke (See Later, Alligator) (Heliodor)
Guaglione ..... Carosone (Columbia)
Serenato d'Amore Zacharias (Polydor)

RCA's Bluebird Bows LP Kidisks

RCA Victor's Bluebird label is launching a new line of kiddie LP disks priced at $1.98. Five albums will kick off the new program next month. Titles of the initial release are "Cinderella, Pinocchio and other Great Stories," "Peter Rabbit, Goldilocks and Other Great Tales," "Wyatt Earp, Cheyenne and Other TV Favorites," "Songs, Games and Fun" and "Lullabies for Sleepy-Heads," by Dorothy Olsen.

All Bluebird packages will be sealed with an outer polyethylene outer wrap and four-color covers. Aimed at the syndicate stores, distribs are getting 100% exchange privilege on the merchandise.

In addition to the LPs, Bluebird plans to generally accelerate its output of kidisks, which during the past year showed an increase of 113% ahead of 1956. Rack jobbers were responsible for a sizeable amount of this increase. Steve Sholes, manager of single records' artists & repertoire, will supervise the program.

Included in the stepped-up program is the Bluebird 49c line with platters by Perry Como, Roy Rogers & Dale Evans, Joe Reisman and Shorty Long.

Luniverse Sued Again; Charge Unlawful Use Of Del-Vikings' Tapes

Luniverse Record's heads, William Buchanan and Richard Goodman, are in the courts again. Suit against them was filed in New York Federal Court last week by Mercury Records and Clarence E. Quick, as trustees of the Del-Vikings, charging unlawful use of tapes made by the vocal combo.

The suit seeks an injunction and to enjoin the defendants from using the name or performance of the Del-Vikings. Suit also asks for damages from the alleged unlawful conversion and an accounting.

Complaint alleges that on or about October, 1956, the Del-Vikings taped what was considered an audition performance at the home of "John" Kaye. The group taped "Hey, Senorita" and "Over the Rainbow" and were never paid for the performance or authorized its usage, it's alleged. The complaint further claims that the defendants obtained possession of the tapes which were supposed to be disposed of because they are not up to the Del-Vikings' customary performance. The usage, the complaint alleges, will impair and damage the earning power of the group and that the defendants have unjustly interfered with Mercury's exclusive rights to the Del-Vikings.

New Hub Pubbery

Boston, Sept. 24.

Newport Music, affiliated with ASCAP, has been formed here by Harry Paul, former song plugger and head of his own advertising and publicity office, and Lawrence Burke, head of the Berklee School of Music.

Toshiko, Japanese jazz pianist, is under contract for her compositions recorded in Storyville albums. Firm will also publish pops. Robert Share, Berklee administrator, will be professional manager.

Reveal ASCAP Earnings

Continued from page 51

lin and Porter figures, as indicated below: 1954, $28,391; 1955, $26,529; 1956, $25,762, and the first six months of '57 at $13,218.

Murray proferred the voluntary opinion that in his opinion the Lombardo-Loeb song "just happens to appeal to Arthur Godfrey" and "I think the song has become so associated with Godfrey he'd play it whether they (his public) want to hear it or not." He also observed that, in his opinion, the song wasn't basically a "popular" song, citing the Godfrey plugs as constituting 80% of the song's earnings.

Lombardo and Loeb, who are credited with 1.1 performances and claim they should get 12 performances a week, were given the brushoff by Adams that "it would be preposterous that any composition would get 12 performances in an hour or an hour-and-a-half program, other than as a theme song." Adams also hinted at possible "kickbacks" as he put it, at the Friday (20) session, that if ASCAP did not protect itself on the theme song situation, that "it is very possible" that some program director who knew that "a primary use of a song would not affect the quality of his program could be 'reached' in light of the division of such sums as $30,000 annually," referring to the repeated use of a thematic.

Adams explained to the court the method of crediting, and Murray, who is in charge of the point-crediting system, for plugs, reviewed that ASCAP monitors all major networks 100%; also that all independent stations are "sampled," and from that sampling a cross-section of dividends is arrived at.

Carmichael's Catalog

The Carmichael figures were cited in that his is a more diversified catalog, and yet falls a shade under what Lombardo and Loeb split. The Berlin and Porter figures were cited in that they are one-man songsmiths (no collaborators) and if the Lombardo-Loeb "theme song payments" claim were sustained, their income from "Old Times" "could conceivably exceed even Berlin's."

Judge Pecora set the scene of his defense by asking the plaintiffs' opinions on "Blue Skies" (Berlin), "Stardust" (Carmichael), "Night and Day" and "Begin the Beguine" (both Porter); both L&L conceded each was "a popular classic" and admittedly "more popular" than their song.

Presiding Justice Marion Pittoni reserved decision on Pecora's motion to dismiss the complaint for lack of jurisdiction and the trial, which started last Tuesday (17), is continuing. Following Adams' and Murray's testimony, Herman Finkelstein, house attorney for ASCAP, took the stand.

Since the plaintiffs both reside in Woodmere, L. I., the Mineola (Nassau County) Supreme Court is their jurisdiction and that is where the trial is proceeding.

Among other things brought out is the information that "Porter is neck-and-neck with Richard Rodgers" on ASCAP income (i.e., between 65G and 75G) per annum. Oscar Hammerstein 2d is also up there, in the No. 3 or 4 position, i.e., tied with Rodgers.

Murray explained that Carmichael was cited as being in the "third level," i.e., along with writers like (the estate of) Sigmund Romberg and Frank Loesser. There is a broad "second level" of songsmiths, mostly top show composers, in the $50,000 ASCAP income orbit.

ASCAP's Unit System

Dispute stems from the fact that ASCAP restricts the value of a theme song to one unit during the first hour of a show, regardless of how many times it is used during that period. For additional uses during the next hour, the value is limited to one-tenth of one unit, with a maximum value of 1.1% during any two-hour period. Lombardo and Loeb contend that each 15-minute segment of the Godfrey 90-minute stanza should be considered a new show with full value given to each performance of the tune.

ASCAP's main argument is that under the consent decree, it has the right to determine by democratic procedures its own distribution system. B. B. Fensterstock, of the firm of Zalkin & Cohen, counsel for Lombardo and Loeb, argued that since the song is one of the most popular on the air, the payoff should be proportionate.

Besides challenging ASCAP's ruling on theme songs, the current suit tests the whole appeals structure within the Society. Under the present setup, writers have the ultimate right to appeal from any ruling of the classification committee to an impartial committee of outsiders for arbitration for final decision. Loeb and Lombardo previously had dropped a decision before the ASCAP arbitration board. ASCAP argued that this dispute could only come before the courts if it could be proved that the decision made by ASCAP could be proved "collusive, corrupt or venal."

"Seems Like Old Times" is a 1945 copyright published by Feist Music and has been used by Godfrey as his theme from 1946 to date. CBS technicians, who were in court last week to demonstrate the song before Judge Pittoni, got a laugh when they played the disk on the wrong speed.

Brit.'s Vaughan to Get An Epic Ride in U.S.

Frankie Vaughan, one of England's top diskers via the Philips label, will get his first platter showcasing in the U. S. on Epic Records. Epic, which is tied up with Philips for overseas recordings, plans to release the Vaughan disk within the next few weeks.

Epic has also acquired masters of Nancy Whiskey from the Oriole label in England. Miss Whiskey made some noise here a few months ago with a waxing of "Freight Train" on the indie Chic label.

Brit's Roy Fox Due Here

London, Sept. 24.

Newcomer to the music publishing business in London, Roy Fox, who recently formed his own outfit, Roy Fox Music, is contemplating a trip to the States in search for new material, and also to place some songs which he has acquired over here.

The company makes its entry into the market on Oct. 1 with an American song entitled, "To Belong," written and published in the U.S. by Teddy Powell. Fox, who met Powell during their time with the Abe Lyman band, is to handle the American catalog here.

"SEARCH FOR PARADISE"

Hugo Winterhalter and Orchestra R.C.A. Victor
Robert Merrill R.C.A. Victor
Jack Pleis and Chorus Decca Records
David Rose with Dean Jones M.G.M. Records
Les Baxter and Chorus Capitol Records

"THE HAPPY LAND OF HUNZA"

Robert Merrill R.C.A. Victor
Walter Schuman Singers R.C.A. Victor
Tito Puente and Orchestra R.C.A. Victor

"KASHMIR"

Hugo Winterhalter and Orchestra R.C.A. Victor
Robert Merrill R.C.A. Victor

"SHALIMAR"

Robert Merrill R.C.A. Victor
Walter Schuman Singers R.C.A. Victor

SOUND TRACK ALBUM

by R.C.A. Victor

MANY MORE TO COME

M. WITMARK & SONS

Geo. Sax's 'Iffy' $15,000 for Talent At Miami B'ch Saxony; Shops in N.Y.

"I would rather spend $15,000 a week for talent than $2,000," declares George Sax, operator of the Saxony Hotel, Miami Beach, now in New York to confer with agencies and scout acts for the upcoming season at the resort hotel. However, if enough acts eligible to draw that kind of salary cannot be located, then Sax will go into some kind of novelty policy. He prefers the latter since it's a certain guarantee of business.

The talent problem, he points out, is only one of the difficulties in operating in a town like Miami Beach, where they are squeezed by the casino lure of Havana on one side and the kingsized salaries of Las Vegas on the other. He points out that if Miami Beach area could have even one well-regulated casino, it would stop the exodus of bigtime spenders from the area. "Personally," he said, "I wouldn't have one in my hotel." However, its presence would be a comfort to the hotelmen in the area, who could count on more monied men for a greater part of the year.

Summer operation, Sax points out, has become a terrific problem. The hotels lose a great deal of money during the hot months. Even with a high occupancy during the summer, the off-season rates are insufficient to carry the hotel. However, if they close, they stand the chance of losing their staffs. They are now going after smaller conventions and meetings which they didn't do in former years, in an effort to stop the flow of red ink. Annually, Sax says, operational costs are going up. At this point, the annual payroll is about $1,000,000 for his comparatively small hotel. He's mulling the addition of 131 rooms to the inn in an effort to lower the per-room cost of operation. During the season from Christmas on, there aren't enough rooms to accommodate everyone, and the additional rooms would be invaluable in that period.

There's one comfort in current hotel economics, Sax says. The higher costs may stop the unbridled building binge that has hit the resort during the past few years. The extremely high rates of interest will cause many to hesitate before going ahead with a luxury project of this kind.

Sax is primarily a banker with headquarters in Chicago, and hotel operation is one of the offshoots of his business. The Saxony was one of the first luxury inns in Florida that went on a top talent binge.

Sax recalls that the lifting of curfew on hotels paved the way for the decline of the Miami Beach niteries, but recalls that entertainment was originally the province of the hotels, and therefore the changed state of affairs was merely a restoration of the original.

Sax expects to be in New York probably until the end of the week in consultation with agencies before returning to Florida.

Freed's R&R Postpones British Tour to Jan.

Alan Freed's rock 'n' roll unit, originally scheduled for a tour of the British Isles starting Oct. 20 will now leave some time in January following his stand at the Paramount Theatre, N .Y. Difficulty in getting top disk names, well known in that part of the world, is the cause of the delay, according to Jolly Joyce, who is assembling the tour. Already pacted for the jaunt are Little Richard, Joanne Campbell, Teddy Randazzo.

Freed will open at the Dominion Theatre, London, and then depart for a string of one-nighters throughout the British Isles. Tour will be booked by Lew & Leslie Grade Agency of London.

"THE COMEDIAN"
The Only Real Monthly PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST
Now in its 85th issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits, ideas, intros, impressions and impersonations, political interruptions. Thoughts of the Day, Humorous Views of the News, etc. Start with current issue. $15 yearly — 2 years $28 — 3 years $40 — Single Copies $2.00 — NO C.O.D.'s.
BILLY GLASON
200 W. 54 St., New York 19

REPUTABLE NIGHT CLUB OPERATORS-
Attention:
We intend to build a 2,000 seat Night Club within 10 minutes of Times Square with parking facilities for 600 cars.
Parties interested in leasing—
PHONE: UN 6-2200 (New Jersey)
WRITE Box V-9-1115
VARIETY
154 West 46 Street
New York 36, N. Y.

Ft. Worth Bumps Off 'Amateur Strip Night'

Fort Worth, Sept. 24.

Police Chief Cato Hightower has refused to let a night club owner stage an "amateur striptease night."

Hightower, acting on a petition from outraged citizens, told owner Jimmy Levens of the Skyliner Club that the show could not be held because it "might get too lewd."

The idea was to advertise in newspapers for nonprofessional entertainers who could compete with each other to see who could do the best striptease dance. The winner would have received a professional contract.

A Dallas night club owner, Barney Weinstein of the Theatre Lounge, had tried the gimmick and drawn capacity crowds. Eventually Weinstein and Levens wanted to match the best "amateurs" from the two cities on a competitive basis.

Talent's 30G Ride At Teamster Meet

Miami Beach, Sept. 24.

Much publicized conclave of the Teamsters Union here, with the nation's press reps on hand in full force to cover the Beck-Hoffa fight for retention of reins of the huge organization, hasn't deterred the convention stagers from going all out to keep their delegates entertained outside of the business sessions.

Highlight of the social side is to be a huge show on Oct. 3 at the Miami Beach Auditorium with Patti Page heading the contingent of talent.

Local bookers, the Sid Harris agency, through Ray Mitchell, working on a budget figured loosely at $30,000, has also set Herb Shriner, Sam Levenson, George DeWitt, among others, with production backgrounds to be provided by the Havana Mardi Gras revue from the Lucerne Hotel. There'll be a Calypso Carnival and dance, as well as other musical events featuring Lee Martin and his Americana Hotel orch.

2 FEMMES MAKING N.Y. HOTEL ROOM DEBUTS

Two major chantoosey showcase spots, the Plaza and the St. Regis, are bringing in new faces next month.

Ono Ainsley makes her Gotham debut at the latter's Maisonette, and when Lilo exits her four-week stint at the Persian Room, the Plaza is bringing in an Italian diskery thrush, Katyna Ranieri, completely new to the U.S.

Supermarket Chain Sets Acts for Tour of Ohio

Tracey & Avery Co., operators of Saveway Supermarkets in 12 Ohio cities, will tour its own "Parade of Stars" to be presented in arenas in their cities with one ticket obtainable for every $25 in purchases at these stores. Tour in their area will start Oct. 25 and wind up Nov. 9.

Show will include Denise Lor, Tex Beneke orch, Frank Fontaine, Cycling Kirks and Jere & Eddie Lawrence. It's a repeat promotion for the chain, which sponsored a similar tour last season which resulted in a 63,000 attendance.

John Humphries' Award

Buffalo, Sept. 24.

The American Guild of Variety Artists presented its first life membership to veteran entertainer John Humphries, 83, at a dinner in his honor at the Town Casino Wednesday (18).

The guild's national administrator, Jackie Bright, presented the award.

U. S. Acts Cashing In on 'Vegas' Show In Arg.; Lotsa Theatre, Cafe Dates

Buenos Aires, Sept. 17.

Although the "Pleasure in Las Vegas" show from the U. S. closed at the Opera Theatre Aug. 29, several of the company turns, including the Platters and Juggler Francis Brunn, are still playing in Argentine provincial cities and in Buenos Aires niteries. In fact, as so often happens with imported shows, several members of the company have decided that life in Argentina is pleasant enough to settle here for a while.

The Platters followed up a weekend engagement in Mendoza with another at Rosaria, capital of Santa Fe Province, and then played Montevideo. Like Francis Brunn, they will also work briefly at King's nitery in Buenos Aires on return from Uruguay.

Singer Mary Louise plans staying on more or less permanently and soubrette Michelle Monet's act as the "Dream Girl in a Champagne Glass" was the vaudeville attraction of the American Film Week at the Opera from Aug. 29.

In combination with Iriberri Concerts Management, the Lococos are currently busy closing their deal with Joe Glaser for importation of Louis Armstrong and his band, the opening date being set for the Opera Theatre on Oct. 12. Satchmo would travel with his own eight to 10 musicos.

Marcus Bronnenberg, of the Malpo Theatre, has been dickering with a U. S. agency to present a rock 'n' roll company early in 1958, with Francisco Gallo of the Astral Theatre also competing for that attraction.

Gene Voit to Savoy-Plaza, Horsman Into N. Y. Plaza

In a series of managerial shifts on the Hilton chain, Eugene Voit, manager of the Hotel Plaza, N. Y., since 1955, moves to the nearby Savoy-Plaza, which was recently acquired by Hilton. John G. Horsman, g.m. of the Netherland-Hilton and Terrace Hilton Hotels, Cincinnati, moves into the Plaza to succeed Voit. Louis E. Del Coma, resident manager of the Palmer House, Chicago, moves to the chain's Cincy outlets. Shifts become effective around Oct. 1.

Both Voit and Horsman are w.k. in New York hotel circuits. Voit started at the old Waldorf-Astoria, saw service at the Stevens (now the Conrad Hilton), Chicago, and later the Sherry-Netherland in New York. After service in World War II, Voit worked with the Intercontinental and Schine Hotels, The Greenbrier, White Sulphur Springs, and the New Yorker. When latter hotel was taken over by Hilton, Voit shifted to the Plaza.

Horsman, before shifting to Cincy, was associated with the Waldorf-Astoria and Biltmore in N. Y. and was assistant to the president of Realty Hotels which operates the Barclay, Park Lane and Chatham in addition to the Biltmore. Del Coma, long identified with the Hilton chain, served in the California and Texas hotels before going to the Hilton, Long Beach, when it opened in 1939. He was resident manager of the Roosevelt, N. Y., and Mayflower, Washington, before moving to the Palmer House.

Youngtown's 'New' Strand Reopens With Weekend Bill

Youngstown, O., Sept. 24.

The Strand Theatre, on the Public Square in downtown Youngstown, has been remodeled and redecorated and opened Friday (20) as a variety house featuring rock 'n' roll and other stage acts, but no films. Renamed the New Strand, it has a new stage and new sound and lighting equipment. There will be two shows nightly on Friday, Saturday, and Sunday, plus a midnight show Saturdays and matinees Saturdays and Sundays. All seats are 90c evenings, 60c matinees. It will operate weekends only. Nick Petrarca is manager.

Opening bill featured six acts, consisting of the DeJohn Sisters, Ronnie Gaylord, the Five Escorts, Ron Bishop, diskers; m.c., Frisky, juggler, and Chiquita & Pedro, dance team.

KEN BARRY

Currently
ELEGANTE CLUB
Brooklyn, N. Y.
Mgt.: Stu & Will Weber, New York

JACK POWELL
And His Educated Drumsticks
CURRENTLY IN ALASKA WITH U.S.O. CAMP SHOWS
(For Six Weeks)
(RETURNING OCTOBER 28)

the inimitable
TROTTER BROS.
FEATURING FABULOUS PUPPETS
3rd Week EMERALD BEACH HOTEL
Nassau, Bahamas
Direction: GAC

CAB CALLOWAY
SUNDAY, SEPT. 29
WOOLWORTH HOUR
CBS
Mgt. BILL MITTLER, 1619 Broadway, New York

•14th WEEK•
"These inevitable Americans had to snatch the success of the evening. One of the most violent and versatile acts ever known."
London Daily Mail.
PALLADIUM, London
Direction: MCA
Management: HANNIE GREENFIELD

WONDERBOY OF THE WICKETS

Texas Giving Talent a Big Hand In Mushrooming of Private Cafes

Houston, Sept. 24.

Local niterygoers are beginning to see a stepped-up tempo on the entertainment front, one that will build steadily through the fall season to a record peak during Christmas and New Year's.

It has been reported here by local percenters that this summer provided them with their busiest June to September period in history and they already have a record number of top shows and acts booked for the local area this season.

Credit is given the upswing to the trend of private clubs in providing floorshows or bands for dance music, or both, with the great increase in the demand for show talent. A year ago only one of the private clubs presented a floorshow with other than local talent, the Club Crescendo. Two others have now fallen into line with the addition of entertainment, plus bands for dancers, at the International Club and the Cork Club.

Policy of the clubs is to bring in new shows every two weeks. During the coming weeks Wally Griffin, Nick Lucas, Ruth Wallis and the Johnny Duke orch have been booked at the Cork. Currently there is songstress Connie Towers.

Dennis Day opens this week at the International Club following on the heels of Herb Shriner. Others booked into this spot are Eydie Gorme, Tina Robin, Dave Gardner and Sue Carson. Paul Neighbors band provides the music.

The Doubledaters are headlining at Club Crescendo following Norman & Dean, comedians. They will be followed by Patsy Shaw. Jose Ortiz band provides dance music.

A combination of the ban on public sale of liquor by the drink and the midnight curfew has led to the trend of private clubs throughout

(Continued on page 62)

63-City Tour For NBC Opera

Berlin, Conn., Sept. 24.

A pre-tour publicity kickoff for the NBC Opera Co. cross-country trek had NBC execs hosting the press at Red Coach Inn here.

Disclosed at the gathering were plans for the outfit to do 67 stands in 63 cities, with a repertory of "Traviata," "Madame Butterfly" and "Figaro," all done in English. Schedule is an ambitious one that will cover some 12,000 miles, opening in South Bend Oct. 1 and hitting a western extreme of San Angelo, Tex., a northern peak of Saginaw, Mich., and a southern tip of New Orleans. Easternmost stand will be Hartford Dec. 1.

Chandler Cowles, general manager of the troupe, briefed press on tour details via info on personnel (45 singers, 45 musicians, crew and staff for total of 125 people); physical setup (equipment for blending with available facilities or operating per se); daily nut of $6,000; necessity for adding local labor (it takes 22 men to set up and operate); tour booking (each stand is sponsored) by Columbia Artists; problem of finding housing accommodations for troupe in small towns covered; complete transportation via truck; scale (from 75c to $4.40 depending on capacity).

Heading the NBC aggregation were Frank Wooding and Louis Ames. Cecilia Ward, mezzo-soprano of the troupe, also made the junket.

Jim Arness' 1-Niters

Jim Arness has been added to the roster of cowboy stars developed on video who are turning a few quid on one-nighters. Arness, topper on "Gunsmoke," has been signed for a stand at the Green Bay (Wis.) Stadium, Saturday (28). Other dates being lined up.

Scot Theatre Bought For Return as Vauder

Dunfermline, Scot., Sept. 24.

The Opera House, longtime vaudery here, and recently in disuse, has been sold and will be used again for theatre purposes. Purchasers will form a limited company to take over the former owners, Dunfermline Opera House Co.

New management plans to spend a considerable sum in improving and redecorating.

Vaudery closed early in 1955, soon after its 50th anni. The last show was on March 26, 1955, when house closed owing to lack of support.

There is a strong demand for vaude entertainment in this area, heavily populated by the mining community. Many name acts, including the late Sir Harry Lauder and Will Fyffe, appeared at the Opera House.

Elkort in Europe To Peddle GAC's 'B' (Budget) Acts

Attempt is being made to hit the foreign market for the moderate priced performers. Agencies have long felt that it was no trouble to sell the headliners to European theatres and cafes, but neither is it a problem selling these performers in the domestic markets.

Eddie Elkort, veepee of General Artists Corp. in charge of its international division, left Friday (20) for England in an effort to spread some of the lesser headliners around Europe. Elkort, who was recently made U. S. representative of the Blackpool Tower Circus, will spend some time in London as well as Blackpool, France, Germany, Rome and other cities.

Elkort, who represented Lew & Leslie Grade Agency of London before GAC took over the American business of that office, will concentrate on some of the medium priced talent. It's pointed out that Europe is still regarded as an excellent proving ground for talent. Some of the "middle" acts have never played the Continent and could conceivably catch on there. Guy Mitchell, upon becoming cold in the U. S., started another phase of his career in England where he built up to name proportions, with a couple of disk clicks upon his return putting him in the running again. Al Martino, similarly, did well in England. American comics are also figured to have a strong chance of making good in England.

Elkort will spend some time in England before going over to the Continent. He figures to be gone several weeks.

PITT'S TWIN COACHES RIGS UP FOR NAMES

Pittsburgh, Sept. 24.

Twin Coaches, 1,200-seat nitery on the highway 25 miles from the Golden Triangle, is following what looks like a local pattern this season and going in heavily for names during the late fall and early winter. Big room currently has Tony Bennett, on the heels of Billy Williams and the Andrews Sisters, and follows him with Will Mastin Trio-Sammy Davis Jr., in Oct. 4 for nine days.

Al Morgan, who has found Pittsburgh one of his best spots through every phase of his career, comes in Oct. 14 for a week, with the Mills Bros. in Oct. 25 for nine days and then Liberace Nov. 8, also for nine. Coaches is dickering for Louis (Satchmo) Armstrong to come in Nov. 22 over Thanksgiving.

MEET THE NEW CHAMP: CAFES

Niteries have come into their own as the largest grosser of all the permanent amusement installations. The Jerry Lewis take of $232,000 during his first week at the Town & Country Club, Brooklyn, indicates that the biggest grossing potential in show business is contained in the largeseat saloons.

Only possible exception are the top arenas in the country, but these are not confined to amusement enteprises exclusively. As a matter of fact, there are only a few weeks of the year when the entertainment potential of arenas is as large as the Jerry Lewis take.

The cafe industry has more than reached bigtime stature with this kind of money. It pays among the highest salaries in the business, with wages as high as $40,000 which Lewis got from the Ben & Doris Maksik enterprise, and it is reawakening the industry to the potential of the cafes. In comparison, some of the hottest enterprises in other fields, such as legit's "My Fair Lady," has a top gross of $68,700. The alltime high in legit was scored by "Oklahoma" in San Francisco when it hit $119,811. Radio City Music Hall, N. Y., has done about $217,000 during a peak Easter Holiday week with "Funny Face."

The Town & Country gross was accomplished with a 1,500 capacity and with 15 shows weekly for an average check of $12.

Going over the $100,000 mark is Jules Podell's Copacabana, which is still regarded as one of the hottest night club properties in the country despite its smaller capacity and smaller potential. There are periods when the Copa goes

(Continued on page 62)

Padlocked Alpine Village In Cleve. May Reopen Under New Ownership

Cleveland, Sept. 24.

Prospects are growing stronger that Herman Pirchner's Alpine Village Club, recently padlocked by Internal Revenue agents because of tax liens, will be reopened soon by a new combine of owners who are bidding for it.

Elaborate downtown nitery, an institution in Cleveland for 25 years, was thrown into involuntary bankruptcy when three creditors filed a petition in Federal Court with total claims of $6,938 against the Alpine Village, Inc. R. H. Coleman, secretary of Cleveland Association of Credit Men, was immediately appointed receiver by Carl D. Friebolin, local U. S. bankruptcy referee.

Assets of corporation were released to receiver with the provisions that the 700-capacity club must be offered for sale, and that the U. S. will then receive $20,000 prior to any court costs or expenses.

Balance of proceeds from private sale is going into fund for creditors and to satisfy other government claims. Internal Revenue Service has liens amounting to about $49,000 on property, dating back several years.

A large percentage of the claims were for delinquent payments on 20% amusement tax incurred by the two-story cabaret which has a hydraulic rising stage and an adjoining Eldorado Room with an extra dance band. A deal is being worked out for a short-term operation under the receiver until he finds buyers willing to pay a satisfactory price for property.

Two angles complicating the reorganization is that the Alpine Village lease contains a bankruptcy clause, under which the owner could decline to include the lease in the sale, and state laws governing the transfer of the liquor license. Reports are current that Pirchner has been dickering with several West Coast business men who were formerly interested in buying a controlling share of stock in his nitery.

Vegas Hotels Race for More Space To Meet B.O. From '58 Convention Hall

Las Vegas faces another building boom within existing hotels to meet the expanded need that will come with the completion next year of the convention hall in that resort town, according to Ben Goffstein, general manager of the Riviera Hotel there. Goffstein, in New York to confer with various industrial firms about booking conventions, says that his hotel is blueprinting either 135 or 200 additional rooms. He points out that the Desert Inn is building the Thunderbird will also do so, the Sahara is likely to expand, and others will add more space to meet the coming demand.

Goffstein says that the business incentive plans plus added convention business will give the resort one of its biggest booms. It'll be a boom big enough to support one new hotel annually as well as the added space in the existing inns. The convention hall, according to Goffstein, has already set some of the top trade shows including the American Mining Assn., as well as an electrical show. The convention hall with 120,000 square feet of exhibit space and a 16,000-seat capacity, will cause a severe room shortage. Thus the hotels must prepare.

Las Vegas, Goffstein points out, has had more business this year than ever before in history. It's been adding more trade annually with conventions contributing handily to the increase. The Riviera on its own will build its own convention hall to take care of gatherings up to 1,000 persons. Goffstein claims that Las Vegas will soon be able to commander about 15,000 class A rooms for a top convention. Transportation facilities are also growing to meet the upped travel to the resort, he says. The Southwest Airlines, operating around California, will add Vegas to its itinerary, and the Civil Aeronautics Board is hearing applications for increased service from Texas. In October, United Airlines will add DC-7 service from New York.

Talentwise, the Las Vegas picture has changed little. Except for a few hotels, most of the spots have to be on the alert for new talent, with prices going up annually.

Massachusetts Probes Ferris Wheel Death

Springfield, Mass., Sept. 24.

A 30-year-old Springfield woman, who fell to the ground from a Ferris Wheel at the Eastern States Exposition Sept. 15, died Tuesday (17) at Springfield Hospital. An Air Force man who also fell 40 feet from the wheel seat remained in critical condition in the hospital at Westover.

An Air Force investigating officer said the safety bar holding the couple was not properly fastened. Thomas J. Carr, state building inspector, said he investigated the accident and is sending the results to the Dept. of Public Safety headquarters in Boston.

Judy, Ill, Exits Final D. C. Show; $7,500 Refunded

Washington, Sept. 24.

Illness compelled Judy Garland to cancel her final performance at the Capitol Theatre at the last minute Sunday (22) night. Almost $7,500 was refunded to the more than 3,000 persons in the house.

First half of the bill was virtually ended before the doctor clamped down on Miss Garland and prevented her from going on. She had a fever of 103 and Asian flu. The physician warned her of the danger of pneumonia if she went to the theatre. Alan King, who substituted in the final show for Jackie Miles, made the announcement that Miss Garland would be unable to appear.

Including the final show, Capitol Theatre grossed $71,000 against a potential of $108,000. With the final washout, the gross declined to $63,500, which left the theatre with a small net on the engagement.

Alan King in Group

London, Sept. 24.

Alan King is to appear in "The Judy Garland Show," during its four-and-a-half week run at the Rank-owned Dominion Theatre here. He's scheduled to arrive with the rest of the company on or about Oct. 10. "Judy Garland's Boy Friends," will also be strongly featured in the program.

The London season will open an Wednesday, Oct. 16, with a gala premiere attended by tv, film, stage and radio celebrities.

BOB HOPE PUSHES ESE TO A RECORD 505,000

Springfield, Mass., Sept. 24.

A new record of 505,073 attendance was chalked up by the Eastern States Exposition here during its nine-day run ended Sunday (22), with 45,000 in at the gate on the windup day. Bob Hope and Walter Brennan played the fair, which figured on hitting over a half-million attendance because of the recently completed Mass. Turnpike, joining New England and New York State and providing easier access to the expo.

Attendance during the last few years just missed going over the 500,000 mark. The Bob Hope Show in the 6,000-seat Coliseum headlined the 36th anni event. Included in the show were the 100-piece U.S. Air Force Band, the Singing Sergeants and Benny Martin of "Grand Ole Opry."

Billy Eckstein, oldtime composer-pianist, moves into Montreal Oct. 1 from Chateau Ste. Rose on the highway, to open at Lindy's Elegante Room.

Atty. Roth's Lease Of Fla. Nautilus

Miami Beach, Sept. 24.

The Nautilus Hotel, built in 1951, changes hands as of Oct. 11, when Burnett Roth takes over the inn on a 10-year lease. Roth, a local attorney and investor, will pay $530,000 annually for the inn with an option to buy at any time during the term of the pact for $4,000,000. Abe Sobel is the present owner.

New owners expect to refurbish at an initial cost of $100,000. Talent policy under the new management isn't set yet, although a try for name entertainment is expected.

Allentown Fair Pulls Record 200,000 at Gate

Allentown, Pa., Sept. 24.

The Allentown Fair set a new attendance record last week, with more than 200,000 counted on the six days of the fair. Admissions netted $58,972 and concessions another $40,000.

Lou Walters' Latin Quarter Revue also drew well, except for Monday (16) night when it rained hard. The auto races Saturday (21) drew a crowd of 20,000. The biggest day was Saturday (21), with 59,818 going through the gates.

Concessionaires, including midway shows, expressed satisfaction with business done. Frank Hausman, fair president, said the fair was one of the best in its 103-year history.

Vaude, Cafe Dates

New York

Ona Ainsley bows at the Maisonette of the St. Regis Hotel starting Oct. 3. . . . **Julie Wilson** down for the Roosevelt, New Orleans, starting Nov. 7. . . . **Bernie Brillstein**, heading the William Morris Agency publicity dept., marrying actress **Marilyn Cole** Nov. 20. . . . **Corbett Monica** booked for the Americana Hotel, Miami Beach, Oct. 16. . . . **Terry Haven** tapped for the Eden Roc Hotel, Miami Beach, Sept. 26. . . . **Phil Terry** to tour with the Oldsmobile Show. . . . **Dorothy Collins** follows her Town Casino, Buffalo, stand with a week at Blinstrub's Boston, Sept. 29. She'll commute to New York from Boston for rehearsals of the U. S. Steel video presentation of "Importance of Being Earnest" Oct. 9. . . . Singer **Stella Brooks** returns to the Upstairs Room tomorrow (Thurs.) . . . **Anita O'Day** bowed at the Village Vanguard last night (Tues.). . . . Eagle & Mann to the Cave, Vancouver, Oct. 21.

Olsen & Johnson inked for the Ankara, Pittsburgh, Nov. 1 . . . **Ken Barry** going to the Elegante, Brooklyn, Friday (27) and the Twin Coaches, Pittsburgh, opening the following Monday (30) . . . **Robert Clary** to the Latin Casino, Philadelphia, Oct. 13 . . . **Dave Gardner** pacted for the State Theatre, Hartford, Oct. 12 . . . **Denise Darcel** going to the Lotus Club, Washington, Oct. 17 . . . **Wyoma Winters** moves into the Ottawa House, Hull, Que., on a two-weeker Sept. 30 . . . **Davis & Reese** and **Trudy Richards** tapped for Eddys', Kansas City, Jan. 10 . . . **Jerry Lee Lewis** an Oct. 10 starter at the Casino Royal, Washington.

Dallas

Reta Ray due Monday (30) at the Colony Club for two frames . . . **Carol Burnett** set for Twin Tree Club Nov. 23 . . . Statler-Hilton, with **Roberta Sherwood** due Oct. 3, follows with **Lilo**, Oct. 17; **Robert Sterling & Anne Jeffreys**, Oct. 31; **Tony Bennett**, Nov. 14, and **Morey Amsterdam**, Nov. 28 . . . Local resident **Joe Reichman** and his orch open Oct. 2 for a 26-week stand at the Adolphus Hotel's Century Room, with **Roberta McDonald** in as headliner. **Tina Robin** replaces, Oct. 24, with **Dick Curtis** due Nov. 7. Also due are **Joe E. Lewis** in November, **Lilia Guizar** and **Charlie Applewhite** in December and **Sophie Tucker** in February . . . **Caroline Richter** into Twin Tree Club Sept. 28 . . . Orleans Room has a return of **Joe Barber's** dixieland quint, playing every night at the new midtown lounge . . . **The Charmonaires**, distaff vocal trio, into the private Cipango Club . . . Pianist **Don Neeley**, after a long run at the Chalet, now is at the Vagabond Club . . . Village Club has inked **Jerry Knight** and **Heddy Daye** for Nov. 12 . . . Comic **Bob McFadden** and singer **Gloria Jerome** set for Preston Hollow Country Club Oct. 9 with **Dick Webster's** band.

Atlanta

This football - mad community bulged with pigskin fans over weekend and niteries got a big play from two capacity grid crowds. Georgia Tech opened its season to a full house at Grant Field against Kentucky's Wildcats Saturdays (21) afternoon and that night the U. of Georgia's Bulldogs clashed with the U. of Texas' Longhorns on same field. Night spots cashed in heavily . . . **Goody Goodelle**, pianist, opened Monday (23) at **Danny Demetry's** Zebra Lounge in Howell House Lobby, moving here from engagement at Escape Club, Fort Lauderdale, Fla. . . . **Dana Lynn** does an Afro-Cuban dance routine as star of Club Peachtree's new show and is backed up by dancer **Nicki Parker**, now in her fourth week at this spot, **Dick Broderick**, emcee, and terper **Candy Lee** . . . Circus Lounge, located in downtown sector where it draws convention crowds, opened new show Monday (23) with **Peggy Adams**, acro-dancer, an exotic billed as "Miss Denmark," and comedian **Ray Styles**, who doubles as emcee . . . Three Hi-Lites headline show at Henry Grady Hotel's Paradise Room, on same bill with **Alex & Galin**, European novelty act, and **Erv Hinkle's** orch . . . Exotic **Kalantan** tops show that's being held over in Imperial Hotel's Domino Lounge . . . Another exotic, **Desiree**, continues at Clovis Club with **Buster Raye**, comedy emcee.

BILLY GLASON'S **FUN-MASTER**
PROFESSIONAL COMEDY MATERIAL for all Theatricals
"We Service the Stars"
BIG CLEAN-OUT SPECIAL: FIRST 34 ISSUES $15 PLUS $1.00 POSTAGE
OUR MONTHLY SERVICE "THE COMEDIAN"—$15 per year
- 3 Parody Books, Per Bk . . . $10
- 4 Blackout Books, Per Bk . . . $25
- Minstrel Budget . . . $25
- How to Master the Ceremonies $3 per Copy

No C.O.D's . . . . "Always Open"
BILLY GLASON
200 W. 54th St., N.Y.C., 19 Circle 7-1130
(WE TEACH EMCEEING and COMEDY)
(Let a Real Professional Train You)

WILL OSBORNE
AND ORCHESTRA
Harrah's Club
Lake Tahoe
Mgt.: MILTON DEUTSCH

Thank you **BOB HOPE**
FOR TWO FABULOUS ENGAGEMENTS WITH YOU . . .

CARTER BARRON THEATRE
Washington, D. C.

EASTERN STATES EXPOSITION
Springfield, Mass.

GERRI GALE
Direction: MILES INGALLS
160 West 46th Street New York, N. Y.

Delay Belafonte Date At Waldorf to Nov. 21

Harry Belafonte has been tentatively set for the Hotel Waldorf-Astoria, N. Y., starting Nov. 21. Singer was originally slated to open the season last Thursday (19) at the Empire Room, but illness forced cancellation.

Claude C. Philippe, in charge of booking at the hotel, has set Anna Maria Alberghetti to follow the current Los Chavales de Espana. Pearl Bailey comes in Dec. 31, and the McGuire Sisters are set for Feb. 10.

DAVE FERGUSON'S REP AS SHOW BIZ 'SOFT TOUCH'

Dave Ferguson, who died at 77 in New York, in his 24 years as executive secretary of the Jewish Theatrical Guild, was regarded as one of the "soft touches" in the business. In his administration of the charitable work of the Guild, Ferguson's motto was help first and investigate afterward. Thousands of performers, regardless of religious affiliation, were aided through Ferguson.

Ferguson suffered a heart attack several years ago and was told to take it easy. However, he remained in his post until his retirement in June, and even after that continued to come into the Guild headquarters daily.

Ferguson reached his show biz peak as a monologist who played the leading houses on the Keith-Albee circuit including the Palace, N.Y., as well as other top circuits. When vaude time dwindled, he assumed the post of executive secretary of the Guild in which he had been active.

Ferguson also was a member of the Catholic Actors Guild, a life member of the Friars, and also belonged to the Lambs, Episcopal and Negro Actors Guild.

Survived by a daughter two brothers and three sisters. Funeral services will be held today (Wed.) at 11:30 a.m. at the Riverside Chapel.

Dorothy Lewis Putting Shopping Centres on Ice

Minneapolis, Sept. 24.

Ice shows for department stores and shopping centers is originating here as something new in entertainment—and as patronage stimulants.

Localite Dorothy Lewis, former nitery and film skater, has conceived the idea and now is booking her show which comprises herself and three other performers and which will utilize a 10x10 skating rink that can be quickly set up and taken down indoors.

During the past several years Miss Lewis has been conducting an ice skating school here.

Texas Talent

Continued from page 61

the state as well as in this area. Only a couple of public spots remain, though there are more than 160 private clubs in operation in this area.

Private dance spots cannot afford to take a chance of a large investment to open their doors and then expect to make expenses, and a profit, in the short three-hour period from 9 p. m. to midnight on the sale of beer and setups. Most local patrons generally start their party rounds about 9 p. m.

Private clubs have the additional income of membership fees, plus regular monthly dues, but even with this they are somewhat stymied in bringing the top name acts because of the midnight curfew. The curfew law was passed as an emergency measure during World War II and never lifted. If this law were lifted to allow clubs to close at a later hour there would be an increase in bookings of top entertainment acts here.

Kydie Gorme has opened a two-week engagement at the Continental Room of the Shamrock Hilton, Houston, following Dennis Day into the spot.

Heckling: R&M Theory & Borge Fact

Hollywood, Sept. 24.

Best way to handle hecklers in niteries is to ignore them, feels the comedy team of Dan Rowan & Dick Martin. "You must accept the fact that people in night clubs drink whiskey, and some may become obnoxious," comments Martin, "but if you try to exchange insults with them, you're only distracting from your act. So we ignore them."

Acts of some comics consist entirely of swapping insults with hecklers, Rowan observes, but "a lot of comics forget what they're paid to do. They're employees of the club. If the boss doesn't want to throw a customer out, you shouldn't try to humiliate him."

There's nothing personal in most nitery heckling, the team observes. "It's not directed at you, most of the time, but at the people at their own table. Sometimes they're even trying to help you by laughing it up, but it gets embarrassing when they laugh at your straight lines."

However, Rowan continues, the performer has two natural advantages in a nitery. "You have a great advantage in a mike. No matter how loud the heckler is, the p.a. system is louder. And then, the other people in the club have come to see you, not the heckler."

Borge-John Carroll Fuss

Las Vegas, Sept. 24.

Victor Borge, according to a page one story in the Las Vegas Review-Journal, was heckled by actor John Carroll at his Sahara show, and gave Carroll a tongue-lashing from the stage. Story stated that Carroll had Ray Ryan and Joe Bernstein in his party, and Borge refused to speak to Carroll after the show when Ryan tried to get them together so Carroll could apologize.

Two columnists in the opposition Las Vegas Sun came out with different stories. They said they had spoken to Borge, Carroll and Bernstein. Latter said Carroll was trying to quiet a heckler at the table next to him, and when Borge scolded the heckler, the audience thought he was talking to Carroll.

Wonderboy

Continued from page 61

into six figures, and they are achieved with a fair degree of regularity, with its 550 capacity. The Latin Quarter in New York has hit in the neighborhood of $90,000 during a top week.

However, the salaries paid talent in the latter two spots are much smaller than the T&C scale for names. The Latin Quarter, for example, has its big potential despite the fact that names in that spot are an exception rather than the rule. The production is frequently the star of the operation, plus the fact that its advantageous location permits one of the highest percentages of drop-in trade as well as the usual profusion or basket parties.

While the Copa similarly has a lot of package tours, it amply compensates for this low-priced biz with one of the highest per-capita spending of any mass medium nitery. There have been attractions at the spot that enticed spenders averaging $15 per-skull. Under those conditions, it's able to get a gross of nearly $135,000.

However, showmen see some inherent dangers in the super-seating cafes. The Town & Country, for example, may do well for a series of shows but suddenly may find itself with sub-par takes for the simple reason that Brooklynites have exhausted their cafegoing budget, and need a financial respite, no matter who the headliner is. Another inherent danger in this type of operation lies in the weather, which would hamper travel to that area.

On the other hand, cafes of the genre of the Copa and LQ, while affected by the same factors, have a greater maneuverability because (1) of the generally lower nut since their salaries are considerably less for the same personalities, and (2) their midtown location.

ANCIENNE BELGIQUE
Brussels and Antwerp
BELGIUM

HOUSE OF SPAIN
SINGLES DOUBLES **$12.50** UP.
KITCHENETTES . . . LINENS . . . TV AVAILABLE . . .
MODERN FACILITIES
IRVING ARMS HOTEL
222 Riverside Drive, New York (Corner 9th St.) RI 9-4320

CABOT AND DRESDEN

wish to thank
M. Henry Astric
for choosing us to appear at
The Wedding Festivities
of
Prince Rainier and Miss Grace Kelly
and
M. Daniel Marouani
for arranging a wonderful
18 months booking in Europe
Returning to America
Oct. 19th

Personal Management: KENNETH LATER

The DEEP RIVER BOYS
Starring HARRY DOUGLASS
9th International Tour
Currently
EMPIRE THEATRE
Edinburgh, England
Direction: WILLIAM MORRIS AGENCY
Pers. Mgr.: BO KIRKBY

Hotel Plaza, N. Y.

Lilo, with Nick Perito; Ted Straeter and Mark Monte Orchs; $3 couvert opening night; $2.50-$3 couvert.

The "Can-Can" femme lead has been getting a lot of mileage on her Yank debut in the Cole Porter musical four years ago, especially in her nitery dates, but Lilo has never been better before. As now constituted hers is virtually a new routine which requires no "production" background aura as a raison d'etre. She is a thoroughly savvy saloon performer with accent on her prowess as a comedienne than as the traditional Gallic chantootsie type.

She projects s.a., bounce and a healthy laugh quota which should pay extra dividends to the Plaza's Persian Room, especially now that the nearby Cotillion Room of the Hotel Pierre has switched from personalities to a Monseigneurs (Paris)-type romantic fiddle policy. Actually, Lilo was to have been the debut fall attraction of the Cotillion until a midsummer decision to cut budget and switch to violins and schmaltz, and Kitty Kallen was to have been the ditto at the Persian Room. Latter fell out through illness and Lilo is a doughty replacement.

She opens on an Eiffel Tower-type of pedestal, on the bandstand, showing plenty of gam and derriere for her gamin routine, and then does a reverse-strip as she dons the Pierre Balmain, Brooks-executed dirndl and, later, gown.

With Nick Perito a virile assist at her own director, accompanist, arranger and quondam accordionist, "Folies Bergere" is a sprightly opener, and a good one, being fresh and new to the American ear. "Toute Mon Couer," "Poor People of Paris" (with balloons), "L'Hymne d'Amour," "Hound Dog," "Le Deshabille," the "Streets of Paris" pot-pourri ("La Vie en Rose," "C'est Si Bon," "Mon Homme," for Mistinguett, and "Louise," avec straw skimmer for a Chevalier) is as surefire a Franco-American medley as any chanteuse from Hildegarde to Genevieve to Lilo would want—seems like the one-word billings go mostly for the fancy-setting bistro emoters.

As high spots like the Cotillion Room give way to the hard facts of economics, the Gotham scene appreciates more and more the few remaining top rooms like a Persian Room, a Maisonette, and the like, and especially their skilful personal-catering personnel. The Plaza's posh bistro is in that idiom, with maitre d' Steve Domenici and Jean Gaillard, his No. 1 aide, and all the welltrained team which somehow sticks together and takes pride in its distinguished associations. This year marks the Plaza's Golden Jubilee and Lilo makes a good kickoff for the 50th anni hoopla.

On the subject of teamwork, Ted Straeter's tiptop society dansaptors and the equally terp-compelling Mark Monte and his Continentals likewise go with the lease. And deservedly so. *Abel.*

Desert Inn, Las Vegas

Las Vegas, Sept. 19.

Guy Lombardo & His Royal Canadians (16), Johnny O'Brien, Hansen Sisters (2), Schmitz Sisters (3), Kenny Gardner; $3 minimum.

Guy Lombardo & His Royal Canadians are back for a four-week stand in the Painted Desert Room. Not one to change a successful format after all these years, Lombardo offers another schmaltzy-type revue complete with pleasant, uncomplicated acts. Only once in the show does the group winkingly attempt to polish the square corners—they do a surprisingly hep version of "When The Saints Come Marching In."

Lombardo partisans were in the majority opening night, as each number was warmly received. Especially audible applause and cheers went to the efforts of Johnny O'Brien, a harmonica-playing comic of the Herb Shriner school. O'Brien gets the lion's share of time on the 75-minute show, and his homespun humor ("I got this suit at Sears—it's one of those Sears Sucker suits") is embellished with some fine harping.

The Schmitz Sisters (3) are cute debutante types who throw pro savvy and animation into their songology. They get warm mitting with their "Tammy," "Teddy Bear" and medley of other current faves.

The Hansen Sisters (2) are young blonde lookers who contribute excellent fiddle work to "No Strings Attached" and "Humoresque," expertly backed by the orch. The violin duet is aided greatly by the pleasing personalities of the pretty girls.

Brother Carmen Lombardo reprises "Boo Hoo," which he cleffed, and Kenny Gardner does an amusing "Dangerous Dan McGrew." Fred Kreitzner & Buddy Brennan change the pace with "Twelfth Street Rag" on the twin pianos, and balance of program features pop numbers both as instrumentals and with the vocalists who double as tooters. This show preempts the regular Donn Arden chorus line and the Carlton Hayes orch. *Duke.*

Mocambo, Hollywood

Hollywood, Sept. 19.

Jack Costanzo (with Machita, Kaskara and orch), Georgia Brown, Paul Hebert Orch; $2 cover.

Jack Costanzo, billed as "Mr. Bongo," and Georgia Brown, English singer billed as making her American debut, share honors this time round at the Sunset boite. Chirp with a lusty set of pipes very nearly rivals the vociferous tones of the speedy drummer, who creates quite a din in the low confines of the Mo. Both would have benefitted by greater room area for their particular styles of entertainment. George Jessel introed thrush for 10 minutes.

Miss Brown, somewhat exotic in appearance and inclined toward a sultry sock, has her ups and downs, but manages a pretty fair brand of song which gets to the ringsiders. She's at perfect ease even as she belts out her numbers, and turns to an English medley, which she explains harks back to her childhood, for her best work, done lightly and with comedy overtones. Outstanding also is a foreign medley in several tongues which carries interest. Chirp is slow in getting started but after she goes into "The Thrill Is Gone" her score is definitely on the plus side.

Costanzo, one of the better bongo artises, catches the spirit of the crowd in his fast playing, particularly with a solo, "A Baniquito," which must have left his palms in fine sting. For balance of his numbers he's supported by Machita, a Cuban lovely who prances prettily as well as vocalizes, and Kaskara, another singer, as well as several musicians. *Whit.*

Statler Hotel, L. A.

Los Angeles, Sept. 21.

Rose Marie, De Mattiazzi & His Wonderful Dolls, Dick Stabile, Eddie Bergman Orch (10); $2-$2.50 cover.

Back after an eight-month absence, Rose Marie still has the ringsiders begging for more of her gusty entertainment at this downtown stand. Femme knows her audiences and gets over to them with a breezy camaraderie and intimate approach which suits the room, where travellers outnumber regulars.

She broaches only four songs, and then sandwiches in raconteuring with accent on drunken stories, some good a decade ago. On the gravelly side her best number is "I Wish I Could Sing Like Durante," pretty fair shakes and a good takeoff on the Schnoz. Most of her act is pitched via fast patter, in which she carefully explains "it isn't dirty." It isn't. But there's lots of humor and for this room it's a good show. Dick Stabile, whose orch backed her at her previous appearance, is with her as guest conductor, and comes on with a sax solo of "The Man I Love" while femme conducts the Eddie Bergman orch.

Opening slot is occupied by De Mattiazzi & His Wonderful Dolls, seen on several national tv shows and a winner for novelty. Act carries class and a surprise ending which is just that. *Whit.*

Hotel Roosevelt, N. Y.

Sammy Kaye Orch (13) with Barry Frank, Sandi Summers, The Kaydets; $1 cover after 10 p.m. weekdays, $1.50 weekends.

There've been some changes made in the Roosevelt Grill, which is celebrating its 33d anni. The changes, however, are in decor and not in entertainment. Policy still accents the easy dancing beat and with Sammy Kaye on the podium, it's dished out to the hilt.

Kaye knows the businessman's bounce backwards. That his one-two rhythms are easy to follow is evidenced by the steady stream of patrons who hit the dance floor before, during and after courses. The Kaye sound is light and simple which makes it easy to take for those who prefer sitting it out.

The book runs the familiar gamut of showtunes, pops and standards. Kaye continues to fill out his dancing beat with solid output of vocals. They're all neatly handled by Barry Frank, Sandi Summers and the Kaydets.

With the new trappings in the room and Kaye on the podium, the Grill is a cinch to pull in lots of covers. *Gros.*

Moulin Rouge, H'wood

Hollywood, Sept. 20.

Marie McDonald, Treniers (8), Billy Wells & 4 Fays; $5.50 package price.

Fifth edition of the Moulin Rouge extravaganzas staged by Frank Sennes has about everything to catch the fancy of the diner-outer and showgoer and it has Marie McDonald, too. This added plus promises high returns for the boulevard boite and should prove a bright showcasing to tv scouts for the shapely entertainer, who only four years ago was in the chorus line at this selfsame showplace.

Without slighting the Donn Arden production, the Treniers or Billy Wells & Four Fays, it must be conceded that Miss McDonald is the main draw. Those attracted by curiosity because of her recent publicity will remain to accord her plaudits as a forthright performer with her only thought to entertain and not necessarily parading a shape sheathed in a slit gold lame gown that reveals her shapely underpinning but without accentuating the body that launched a hundred mag covers.

The pros who came to see her were more profuse in their praise than the plain citizenry of supper clubbers. The terraces were dotted with names bigger than hers in show biz but for the evening it was her night. She sang, indulged in flippancies and generally comported herself in the tradition of headliners. Her singing is pleasant and wins over the crowd without vocal tricks or trading on her figure. She has a nice, easy manner with an ingratiating quality that at once dismisses any thoughts that she's cashing in on her publicity. She's a good performer and would do well in any supper club. She scores strongest in a travel song, "around the world in eight minutes," in which she sings in the native tongues of Yiddish, Japanese, Italian and French. To Hal Borne, her arranger, accompanist and manager, she gives full credit for her accomplishments.

The Treniers, a lounge act from Vegas, stormed up all facets of the current craze of violent songs and dances and steam up the room's temperature. There's eight of them but they sound like three times that many with their instruments, hoofing and handclapping. Billy Wells & Four Fays are acrobatic tumblers par excellent with dizzy spins and lightning-fast gyrations.

Production numbers are ornate and well performed, with many new specialists to round out the cast of holdovers including the pigeons. Arden's staging is both inventive an striking despite a few rough spots that drew an apology from Sennes. But for Miss McDonald there was no reason to apologize. She performs with class and eclat and should keep the room well filled once the word gets around. *Helm.*

Town Casino, Buffalo

Buffalo, Sept. 17.

Cab Calloway, Jaye Bros., Norma Miller & Her Dancers (8), Dels Duo, Fran-Tone-Day Trio, Rossanne, Moe Balsom Orch; entertainment charge 60c nights; $3-$1.50 minimum weekends.

Clubs may come and clubs may go but the Town Casino goes on forever. For more than a dozen years this bustling bistro has been offering the public of these parts all the top names in nitery talent until, because of its steady and substantial Canadian patronage, it has become something of an international institution. So far as Buffalo is concerned, it is practically the sole remaining spot where live talent can still be seen. As such, it staged a brilliant seasonal opening last week with Sammy Davis Jr. and follows up now with a striking show underscoring Cab Calloway. That's top bracket billing in the book of any nitery entrepreneur.

Working alone, Calloway uncovers again the uniquely effervescent qualities which have kept him in the spotlight for more than two decades. His habit in recent years of surrounding himself with new and young performers has led many to forget that he is a fine entertainer on his own. Here, groomed in impeccable white-suited tails and using a handmike, he delivers for maximum results a dozen highly diversified numbers —some smooth like "Right Time," "Black Magic" and "Taking a Chance on Love" and some scat such as "St. James Infirmary" and his trademarked "Minnie The Moocher." His sole costume change is for an encore in which (with Norma Miller) he whams out "Rock and Roll Romeo" in doublets and tights.

Jaye Bros. are in with their telling celeb impersonations, their Martin & Lewis, Liberace and Durante bits being especially effective. They are a couple of very funny boys who, with more material, could well be of production calibre. Norma Miller & Her Dancers, out of the Cotton Club, offer some exotic dance routines which are frenetically right for this show. The Dels Duo on the trampoline and Rossanne help in the more conventional acrobatics department and the Fran-Tone-Day Trio are spotted for songs and comedy. Lenny Page, long a Casino perennial, bears up under the emcee chore with the assist of a hard-earned invaluable knowledge of the idiosyncracies of the spot's patrons.

Operators Harry Altman and Harry Wallens have bolstered the club's personnel this season. Jack Fink, late of the Latin Casino, Philadelphia, is manager; Ben Adelman, maitre; and Jack McMullen heads the waiter cadre.

On the strength of this show, as well as its past performances and coming bookings, the T.C. continues to represent the biggest value in these parts for the public's shrinking entertainment dollar. *Burton.*

Dunes, Las Vegas

Las Vegas, Sept. 13.

"Minsky Follies of '58," Libby Jones, Peiro Bros. (12), Carma & Yaky, Alexis Van Cort, Dick Hyde, Pam Dennis, Los Gatos (3), Chilli Pepper, Irv Benson, Joe DeRita, Tommy (Moe) Raft, Dick Dana, Vicki Dennas, Dick Gingrich, Shirley Fitzpatrick, Rena Seaman, Minsky Girls (25), Garwood Van Orch (12). Produced by Harold Minsky and Bill Miller, $3 minimum.

The bare-bosomed babes are back at the Dunes, and biz is becoming like never before. On opening night, a line for the second show stretched through the casino an hour and a half before the Arabian Room opened. This edition, tabbed "Minsky Follies of '58," is no better—or worse—than the previous Minsky romp at this hotel. The package is typically Minsky, with the accent on girls (25) and burlesque comics, with a bit of terping and juggling thrown in. This version is possibly a bit bawdier than the first, because then the girls went no further than taking off their bras. An exotic in this named Chilli Pepper does a terp in soft light and appears to be completely nude.

Top-billed stripper is Libby Jones, a blonde looker who winds up her undulating wearing only a G-string. Alexis Van Cort also gets rid of her bra, to the tune of "Man With the Golden Arm."

The baggy-pants department is capably handled by vet burly boys Irv Benson, Joe DeRita, Tommy (Moe) Raft, and Dick Dana, who get distaff assistance from Vicki Dennas, Shirley Fitzpatrick, and Rena Seaman. The elderly skits are handled with skill, and get blasting yocks.

Pam Dennis and Dick Hyde handles the piping chores. Dick Gingrich does a neat bit of graceful terpery, and Los Gatos (3) is a team of acrobats displaying intricate balancing feats and top-notch comedy pantomime. Dance team of Garma & Yaky are effective with their tosses and twirls, and the Peiro Bros. juggle bricks, plates, and caps with unusual finesse.

Garwood Van orch (12) guides with aplomb and festivities, skedded for eight weeks. *Duke.*

Red Carpet, N. Y.

Mauri Leighton, Johnny Knapp Trio, Sydney Kassimir; $3.50 minimum.

The Red Carpet with the preem of its fall season looks like it will hit a good stride with the acquisition of Mauri Leighton who has been making a splash in the N. Y. intimeries of late. This willowy Negro singer has an excellent potential in the cafe and hotel circuits. There's a good mixture of sex and song savvy plus a good understanding of material selection.

Miss Leighton has a repertoire of familiars, but there's thoughful treatment of each tune with an especial reverence for the lyrics. She runs through a catalog which has "Honorable Mr. So & So," "Old Feeling" "Anything Goes" and a few others with accent on mood and pace. Miss Leighton is sexily gowned and carefully coiffed. In appearance and performancewise, she seems ready to move on.

The musical chores are handled by the Johnny Knapp Trio with Sydney Kassimir's expressive electric guitar taking care of the lulls expertly. Joe Weber, long a fixture in both east and westside cafes, presides at the tape of this Fred Jacobs operation. *Jose.*

Waldorf-Astoria, N. Y.

Los Chavales de Espana (11) and Trini Reyes; Emil Coleman and Bela Babai Orchs; $3-$4 couvert.

Los Chavales de Espana (11), the cooperative band of versatile musicians-singers, had a charm all their own which is now diluted by a perhaps unintentionable but none the less existent impression of over-pretentiousness. It falls under the old show biz adage—never rewrite a hit.

Whether it's their own idea or part of the management's formula to conform with the "Spanish Fiesta," the no-longer-such-Kids from Spain (which their billing connotes) have been overproduced. That long opening with the Spanish capes, banderillas and all the hokum of a pseudo-matador joust is early Fanchon & Marco. Even if gals did it it would be off-the-cob, and for a male group to make like a road company group of Rockettes the "staging" does them a disservice. Los Chavales should be what they are—a multilingual band of instrumentalists who knew how to put their best pizzicatos forward with an occasional violin solo; an attractive tenor for the romantic pops; and the like. The Yank customers liked it even if they didn't dig the Spanish, Portuguese or French lyrics.

There is much hoopla that this marks their fifth anniversary, and it is no tribute to time and tradition that five years later much of the sheen is off the Petrillo. Somehow they conjure up a vision of some leftover "Student Prince" company lost on the plains of Spain. Somehow, too, they've lost their surefires—no reprise of "Lisbon Antigua," a standard that will be more timeless than their maypole dance routines, or some of the other surefires. The repertoire now is overarranged, long-running and not as fetching melodically. Nearest thing to a familiar is "Valencia," a real oldie, following an extended "Espana" salute. Their "Treason" calls for an American lyric; the gypsy vlolining by Angel is more like it, and for that matter there are still many worthwhile values.

But between the flamenco Trini Reyes, with her three specialties, and the Kids' own generosity of repertoire, the sum total is overlong, hence boring. Cut out that opening fol-de-rol with playing-the-Manolete bit (the show-wise bunch has had its share of bull, in that connection, of late) and edit it down. The Kids haven't gone musically sour; just surfeiting the trade with everything in the book. Leave 'em hungry. *Abel.*

Stage Door, Toronto

Toronto, Sept. 12.

Andy Williams, Bill Isbister Quartet, Denny Vaughan Orch (7); cover, $2 upstairs, $2 minimum downstairs.

With the acquisition of adjoining property, formerly offices, Jackie Rae's new Stage Door shapes up after a two-months' renovation period as one of the midtown's posh niteries. The upstairs dine-and-dance lounge seats 250 while the downstairs lounge, devoted to drinking only, with the floor shows alternating in both spots for a two-a-night policy, seats 300. Decor of both floors is tastefully modernistic, with latter embellished by framed three-sheets of current Broadway stage hits, these to be periodically changed.

White-jacketed Jackie Rae is emcee, upstairs and down, and has given up his "Jackie Rae Show" on the CBS network to devote all his time to the nightclub venture.

Opener has Andy Williams, former singer with his three brothers on the Kay Thompson nitery show, in for a fortnight, with Williams opening for his "Middle of an Island," a switch to "Breezing Along," a medley of "Wayward Wind," "Moonglow," "Singing the Blues," a dead-pan offering of "Love Me Tender." Downstairs backing is by the Bill Isbister Quartet.

Upstairs, it's Williams for an opening whisper style of a Gershwin hit-medley, his "Time After Time," a hefty "Up the Lazy River" and "You Butterfly" for rousing finish. Throughout, he gets full backing from Denny Vaughan's orch.

Williams scores with the customers on his fine singing and personal arrangements, also over on interpolated, cordial chatter. His accompanist-guitarist is Kenny Berrell. The more uninhibited jazz-beat styling if the Isbister Quartet are in good contrast to the more relaxed playing of the Vaughan group, with latter setting a balance for the dine-and-dance crowd.

Opening week Stage Door did turnaway biz. *McStay.*

El Morocco, Montreal

Montreal, Sept. 21.

Will Mastin Trio with Sammy Davis Jr., Bob Melvin, Hal Loman & His Playmates (2), Maury Kaye Orch (13), Rosendine Trio; $2 cover.

Remembered by a few as a young entertainer working the saloons and burley houses of Montreal's tenderloin district some years ago, Sammy Davis Jr. comes back this week to captivate many at El Morocco as headliner on one of best shows ever produced in this room.

Outstanding attribute about Davis as a performer is his genuine desire to entertain and his apparent love just to sing and dance. The bundle of energy can do no wrong and is attracting capacity biz for his 10-day stand.

Material throughout is first-rate, thanks to the arrangements of Morty Stevens who also doubles as his conductor; change of pace is good and numbers varied enough to please all comers. Only objection, and a minor one, is that Davis tries to do too much; not content with his hoofing and vocal offerings, he works in a trumpet and drum sequence. Both are effective but have a tendency to over-gild the lily. However, on the plus side, Davis wows with his impresh set to the number "Just in Time," a group from "Mr. Wonderful" and a tap session with his uncle, Will Mastin.

Trio are working present engagement without Sammy's father due to illness, and although Mastin is onstage during show he does only one routine with Sammy which draws plaudits. Kudos go to George Rose at the piano and the augmented Maury Kaye band who provide a mighty fine musical background for this top-drawer artist.

Preceding the hefty 60 minutes by Davis is the hep terping of Hal Loman and two attractive blondes. Similar in makeup only to the many other groups now making the rounds, Loman adds that pro touch which takes him well out of the average slot. Comic Bob Melvin, who came in for the last few days of the Billy Daniels engagement, holds over for this revue and continues to score with his patter and savvy. Melvin has the unenviable spot of trying to amuse and hold an audience waiting for Davis, but he seldom fails to click.

In between shows a new group, the Rosendine Trio does dance music. Davis holds until Sept. 29. Patachou is slated to open Oct. 18. *Newt.*

Statler-Hilton, Dallas

Dallas, Sept. 20.

June Valli, Bob Cross Orch (12); $2-$2.50 cover.

June Valli, fresh from her summer NBC-TV twice weekly showcasing, should rate a hefty fortnight here if she keeps the fans captured in previous stands at another local hostel.

Smartly opening with an upbeat tune, "All God's Chillun Got Rhythm," Miss Valli adds eye appeal to her singing stint via a sequinned white net gown. Looker nods to current pops with "Fascination" in her 30-minute stint, but favors standards. Segue sesh includes "Foggy Day," "Under Paris Skies," "Arrivederci Roma" and "Lullaby of Broadway." Texas tributes are "Home On the Range" and "Deep in the Heart of Texas." Victor platter plugs, natch, are her newest, "Open Your Arms" and the w.k. "Crying In the Chapel." Latter reaps top mitting and a begoff.

Bob Cross orch, returning after a summer hiatus, still pleases with the "seven singing strings," offers neat showbacking and keeps the floor loaded with leather pushers. Act winds Oct. 2; Roberta Sherwood comes in Oct. 3 for two weeks. *Bark.*

Steuben's, Boston

Boston, Sept. 12.

Baron Buika, Suzanne Lake, 3 Chicks & Chuck (4), Don Dennis, Tony Bruno Orch (5); $2.50 minimum.

Max and Joe Schneider kick open their season in the pleasant downstairs boite in the heart of Hub's theatre district with big turnout and nicely rounded layout booked by Jack Mandell.

Baron Buika pleases with violin shenannigans, playing two at a time, cutting strings until only one is left. He gags it up with singing emcee. Don Dennis, gives a slick "Hot Canary" impresh on the violin, nabbing heavy mitting from first night aud opening show Thursday (12). In for two weeks, exiting Sept. 25, the opening package of entertainment engenders big response.

Chirp Suzanne Lake, who played on Broadway and in road company of "King and I," a tall looker, opens strongly in her first date here. With a big and varied repertoire, she pipes delightful pattern of song and platter. She unfolds series of musicomedy faves and does a set of French torchers clinching with "King and I" selections. Handsomely gowned brunette femme's sexy voice in French lends further impact to performance.

Dance productions of Three Chicks & Chuck, three girls and a boy, are fresh and zestful terpers with flair for showmanship. Bright costumes and well thought out choreography are invested in slick musical serenade. Spaced between the acts, they're on three times with segs of waltz, ballet and gala bit of oriental festivity.

Don Dennis, back as singing emcee for ninth season, takes spot for boff rendition of "Around World," a nice change of pace "In Middle of Island" and wraps it up for heavy palm whacking with "When Saints Go Marching In." Dennis is busy throughout show, which runs overly long, piping duet "Sweetheart" with Miss Lake, and violin playing bit with Buika.

Tony Bruno keeps his ensemble well paced through show's hour and quarter long distance. Show could stand some trimming, but overall results are topnotch, and Dennis rings the bell with femme parties that comprise vast bulk of audience. This layout holds through Sept. 25. *Guy.*

Eddys', K. C.

Kansas City, Sept. 20.

Diamonds (4), Lenny Gale, Tony DiPardo Orch (8); $1-$1.50 cover.

The vocaling Diamonds are back in the deluxe Eddy restaurant for a fortnight for their second stand in about a year. With them is the chatty comic Lenny Gale, back in town after several years and making his first play at Eddys'. Opening show was somewhat overboard at 65 minutes, but maintained a fairly lively pace for good reception throughout.

To Gale goes the opening spot, which he fills with stories, impressions and chatter, entwining a wealth of laughs into a multitude of characters. Bogart, Gable, Godfrey, Benny, Rochester, Kaltenborn, Vaughn Monroe, Jimmy Stewart and others roll off of his tongue with an authority that readily stamps him as a top impressionist, several drawing spontaneous applause from the house. He reaches the acme in a four-voice sequence from "Amos 'n' Andy," with customers pantomiming the lines, and the laugh level raised sharply and audience appreciation plentiful.

Four young men from Toronto, the Diamonds sing a slate of nine songs, several being versions of their Mercury hits. In addition, they mix it up with a medley of standards, and specialties by each member, Dave Somerville, Ted Kowalski, Bill Reed and Mike Douglas. Big hands come for their hit records, "Li'l Darlin'" and "Just Another Polka," but they prove among the top of today's pop quartets with "You'll Never Walk Alone" and a medley from "Oklahoma." Fine house turned out to greet them despite one of season's heaviest rains, reservations are good for the fortnight, and the Diamonds should make it a pleasant affair. *Quin.*

Le Cupidon, N. Y.

Monique Van Vooren, Howard Beder, Jack Kelly & Trio; $3.50 minimum.

Monique Van Vooren, one of the more publicized lookers around town, last season embarked on a nitery career at the Maisonette of the St. Regis, and is now continuing at the newly refurbished Le Cupidon. Miss Van Vooren (La Bulge Belgique) has been making headway during the past year. One of her admirers gave her a press-agent for a year, and with a load of material and smart gowning, she now has an act with a bit of substance other than her already obvious physical attributes.

Miss Van Vooren opens her turn by singing from a bed mounted behind a curtain. It's a bit that solicits applause. She has some good material that she recites with a degree of expertness and her singing voice is confined to a few well-developed notes in the lower register. This gives the illusion that she has some talents. The entire act is designed to get by with her name value and physical attributes. Her French medley of familiar tunes shows up best. Jack Kelly's piano and trio in back give the act an excellent background.

The spot, which was on a calypso kick last season, has redecored with smart simplicity. It's a tasteful intimacy with Howard Beder, who doubles as host and singing [illegible], adding a further note of ease to the room. *Jose.*

Chateau Madrid, N. Y.

Felo & Bruno, Mariolo Torrente, Myrna & Carlos, Ralph Font & El Canay Orchs, Candi Cortez; $3.50-$5 minimums.

Angel Lopez' Latin drop has a set of lively proceedings with the present layout. The main cog is the two-piano team of Felo & Bruno, frequent returners to this spot who provide an exciting session of 88ing, with flamencoists Myrna & Carlos and singer Mariolo Torrente (both New Acts) filling out the bill.

The keyboard twain comprises a spirited and talented partnership. They have an act that provides a maximum entertainment which constantly keys up the audience. Whether they do takeoffs on such classics as "Sixth Hungarian Rhapsody" and "Malaguena" or the plenitude of Spanish tunes, they provide a lot of bounce to the spot. The pair have some sight routines, but it's their lively harmonics that provide the best part of the turn.

The musical backing is by Ralph Font with Latin terp incentives by El Canay. Vocalist Candi Cortez does the emceeing. *Jose.*

Ritz Carlton, Montreal

Montreal, Sept. 13.

Estelita, Johnny Gallant, Paul Notar trio; $2.50-$2 cover.

For the opening of the attractive Ritz Cafe, the management brings in a newcomer to Montreal's cafe trade, Estelita. A diminutive brunet, Estelita has a penchant for Spanish and Latin-American tunes almost to the exclusion of anything English. With the cosmopolitan patronage in this particular room, a singer such as this can usually get away with the songalog offered, but the repetitive nature of her numbers tends to cut overall impact. Material is varied and some of her special items appeal such as her Durante impresh in Spanish and the inevitable calypso. An audience participation routine in Latin rhythm scores but some sort of platform would give this tiny thrush a more effective showcasing and give the customers, other than the ringsiders, a chance to appreciate her talents and physical attributes.

Another newcomer to the cafe is accordionist Paul Notar and his trio who play for the performers and also split dance interludes with 88'er Johnny Gallant. Notar replaces Joe Settano who had been a fixture in the room since it opened almost eight years ago. Johnny Gallant, after a summer season in Europe playing for singer songstress Fernada Montel, resumes his emcee chores, backs all artists in his usual capable fashion and maintains atmosphere with his fine keyboarding between shows. Maitre d' Jean is again in charge of the room which got away on opening night to near-capacity biz. Estelita will stay for three weeks from Sept. 11. *Newt.*

Clouds, Honolulu

Honolulu, Sept. 13.

Betty Reilly, Eddie Shonk Quartet; $1.50 minimum.

They're living the life of Reilly (Betty Reilly, that is) up in The Clouds this week and the management's already trying to line up an encore date for the Irish Senorita, who's in for an fortnight.

The frenetic singer-guitarist-comedienne is, if anything, even better than she was last year in the same walk-upstairs Waikiki penthouse nitery. Routines are sharper and she's working more closely with the house quartet, a result of marathon rehearsing. She's also brought along her own lighting effects.

Well-paced session blends ballads, in English, Spanish and even Yiddish, novelties and beaucoup special material. Additionally La Reilly plunks her versatile guitar authoritatively.

Eddie Shonk Quartet returns between shows with some crowd-pleasing instrumental numbers. *Walt.*

Gate of Horn, Chi

Chicago, Sept. 18.

Odetta, Glen Yarborough, Marilyn Child; $2.50 minimum Fri. & Sat.

The Gate's current talent assemblage is one of tested repeaters who have each developed their acts considerably since last reviewed at this spot.

Headliner Odetta's powerful voice is an impressive instrument well suited to her strongpoint—worksongs and blues. Originally a cultist attraction, her stylings have built a wider following here. Her gentle and sophisticated patter makes for fine continuity and pacing. Singer occasionally varies her rhythmic guitar and vocal patterns for a fling at European folksongs. With one such, "Ribbon Bow," she scores as strongly as with her own brand of Americana. Odetta has developed a class of showmanship with wide enough appeal for almost any listening audience.

Glen Yarborough rates well above his previous performances here. A versatile tenor voice with professional quality serves him well through Elizabethan ballads, pops material or folk ballads. Like a number of singers who have criss-crossed the folksong-pops line successfully, his strongpoint is his versatility rather than esoteric material. Humorous material also gets him heavy hands.

Marilyn Child carries the visual and vocal techniques of a dramatic narrative style that fits otherwise cumbersome folksongs into a solid nitery format. Entertainment value is the consistent emphasis in her selection of material. A recent attack of laryngitis is not impairing her impact on the audience.

Various pairings of singers appearing as singles have been tried at the Gate with generally good results. This time it's Yarborough and Child who hit it off for a sock performance. Their voices balance in range and volume. The pair sparkles on comic interpretations of "Rich Gal, Po' Gal" and "Buffalo Boy," and audience joins enthusiastically on "Everybody Love Saturday Night." This pair should shape as a sock act in most surroundings if they stick together as a duo. Next show not set yet. *Leva.*

Society, London

London, Sept. 17.

Frances Day (with Tommy Knight), Ted Taylor and Gypsy Adams Orch. $3.50 minimum.

After a gap of several years, regular cabaret has returned to the Society, the elegant Jermyn Street restaurant just off Piccadilly. In the interim period, Helene Cordet was a regular hostess at the cafe and, from time to time, entertained the diners. To launch the new policy is Frances Day, a musicomedy star. This is her first West End cabaret for some time, but she's kept in the public eye via disks, tv, films, et al.

As a seasoned performer who knows her way around, Miss Day, a blonde with a striking personality, ought to do considerably better. In an act which runs close on half an hour, she's not attempted to intro a single new number, but relies on a collection of oldies, most of which have been played to death by entertainers of lesser stature. Such numbers as "Diamonds Are a Girl's Best Friend," "Slow Boat to China," and "Man Around the House" are strictly old-hat and might do if blended with new material.

Miss Day doesn't improve matters by inducing a customer onstage to vocalize solo under her instructions. On opening night she lured a wellknown columnist to the microphone who did surprisingly well in an acutely embarrassing situation. That sort of ripe corn entertainment hardly measures up to present day requirements. Her regular accompanist and arranger, Tommy Knight, sits in at the ivories to lead the backgrounding by the Ted Taylor orch, while, as an added romantic touch to the candlelit atmosphere of the restaurant, Gypsy Adams' roaming musicians play request tunes at individual tables. *Myro.*

Adolphus, Dallas

Dallas, Sept. 13.

Chan Canasta, Betty Summer, Vincent Bragale Orch (6); $1.50-$2 cover.

British mentalist Canasta, in his first Texas nitery date, has no trouble baffling the ringsiders. His three-week date augurs healthy biz for the plush Century Room. He shuffles card decks, has patrons take any number of cards, then correctly identifies each card from center stage.

Canasta, who tabs his act as "mental perception," ends his 30-minute stint with a sock display that wraps the tablers. Proffering books (or bring your own), he calls for a page and line number, and repeats the line for a smash finish.

Looker Betty Summer does warm vocals of "I Love the Guy," medley of "You Made Me Love You" and April In Paris," and a highlight, "I Didn't Know What Time It Was." Buoyant, personable thrush shows savvy in a neat 15-minute song sesh.

Vincent Bragale orch lends able assist, and lures the leather pushers fore and aft the once-nightly show.

Acts wind Oct. 1; singer Roberta McDonald and Joe Reichman's orch are due Oct. 2. *Bark.*

Thunderbird, Las Vegas

Las Vegas, Sept. 20.

Ella Logan, Don Tannen, Thunderbird Dancers (8), Al Jahns Orch (12); produced by Marty Hicks; $3 minimum.

Ella Logan's return to the Navajo Room after an absence of a year and a half finds her in top form, both physically and vocally. As a gimmick for one number, she strips down to tights, revealing an exceptionally nice pair of gams. In her belting brogue, plus distinctive animation, she offers "Love Thy Neighbor," "But Beautiful," "Little Girl Blue" (which is enhanced by very effective lighting), "Just In Time," "The Party's Over," and her trademark, "How Are Things In Glocca mora?" First-nighters rewarded all her efforts with enthusiastic salvos.

Don Tannen, extra added on the bill, is the ideal balance with his hilarious ventriloquism—in which he kids ventriloquism. The offbeat act features a dummy which looks exactly like Tannen. He tosses it aside after exposing some of the tricks of the trade, then goes into some very funny monologs including a Russian hillbilly and a denazified German soldier. Tannen remains a big Vegas fave, and consistently gets loud yocks with his dialog and mugging.

Two production numbers with the Thunderbird Dancers (8) and songology of Rex Johnson fill out the program, which is expertly batonned by Al Jahns. Show is skedded for 18 days. *Duke.*

Gatineau, Ottawa

Ottawa, Sept. 20.

Sena & Gyle, Shirley Ryan, Gloria & Jimmy Vincent, Barry Dale, Craig Daye Dancers (6), Champ Champagne Orch (8); $1 admission.

Sena & Gyle, two males, work a comedy-chant stint built along Martin & Lewis lines. Maintaining a fast, zany pace, they use a routine that gives plenty showcasing to Sena's clicko pipes and Gyle's antics to big reception. The material isn't new but it's good and the boys give it strong handling throughout. Shirley Ryan (New Acts) is new to club circuits in this land but shows signs of losing no time in making the grade.

Gloria & Jimmy Vincent exhibits fine ability in Latin terping. They're young, fresh types with a neat stanza that gets momentarily off the Latin beat with a roaring '20s bit that becomes more interesting when the duo's Latin style shows through.

Craig Daye Dancers are held over in three routines, as is the young clicko chanter, Barry Dale, who emcees and sings with the line. Champ Champagne's house band plays for dancing and showbacks in top form. Show is here to Sept. 25. *Gorm.*

El Cortez, Las Vegas

(FOLLOWUP)

Las Vegas, Sept. 20.

The Gateway Singers (4), a refreshing unit who specialize in offbeat folk tunes, headline the new show in the Cirque Room. Elmerlee Thomas, lone femme member of the group, has a powerful set of pipes which serves as a fine balance to the instrumentalists, who double as singers both individually and quartetwise. Leader Jerry Walter plunks the five-string banjo and is an okay comic as he intros the numbers. Travis Edmunson and Ernie Sheldon are exceptionally adept guitarists. In socko repertoire are such as "Puttin' On The Style," which Gateways have recorded for Decca; "Colorado Trail," "Rock Island Line," "Across the Wide Missouri," "A Rovin'," and "Come To The Dance," latter being a delightful Mexican folksong.

Producer Jack Smith holds over the highly successful "George Arnold Rhythm on Ice Revue" for this two-framer, in which the skaters present new skits of graceful and decorous charm. Arnold, John Curtin & Patti Hittle, Larry Ellis, Gloria Oakley, George Zak, and the Ice Cubettes (4) are featured in the frozen section of the show. Package is neatly backed by the Buster Hallet orch (4). *Duke.*

International, Houston

Houston, Sept. 21.

Eydie Gorme, Dave Gardner, Paul Neighbors Orch (11); no cover or minimum.

International Club's boniface Porter Parris apparently has arrived at top-draw formula with use of bigger name talent than heretofore booked in this part of the

(Continued on page 65)

New Acts

LOU MOSCONI JR.
Comedy
30 Mins.
The Reef, Revere, Mass.

Lou Mosconi, scion of the w.k. Mosconi Bros., out as a single for short time playing eastern niteries, is a pixieish comedian with a zany laugh and a bagful of terp tricks that round into a solid click. The slight 5 ft. 8, tux-clad comic weaves his dance bits into his patter routines with slick showmanship. Opening with one-liners and topical gags, he segues to a mambo beat going to one-foot spin; does a laugh-studded bit on why wives come to drinkeries, rounding off with Pat Rooney impresh. He builds routine on various types of dancers, "heavy breather," "romantic type," "singing dancer" to bullseye.

Throughout his stint he employs a mad laugh that communicates to aud through repetition and by skillful handling manipulates the laugh to set customers off at will. He clinches his dancer impresh with a frenzied rock 'n' roll bit that takes him from stage into the audience, around and over chairs and back to the stage. A nostalgic soft-shoe bit on old vaude days builds into some neat tricks, running up the wall, spinning splits and barrelrolls, and encores with slick Cantor impresh of "Susie."

Showmanship and versatility impresses all the way and the comic shows great potential for all sight mediums. Fine bet for niteries, vaudeo and show spots. *Guy.*

WINNIE HOVELER DANCERS (5)
Terp
30 Mins.
Chaudiere, Ottawa

Winnie Hoveler Dancers are currently billed as the line in the Chaudiere Club but their exhibition of terp skill sets them close to the act slot. Winnie Hoveler is trainer, line chief and dances with the rest of the femmes, appearing three times each show, each routine a standout.

It's unusual for lines in local niteries to show much terp ability but this crew is an exception. Plenty of work and rehearsal is evident in the precision, rhythm and flash of the stints, particularly in a slow-boat tap session that collects palmslaps regularly throughout. Closer introduces a Latin dance, gals hauling male customers up to work a contest, payoff being busses by the entire line to the winner.

Femmes are all lookers. Costuming is always slick but not overelaborate, line depending on socko terping to sell the stints. *Gorm.*

ELISE VALLEE
Songs
15 Mins.
Alhambra-Maurice Chevalier, Paris

Small, sturdy young Gallic singer shows her past terp background and American sojourn as she accompanies her songs with impromptu dances and displays a mixture of lowdown French street tunes and the more technically studied Yank approach to a ballad. Voice has a certain zest, but range and techniques are still to be built up and a definite songalog chosen before this blonde, pert chirper can find a place for herself here or in any stateside spots.

Miss Vallee went to the U.S. with the Roland Petit Ballet and stayed on for nitery terp chores. She took up singing since her return. A point of view in material and methods is in order. Right now she shapes more for band singing stints, or in revue or musical legit, rather than as a musichall number. *Mosk.*

MACK & KIRK
Comedy
10 Mins.
Empire, Glasgow

Here's an unusual male twosome with a fresh slant and a potential for garnering the yocks in steady flow. One half is small in body with large head and friendly smile. T'other is well built and with squarish-shaped deadpan face. Garb both in the Scotch kilt and headgear, and you have a freakish duo good for laughs. Smaller partner plays accordion while larger strums on guitar, gabs in gibberish, uses eyes to comic effect, and contrasts strongly with the little one.

Pair are funny not so much in material as in style they present themselves, and score largely on visual appeal. Wind with a lively version of "Rockin' Through the Rye." Okay act for general run of vauderies, and are not limited linguistically. *Gord.*

MYRNA & CARLOS
Flamenco
10 Mins.
Chateau Madrid, N. Y.

Myrna & Carlos, teenage flamencoists, are an exciting team. They have the necessary flair, a good background in the Iberian terps, and a large repertoire that permits a wide expression in this field.

The twosome have some picturesque heel-pounding bits both as soloists or a team. Their hottest number is a zapateado, a lively item, and they do a large number of brief dances to illustrate their wide range in this direction. They are well-groomed and gowned. They seem to have a bent for the concert as well as the pop stages. Their youthful verve is an admirable substitute for maturity. Team, particularly the male, should entice a lot of attention. *Jose.*

SUZANNE LAKE
Songs
25 Mins.
Steuben's, Boston

Suzanne Lake is a sultry 5-ft.-4, dark-eyed brunet looker with musical stage background out for a short time in South American bookings and middle west dates, but not yet documented in VARIETY. She replaced in the Tuptim role in "King and I" on Broadway and on tour, and her act features a medley of "King" numbers. Trained mezzo soprano has sliced off all of the diva touches and looks a vet nitery turn in showmanship and delivery. A straight singer on the Lena Horne type, she shows professionalism in every move from walkon to bowoff and dispenses a songalog that comprises some excellently portrayed blues numbers. Her stint goes from French offerings to Spanish "Malaguena," bombastic closer. The handsomely gowned looker in white brocaded sheath with silver beads holds the supper aud, no easy task in this early eating boite, with intensity.

Opening with "Could Have Danced All Night," she segues to French set introed by slick patter on her Francaise ancestry and affinity for things Parisian with "La Seine," "La Vie en Rose" and "Under Paris Skies" in throaty, sexy voice. She switches pace with a torchy "When Your Lover Has Gone," does "Stormy Weather" and "Way Down Blues." Miss Lake sells strong and has well balanced routine for the saloon trade. She takes mike for nice walkaround on "Getting to Know You" kicking off her "King and I" medley of "Shall We Dance?" and "I Have Dreamed."

A stylist with fine feeling for good lyrics and imaginative phrasing, she looks to have an excellent horizon in niteries, tv and vaude. *Guy.*

SHIRLEY RYAN
Songs
22 Mins.,
Gatineau, Ottawa

Barry Dale, the Gatineau Club's chanting emcee, hit the spike on the noggin when he said, "Shirley Ryan sounds like a young Sophie Tucker." Canary has a semi-belting style, deep-toned pipes that cover a nice range with rich sounds. She's got slick stacking that's classily gowned for fine impact.

Miss Ryan is an Australian, playing her first Canadian and second North American booking in the Gatineau, and when she gets around to polishing her stint and adding a standout tune or two, she'll have a warble stanza worthy of almost any audio or visual medium. Until then, she's good for second billing on any nitery or stage item and okay for disks, television and radio. *Gorm.*

BOB RILEY
Songs
25 Mins.
Hotel Bostonian, Boston

Bob Riley is a New England hillbilly singer out of the pine tree state of Maine and has been playing Yankeeland clubs for a short time, but has not yet been documented in VARIETY. With electric guitar and cool candy-striped jacket, he reaches into a wide variety of country music and folk idioms dishing them up with professional intros. Patter in soft folksy voice explains the various types of ditties. He centerpieces "Baby Sittin,'" which he recorded on Dot, and does ballards such as "Dark Moon" and "Fabulous" in modified rock 'n' roll style. The 5-ft.-10 blonde personable youth serves up his offerings in a vibrant fresh air voice and maintains a simplicity of style which sits well with aud. He patters about teeners' likes in music, and gets off torrid "That'll Be the Day" and "White Sport Coat" for all the stops and sound effects. He finales with an orig compo, "Little Boy's Prayer," with intense pathos for imprint.

Looks good for intimer cabaret set and folk song cultists, and tv spots. His offerings here are backed up in neat style by Zarde Bros. Trio. *Guy.*

MARIOLO TORRENTE
Songs
18 Mins.
Chateau Madrid, N. Y.

Mariolo Torrente, a recent import from Brazil, has much room for development. He has a lot of native ability which includes a good voice and a spirited delivery. There are some rough edges to be ironed out before he can reach his peak effectiveness.

Torrente smartly dwells on the pops which he renders with good effect. He's also okay at the ballads with the usuals, "September Song" and "Autumn Leaves," as his standouts. Further experience in the cafe circuits and pruning of his act should bring repeat dates for him. *Jose.*

Home-Toll Puzzle

Continued from page 5

pay-as-you-see game via its new releases. Without them, the whole proposition would falter. At the same time, there remains the question of economics, made more complicated by the natural resentment and opposition of the theatres, which are still the prime customers for theatrical features (though Hollywood today turns out as many, if not more, films for tv).

Specifically, the question is asked: At what point can a producer be asked to trust his new and expensive production to pay-tv and not take the risk of incurring a thumping loss? In other words: Big films will not and cannot pay for themselves on home-toll unless there is adequate circulation; Yet, circulation will be difficult to accomplish if the incentive of important new pix is missing at the outset.

Those who speak of millions of dollars coming in via the home b.o. usually are crystal gazing far ahead to an era when there are already millions of installations. Reply from the toll-tv people is that television itself had to grow under a similar handicap and had to gain circulation in the face of scanty programming. Furthermore, they say, theatres will continue to contribute revenue on the same films shown on the air, particularly at the start.

Telemovie

Continued from page 7

of the two holdout companies, Metro and 20th-Fox.

Griffing said that 38 miles of primary cable had been laid and amplifiers attached at a total cost of $106,000. Booth equipment (for 35m projection) cost $100,000. Tap-out lines and individual connections run to about $25. Subscribers can disconnect any time, but there's a $3.50 charge for re-connection.

Griffing said he had found other exhibitors willing to cooperate in towns where Video has competition. He said he could see no reason why normal competitive factors couldn't come into play in such towns. However, Video has never checked the product-supply point and its legal angles with the Justice Department.

Griffing yesterday (Tues.) confabbed with the distribs' sales toppers.

Bank Coin Tight

Continued from page 3

present cash position is said to be behind last week's decision to cut down on production. Col's credit had been at less than the 6% level of interest rate. Company would be willing to go up to the 6% but the banks are giving the preferential treatment to old 6% customers.

Also hit are the packagers whose standing with the banks and within the trade hasn't been strictly top-rung. Established and successful indie producers are still getting necessary financing. But the distribs, who arrange the financing, are more insistent than ever that each package be turned in "at a price."

Night Club Reviews

Continued from page 64

International, Houston

bayou country. Eydie Gorme is case in point. Her array of ballads and torchers held spellbound the usual sellout audiences the 350-seat room has come to expect since reopening earlier this month with new policy in force.

Privatery situation is practically unique one in Houston: if customer feels like getting into the act after a few drinks, management thinks three times before asking him to pipe down. Miss Gorme deals with obstreperous friends with a smile, however, picks up the flowers they throw on the floor, finally gives them what they shout for—all of which brought strong reaction for offerings.

Thrush generally sticks to brighter-side numbers such as "Married I Can Always Get," "Rockabye Your Baby With A Dixie Melody;" but "Guess Who I Saw Today" didn't leave many dry eyes in house—a house quiet as a mauseoleum while thrush caressed tune's lyrics. Miss Gorme makes a lot of friends her first time in Houston, with honey-toned warbling. Heavy palming brought two encores.

Dave Gardner wins lotsa yaks with Revival style humor. "True Story of Julius Caesar—as presented by Down Home Players" is a fave. Pompoff, Thedy & Family, Tina Robin open Oct. 3. *Burt.*

Hotel Muehlebach, K. C.

Kansas City, Sept. 19.

Roberta MacDonald, Joe Reichman Orch (8); $1-$1.50 *cover.*

Roberta MacDonald is making her first appearance in the Muehlebach's Terrace Grill as a warbler on the summer schedule coupled with the Joe Reichman Orchestra. Her background includes Broadway shows, some legit work, with her present status as a hotel and club chanteuse extending over the past three years.

A comely brunet, she delves into a variety of tunes, some done especially for her, some standards, and some from pictures and shows. She gives them a full-voiced treatment with a range a bit on the lower side. One of her specials, "One Way Ticket To Love," rates as a fine ballad and could have some possibilities as a pop song. In dramatic treatments of "Music, Maestro, Please" and "It Had To Be You," she comes off very well, has some peppery moments with "You'd Be Surprised" and "Hard Hearted Hannah," and fills her 25 minutes to the customers evident liking. Her work is well cut to a dinner dancing room of this type.

Current week winds the stand of Joe Reichman and orch, which came in for a summer stint in the Grill. Reichman is set for the Adolphus, Dallas, opening Oct. 2, and the Grill is to have Dick Barlow, opening Sept. 27. *Quin.*

Ewige Lampe, Berlin

Berlin, Sept. 17.

"Bette sich wer kann" (Make Your Bed If You Can). Directed by Sammy Drechsel; features Ursula Herking, Hans Juergen Diedrich, Klaus Havenstein, Dieter Hildebrandt; score and musical direction, Fred Kassen; settings, Brigitte Raydt; $1.20 *top.*

Ewige Lampe (Eternal Lamp), home of West Berlin's highly successful cabaret ensemble, "Die Stachelschweine" (Porcupines), now touring Western Germany, has currently a guest appearance of the Munich Lachund Schiessgesellschaft (literally: Laughing and Shooting Company). Latter, a group of four performers, comes along with a presentation entitled "Bette sich wer kann." As usual in the domestic cabaret trade, this title is a funny wordplay for itself: With an "R" in front it would mean "Save Himself Who Can," but with a "B" instead it means "Make Your Bed If You Can."

Inevitably in this country, also this cabaret ensemble pokes most of the fun at politics. Main target of all jokes is the Federal Government. So Adenauer gets it nicely and a special topic concerns, of course, the forthcoming elections. Whether this or that attack in its present form is justified or not remains nearly secondary in view of the fact that the way these gags and witty wordplays are presented is truly masterful. In fact, these four performers can easily stand competition with the "Porcupines."

Rather in contrast to the "Porcupines," who indeed have a sharp tongue and whose open and/or hidden attacks not seldom border on the questionable, this group is milder and more friendly in its oppositional (politically speaking) tendencies.

In all, its program consists of 22 different numbers. The best ones are still those which have nothing to do with politics. There is one which makes fun of new domestic films and latters' predilection for sentimentality, "beautiful mountains" and cheap romantics; another one ridicules German television and psychiatrists. America also gets it: Elvis Presley, re-education, the local America Houses are some of the respective items.

Of these four performers from Munich (none of them actually hails from that city), Dieter Hildebrandt is tops. He not only very impressively shows up in all his numbers, but also wrote most of the witty, satirical texts. Ursula Herking, only woman among the four, is excellent as well and gets most of the chuckles. Miss Herking, who has already achieved special recognition in German films and ditto on the stage, presents all sorts of characters. Klaus Ravenstein proves as a first-rate actor and master of several dialects. Hans J. Diedrich is no less effective.

Director Sammy Drechsel has given the whole thing the necessary pace, while a definite asset is Fred Kassen's piano accompaniment. In all, a fine satirical cabaret -presentation, even for the most sophisticated customers. *Hans.*

Laryngitis

Continued from page 5

tron Electronic & TV, headed by Arthur Levey. Latter outfit is active as the development company and shares in the Fox via a percentage arrangement. Fox and Leyey appear to be working closely together. Levey is on the Skiatron-TV board (composition of which has never been made clear) and Fox is just finalizing arrangements to purchase 250,000 shares of additional stock being authorized by Skiatron Electronic at $5 a share. This would give him about 13% of the Skiatron stock outstanding. Levey is the major stockholder. Fox has other Skiatron shares, but it isn't known exactly how many he owns.

Zenith's last statement in the toll field was when it filed with the Federal Communications Commission, urging a speedy decision re over-the-air service. McDonald at that time warned that, unless the Commission acted, the wire systems would take over.

Where Did FCC Go?

Continued from page 5

rules applied by the FCC) could be so cumbersome as to prevent any application from being processed."

Exhibs for the most part take a far less negative attitude vs. pay-as-you-see delivered by wire, as it is in Bartlesville, Okla. Reasoning appears to be that such transmission could be tied in much more effectively with the theatres.

However, the networks and tv stations, also opposed to pay service which they see as depriving them of programming, have begun to show considerable concern re cable service which they see as competition of the concept spreads. Broadcasters take an "anti" position against any form of telecasting that sands to interfere with their current "free' service.

Delay Skiatron

Continued from page 5

whether any legislative body is in a position, in a free-enterprise system, to protect one licensed business against another."

Meantime, Harold P. See, KRON's general manager, declared that the NBC affiliate, owned by the influential San Francisco Chronicle, is opposed to broadcast home-toll but has taken "exploratory action" toward becoming a closed-circuit wire operator. He added that KRON would "continue to maintain its dominant position as a broadcaster of free-TV."

AFTRA's Frisco local already is campaigning heavily against pay-tv.

VARIETY BILLS

WEEK OF SEPTEMBER 25

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 26
India Adams
Georgie Kaye
Rockettes
Raymond Paige Orc

Roxy (26)
"Fiesta at Roxy"
Elena Giusti
Skating Squires
Roxyettes
Roxy Orch

AUSTRALIA

MELBOURNE
Tivoli (T) 30
Archie Robbins
Margo "Z" Bomb
Boys of Mexico
2 Earls
Christine & Moll
Lebrac & Bernice
Bobby Gonzales
Delicados
Williams & Shand
Buster Fiddess
Brenda Rowe
Frank Ward
Della Vance
Dionne Vail
SYDNEY
Tivoli (T) 30
Johnny Lockwood
Bobby Limb
Dawn Lake
Riggoletto Bros. & Aimee
Les Thaika

Medlock & Marlowe
Balladinis
Billy Rayes
Darryl Stewart
Johnny O'Connor
Edit Juhasz
Alwyn Leckie
Rae Morgan
Pamela Godso
Olivia Dale
Dancing Boys
Rudas Dancers
TOKYO
Sankei (T) 30
Kath. Dunham Co.
TOKYO
Copacabana (T) 30
Darvas & Julia
BANGKOK
Oasis (T) 30
Banks & Demuth
SYDNEY
Town Hall (T) 30
Luigi Infantino

BRITAIN

BLACKPOOL
Palace (I) 23
Hylda Baker
Tanner Sis
Odette Crystal
Sonny Roy
Geo. Mitchell Co.
Impero Bros.
Janet Gray
Martin Granger
Boliana Ivanko 4
Joan Davis Co.
Opera House (I) 23
Jewel & Warriss
Yana
Holger & Dolores
Latona
Graham & Chadel
George Mitchell
Dancing Debonaires
Dorothy Dampier
Herbert Hare
Audrey Mann
Nirska
BIRMINGHAM
Hippodrome (M) 23
Charlie Gracie
Gillian & June
Fredye Marshall
Elimar
Bill Waddington
R & J Jover
Tattersall & Jerry
BRADFORD
Alhambra (M) 23
Charles McDevitt
K.& A. Kemp
Allen & Albee Sis
Larry Page
Mumford's Puppets
Victor Seaforth
Bunny Reeves
Skating Marinos
BRIGHTON
Hippodrome (M) 23
Carroll Levis Co.
Miles 2
Cox 2
Sharpe & Iris
Nemec & Violet
Mrs. Shufflewick
Eddie Goffron
EDINBURGH
Empire (M) 23
Deep River Boys
Royal Command Girls
Keppel & Betty
Jeffrey Lenner
Dernos
Lloyd & Day
Sid Plummer
Devel & Partner
FINSBURY PARK
Empire (M) 23
Terry Dene
Gilbert & Sylvia
Les Hobeaux
Ron Scott
Sammy Wilde
Kari-Kari Sis
Southlanders
Clifford Stanton
J & S Lamonte
Fey Jover
Ray Alan
GLASGOW
Empire (M) 23
Dave King
Hazel Gee Dncrs
Kordites
Kordas
Dany Ray
3 Rayros
Mistin Juniors
Bernard Landy
HANLEY
Royal (M) 23
Earle & Vaughan
Anton & Janetta
Arthur Worsley
Woodward & Cooper
Annette Klooger
Betty Jumel
Alain Diagora
Georgette

LEEDS
Empire (M) 23
S & M Harrison
Ronnie Harris
LIVERPOOL
Empire (M) 23
Billy Eckstine
De Vere Girls
Alan Clife
Carlo Sis
Mack & Kirk
Andy Stewart
Annell & Brask
Dash's Chimpanzees
LONDON
Metropolitan (I) 23
Nancy Whiskey
John Barry 7
Anne Hart
3 King Pins
Hal Garner
June Fraser 3
Teenagers
Barry Anthony
MANCHESTER
Palace (M) 23
David Whitfield
Harry Worth
Audrey Jeans
King Bros.
Billy Dainty
Skylons
NEWCASTLE
Empire (M) 23
Johnny Silver
Beryl Catlin
NORTHAMPTON
New (I) 23
Dave Gray
Toni Kaye
Derek Lawrence
Arthur Gordon
Kish & Volaire
Marina Ellen
Eric Watts
Pauline Terrie
Jo & Joy Walker
Johnny Lister
Lana Mai Wong
Whiteleys Starlets
NORWICH
Hippodrome (I) 23
Robert Earl
Janie Marden
Top Drum 4
Wally Harper
NOTTINGHAM
Empire (M) 23
Fred Emney
Lorrae Desmond
Rosinas
K & V Glynne
Rosa Macari
Derek Yelding
Roy Mack
Bert Edgar
SHEFFIELD
Empire (M) 23
Vipers
Fox Girls
Jim Dale
Jimmy Edmundson
R & R Marlow
Johnny Dallas
S & V Pardoe
Campbell & Rogerson
SOUTHAMPTON
Grand (I) 23
Eddie Reindeer
Al & Dave Paige
A & C La Vern
Peter Small
Pauline Nee
Whiteleys Girls
SUNDERLAND
Empire (M) 23
Derek Roy
Francis Langford's Co.
Eric Roger Co.
Kendor Bros.
Andre Kobak
Sunny Rogers
Nero
Harry Holcroft
Marie De Vere Dancers

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddie
Felicia Sanders
Charles Manna
Three Flames
Jimmie Daniels
Hal Schaeffer
Blue Angel
Carol Burnett
Luc Poret
Axidentals
George Matson
Casanova
Jacques Zarow
Alex Alstone
Chateau Madrid
Felo & Bruno
Mariolo Torrente
Ralph Font Orc
El Canay
Candi Cortez
Copacabana
Joe E. Lewis
Kay Brown
Four Mints

Cindy Tyson
Sammy Devens
Elaine Deming
Michael Durso Orc
Frank Marti Orc
El Chico
Maria Antinea
Rosita Rios
No 1 Fifth Ave
Mickey Deems
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Gypsies
Quintero Rhumbas
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Marilyn Mitchell
Joseph Sudy
Hotel Plaza
Lilo
Ted Straeter Orc

Mark Monte Orc
Hotel Roosevelt
Sammy Kaye Orc
Hotel Statler
Buddy Morrow
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Constance Moore
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Szonys
Robert Lamouret
Molidor Trio
Debonairs
Gillian Grey
Simon McQueen
Chic James
Bob Kennedy
Syncopated Waters
Jo Lumbardi. Orc
B Harlowe Orc
Le Cupidon
Monique V. Vooren
Red Carpet
Mauri Leighton
Town & Country

Ritz Bros.
Gogi Grant
Buster Burnell
Ned Harvey Orc
Viennese Lantern
Loma Duke
Laureanne Lemay
Ernest Schoen Orc
Paul Mann
Village Barn
Larry McMahon
Vivian Swanson
Ed Smith
Jack Marlin
Piute Pete
Bobby Meyers Orc
Village Vanguard
Anita O'Day
Bob Brookmeier 5
Slim Gaillard
Waldorf-Astoria
Los Chavales De Espana
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Frances Faye
Joe Parnello (3)
Blue Angel
"Calypso Cruise"
Phil Sanchez
Lydia Lora
Lord Carlton
Ted Shevon (3)
Roger McCall
Al D'Lacy Orc
Blue Note
Kai Winding
M. J. T. Plus 3
Chez Paree
Pearl Bailey & Louis Bellson (5)
Steve Condos
Chez Adorables (6)
Ted Fio Rito Orc 13
Cloister Inn
Ramsey Lewis Trio
Lorez Alexandria
Conrad Hilton
"Ice Review Spec"
Glenn & Colleen
Miss Lucille
Jo Ann McGowan
Ros Pettinger

Bill Christopher
Gil Shepard & De Soto Sisters (3)
Paul Gibbon & Sully Kothman
Fred Napier
Norman Crider
Tune Tattlers (4)
Charlie Fisk Orc
Drake Hotel
Fernanda Montel
Jimmy Blade Orc
Gate of Horn
Odetta
Glen Yarborough
Marilyn Child
London House
Andre Preyin (3)
Eddie Higgins (3)
Mister Kelly's
Jeri Southern
Cindy & Lindy
Marty Rubenstein 3
Palmer House
Jo Ann Miller
Martin Bros. (2)
Bob Lewis & Ginny
Johnny Conrad Dancers (4)
Ben Arden Orc.

LOS ANGELES

B. Gray's Band Box
Billy Gray
Lee Diamond
Carol Shannon
Bert Gordon
Ric Marlowe
Le Letterman (3)
Bob Bailey Trio
Coconut Grove
Johnnie Ray
Mattison Trio
F. Martin Orc
Crescendo
Dave Pell
Jim Giuffr Three
Shelly Manne & His Men

Interlude
Bobby Short
Kitty White
Mocambo
Jack Costanzo Combo (6)
Georgia Brown
Paul Hebert Orc
Moulin Rouge
Marie McDonald
The Treniers
Marthe Errolle
Billy Wells & 4 Fays
Ffottiat Charlton
Statler Hotel
Rose Marie
De Mattiazzi
Ed. Bergman Orc

LAS VEGAS

Desert Inn
Guy Lombardo & Royal Canad.
Johnny O'Brien
Schmitz Sisters
Hansen Sisters
Dunes
"Minsky Follies"
Garwood Van Orc
El Cortez
"Rhythm on Ice"
George Arnold
The Gateways
Buster Hallett Orc
El Rancho Vegas
Milton Berle
Betty George
Dunhills
Stan Fisher
Met Sextette
Molnar Dancers
Dick Rice Orch
Flamingo
Tony Martin
Kraft Dancers
Bob Williams
Merry Macs
Lou Basil Orch
Fremont Hotel
Stardusters
Make Believes
Mark Wayne 4
Golden Nugget
Hank Penny
Sue Thompson
Harry Ranch
Billy Regis
Charlita
Riviera
Spike Jones
Helen Grayco

Freddie Morgan
Dorben D'ncrs
Ray Sinatra Orc
Royal Nevada
Art Mooney
Phyllis Inez
Chase & Mitchell
Jimmy Grosse
Sparkletongs
Sahara
Victor Borge
Cee Davidson Orc
Louis Prima & Keely Smith
Sands
Nat King Cole
Joey Bishop
Copa Girls
Antonio Morelli Orc
Showboat
Marsh & Adams
Bunny Ware
Garr Nelson
Showboat Girls
Mike Werner Orch
Silver Slipper
Hank Henry
Toni Mohr
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Ella Logan
Don Tannen
Thunderbird Dncrs
Al Jahns Orch
Tropicana
Vivian Blaine
Dick Shawn
Nat Brandywynne

RENO

Harolds Club
Jodimars
Terry Haven
Harrah's
Dukes of Dixieland
Fabulous Woodsons
Denis & Rogers
Players
Holiday
Wilder Bros.
Jacqueline Fontaine
4 Canucks
Ish Kabibble
Mapes Skyroom

Helen Traubel
Amin Brothers
Skylets
Ed Fitzpatrick Orc
New Golden
Gaylords
Harry Ranch Orc
Bob Bramar Trio
Riverside
Julie Wilson
Dean Murphy
L & E Roberts
Don Dellair
Starlets
Bill Clifford Orc

LAKE TAHOE

Harrah's
Liberace
Jean Fenn
Geo. Liberace
Sid Krofft
Gordon Robinson

Will Osborne Orc.
Wagon Wheel
Art Engler
McClevertys
Fairways

MIAMI-MIAMI BEACH

Americana
Joey Adams
Al Kelly
Jode Sands
Lou Wills Jr.
Jackie Heller
Lee Martin Orc
Maya Orc
Balmoral
Billy Mitchell
Rosina Aston
Sonny Kendis Orc
Tana Lenn
Di Lido
Mandy Campo Orc

Gloria Blake
Jane Moore
Bernie Sager
Jack Barcena Orc
Eden Roc
Lonnie Sattin
Terry Haven
Step Bros.
Johnny Costa Trio
Mal Malkin Orc
Chico Cuban Boys
Fontainebleau
Phil Foster
Dolores Perry
Rydenko Bros.

Jack Stuart Orc
Sacasas Orc
Pupi Campo Orc
Natali-Fields Trio
London Towne
Arthur Blake
Weela Gallez
Jean Tourigny
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc

Nautilus
Sammy Shore
Marriette
Mario & Tonia
Syd Stanley Orc
Seville
Bob Sennett
Murri & Ruth
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Saxony
Weela Galley
Charles & Faye
Al Stuart Archette
Jimmy Grippo
Fred Thompson
Tommy Angel

HAVANA

Montmartre
Raul Mesa
Raquel Barisba
Ivette De La Fuente
Clarisse Novo
Gladys Bocay
Guzman Singers
Fajardo Orc
Nacional
Sheila Reynolds
Ray Carson
Dancing Waters
W. Reyes Orc
Sans Souci
Gloria & Rolando

Alfredo Sadel
Miriam Baneras
Roberto Barcele
Maria Magdalene
La Serie Orc
Ortega Orc
Tropicana
Luis Garcia
Alberto Rochi
Matzuko Miguel
Gladys & Freddy Riveros
Dominique
Tropicana Ballet
S Suarez Orq
A Romeu Orq

Venice Sum-up

Continued from page 2

ever, it appeared the director had "deviated," switching from a neo-realist to a neo-romanticist style.

Piriev praised "Hatful" but, along with three others, ended up voting for "Aparajito" as an apparent compromise designed to keep the U.S. from walking away with the top prize. However, not a dissenting vote was cast in acclaiming Anthony Franciosa as best actor for his work in "Hatful of Rain."

Though he is aware that American films have less to gain from such international competitions than the Europeans, Knight nevertheless felt that the presence of the Hollywood companies at the fests was important and should continue. "There are other things at stake apart from the prizes," he noted, stressing the importance of acquainting Europe with the American way of life through representative pix.

Scribe stressed the need for test films that realistically portrayed the U.S. He agreed with William Perlberg, the U.S. rep at Venice, that the American selections be drawn from Academy Award nominees, but felt that this would be good only for the year's first competition, i.e. Cannes. After that, Knight thought, a list of good films might be prepared by a group of experts, such as the N.Y. film critics.

Knight said most of the Europeans felt that the Americans were out of their depths in "Something of Value" and that the fest wasn't happy with the film, but that the Motion Picture Export Assn. had insisted on entering it. He said the American selections failed to recognize "what kind of audiences would see the pictures."

As for the Europeans, Knight said, their films showed standards of competence only. "There was no inner excitement, no real originality in most of the European entries at Venice," he opined. He particularly criticized the British entry "Golden Virgin." (Story of Esther Costello), which he said Columbia had forced on the fest and which "made no sense at all, apart from the fact that it's a bad picture." This was Knight's second stint on the Venice jury. He had praise for fest director Floris Ammannati and for the policy of reducing the number of films shown (to 14) but said he doubted that he'd return to Venice next year.

Morros Memoirs

Continued from page 2

allegations. Morros and Stern at that time also had the ARA (American Record Artists) disk label, subsequently sold to Mercury, but which had such personalities as Hoagy Carmichael, Phil Harris and Frances Langford on its roster. Morros Music published patriotic tunes like "Nobody's Home on the Range Now" (everybody off to the wars), "Don't Play No. 6 Tonight," etc.

Morros states that Stern advanced him $100,000 in Hollywood and $30,000 for the New York operation, but that he (Stern) got all of it back.

Incidentally, Richard Morros, now 30, son of the veteran showman, is currently with Remington Records as an a&r man. Latter has a two-year-old son "which makes four generations of American Morroses," says the showman, "ranging up to 98. My father, who is residing in Hollwood, says he's 96 but I think he's really 98."

Morros clarifies that, other than the per-diem stipend from the FBI, while in service, he "was not paid for my patriotism, nor am I being paid now by the U. S. Government. I am living on my private means, from revenues from past show business undertakings and, of course, there have been some fancy fees coming in as result of the publicity attendant to the FBI's disclosure of my counterespionage activities."

These he spells out as follows: a $35,000 advance royalty ("they say it's bigger than Winston, Churchill's") from Viking for his book; a $35,000 flat fee from Look magazine for his two-part story (which Bill Davidson is helping him on, and who probably will also assist Morros on putting his memoirs into book firm for Viking); a $2,000 fee from Ed Sullivan for a recent tv guest-shot; $2,000 from "Face the Nation," which he says is a departure from this CBS interview show which usually gets its guests gratis.

Lotsa Television

"Nation" wants Morros back again after January, as does Steve Allen for his NBC-TVer, which is opposition to Sullivan. Morros plans to stagger this sort of personal appearance closer to his book publication and also because "unless I have something new to say I don't think I should do it," although he intimates that the "Secret Diaries" (Look and book versions) will disclose much new material.

Morros, incidentally, indicated how he used a linguistic melting pot code, blended with the musical scale, to write himself notes. In working with Davidson, the cryptology even baffled Morros for two hours at a time, since he forgot in which language he medleyed the different alphabets. In the main, he would use different alphabetical letters, willy-nilly, from Russian, French, German, Italian, Persian, English, Arabic, Hebrew, Tartar, Hungarian and Chaldean (an ancient tongue which is the root of Hebrew), to defy decoding. Of the 11 languages, he is fluent in seven or eight, he says, and by using four different mental codes, and medleying the sundry lingos, he knew he could defy decoding. To further complicate matters, where Hebrew or Arabic are written from right to left, he would reverse the field, i.e., write in the conventional left to right. All this also almost defied himself.

The Lee Keedick lecture bureau has eight dates set up for him in late October, at $1,000-a-throw, against percentage, in Los Angeles, San Francisco, Sacramento, San Diego, Fresno, Santa Barbara, Portland and Seattle.

Audie Murphy

Continued from page 7

or "Idiot" roles; thus submissions were made in "bad faith."

The $1,000,000 figure asked represents estimated profits on second pic, according to complaint, and plaintiffs ask that Murphy be enjoined from working for any other film company than Universal, which whom he has a prior nonexclusive deal.

Next day, Murphy issued a statement denying he was a "western specialist." He has started in such varied pix as John Huston's "Red Badge of Courage," Universal's "To Hell and Back" and Joseph Mankiewicz' "The Quiet American," he points out.

Stated Murphy, "I resent Mr. Brown's attempt to dictate my future in the industry by relegating me to the role of a 'specialist' in western movies. I completed one western picture for Mr. Brown, under our agreement, but it is my belief it has always been the American way for one to try and better onself as you go along, and that is exactly what I am trying to do."

Boston's 16th

Continued from page 5

Christopher F. Griffin of Our Lady of the Railways chapel at South Station was guested at a Sheraton Plaza luncheon Saturday (21) by Tom Dowd, gen. supervisor for UMPO. Msgr. Griffin was responsible for the bringing in of the picture. He saw it and urged Archbishop Cushing to view it resulting in an official statement from the Archbishop. Honor guests at the luncheon included Jesus Millaruelo, Spanish consul to Boston.

Joe Longo, former RKO publicity chief, is manager of the new Copley.

Satchmo's Ike Swipe

Continued from page 1

of the deal should Armstrong be axed.

Meanwhile, Armstrong will definitely appear this Sunday (29) in the first CBS-TV spec of the season, the du Pont-sponsored "Crescendo." Du Pont has ignored the Armstrong hassle, and so has CBS. In the Edsel situation, the sponsor is also considering the possibility that removal of Armstrong in itself might create more controversy than it seeks to avoid.

Station Bans Satchmo

Hattiesburg, Miss., Sept. 24.

Radio station WBKH here placed a ban on all Louis Armstrong records because of his criticism of President Eisenhower's handling of the desegregation issue.

Also under ban by the station were all Eartha Kitt and Lena Horne recordings, reason being their support of Satchmo's stand.

Sammy Davis' Stand

Montreal, Sept. 24.

Sammy Davis Jr., performing here last week, attacked Louis Armstrong's criticism of the President in a Montreal Gazette interview, claiming that "Armstrong's statements do no good. Artists are not statesmen," he said. "If I were to sound off on integration I would be defeating my own purpose. Any performer who can draw more than seven people shouldn't play before a segregated audience."

Marian Anderson's 'No Comment'

Honolulu, Sept. 24.

Marian Anderson, singing here last week on the eve of her Asian tour for the State Dept., said it wouldn't be proper for her to comment on Armstrong's remarks and his cancellation of a projected State Dept.-sponsored visit to Russia, because of her own Government-sponsored status. "Right will prevail," she said. "One has feelings . . . but now is not the time for me to say something." She described Armstrong as "a great artist," but wouldn't comment further on the situation.

Her longtime accompanist, Franz Rupp, declared however, that Miss Anderson "will not from now on ever appear before a segregated audience."

'Compulsion' Hassle

Continued from page 1

pute, as provided under the basic contract.

Since the Dramatists Guild does not recognize any agreements affecting a production contract unless it has approved them, it refused to abide by the Levin-Myerberg pact and insisted on the author's final authority over the "Compulsion" adaptation, as specified in the basic Guild-League contract.

In order to carry out the deal giving Segal the final say on the script, and to prevent Levin from taking the dispute to arbitration and perhaps thereby delaying and jeopardizing the production, Myerberg obtained an order Monday (23) from Supreme Court Judge Sol S. Streit requiring Levin to show cause why the arbitration action should not be enjoined.

"Compulsion" is scheduled to open Oct. 21 at the Ambassador Theatre, N. Y. Presumably due largely to the popularity of the original novel, a psychoanalytical account of the Loeb-Leopold case, it has an unusually large number of theatre party bookings. However, there have been trade reports for some time to the effect that Levin's dramatization of his own book needed drastic revision. The work was formerly under option to but dropped by Theodore Mann, Leigh Connell & Jose Quintero.

Levin, incidentally, has another court case pending over his unproduced dramatization of "The Diary of a Young Girl," by Anne Frank. Defendants in the case include Otto Frank, father of the late authoress, and Kermit Bloomgarden, producer of the Pulitzer and Critics Circle prize-winning "Diary of Anne Frank," the Albert Hackett-Frances Goodrich dramatization of the same book.

Myerberg's attorney in the "Compulsion" suit is Emil K. Ellis, while Samuel G. Fredman is representing Levin.

House Reviews

Apollo, N. Y.

Johnny Mathis, Reuben Phillips Band (12), Teddy Hale, Allen Drew, The Flamingos (5), Rose Hardaway, Mambo Aces (3); "Caribe Gold" (Onyx).

Johnny Mathis, the Mambo Aces, Rose Hardaway and the Flamingos don't favor any particular idiom this sesh at the Apollo, and their collective efforts make for a mighty presentable card. The only out-and-out rock 'n' roll is one number by the Flamingos quintet, who otherwise are cast as pop promulgators. These major acts are in fine form, and that also holds for the house band under direction of Reuben Phillips. Tapper Ted Hale and comic Allen Drew provide mild backing for the principals.

Hale's fast footwork is clever alright and, now and again, appealing, while he works hard, he lacks any real distinctive style. Comedian Drew, who is basically a monologist, gives the impression he's been on too long, and well he may have.

The Flamingos, who from humble rock 'n' roll beginnings—in competition with countless other poorly clad, poorly trained quartets and quintets (——) have arrived at the threshold of becoming too well clad and too well-trained, giving the impression of "excessive" professionalism. But, in the main, they are quite satisfying, since they sing so well together, and in a cosmo vein that qualifies them to entertain others than merely lovers of the "beat."

In the category of other sepia beauties is Rose Hardaway. Not only does she possess the form magnificent but she has a rich singing voice, not of the finest pitch by any means, yet to counterbalance she also possesses a nice jazz catalog and a nicer jazz delivery. Though her beginnings were reported, by the house management, to be those of a cooch dancer, she doesn't prove to be much of a terper in the one closing semi-strip number she does. But, with those gams, none of the males in the audience seem particularly annoyed by this mild inadequacy.

The Mambo Aces, having added a fulltime man on the drums who is also integrated into the new singing portions of the act, don't necessarily possess the freshness of manner they had as kids straight from the Wednesday night tyro ranks, but their precision dancing and neat clowning have a strong hold on the pews.

Johnny Mathis, the Columbia Records warbler who made it big with "It's Not for Me to Say," makes his second Apollo stand. The first time he backed off after two days of four-a-day by becoming ill. Nice-looking boy, he also has a genuinely attractive set of pipes, and he has developed a style which he can call his own. He gets the nuances of songs like "Let's Misbehave," "Twelve of Never" (simply new love lyrics for the old "I Gave My Love a Cherry") and "I'm Beginning to See the Light." He has three other songs in his Apollo rep. If there's anything disturbing about this recent college grad, it's the supercilious way in which he will stop a show to make mike adjustments or give his pianist glaring instructions. *Art.*

Alhambra, Paris

Paris, Sept. 17.

Yma Sumac & Co. (6), Duxa Iceskaters (14), Felix Marten, Jose Gandimbas Latin Boys (18), Elise Vallee, Andre Robert, Elsa & Waldo; $2 top.

Alhambra - Maurice Chevalier opened its vaude season, after summering as a film house, with Yma Sumac & Co. (6). Outside of the headliner the supporting bill is weak except for one act. Miss Sumac acquits herself well in her offbeat five octave styling, and looks to do good biz which would have been helped by a better show around her.

House needs more attention if it is to get the consecration among the vaude bigtimers here it is seeking. Out-of-the-way location is also against it, so more care is in order for this outsize house.

Miss Sumac changes robes twice and is filled in by her troupe with dances and solos in the Peruvian mode. Poised and elegant, she lets her multiple pipes rove over a series of Peruvian folk and specialized numbers. Some years ago she did not hit quite right with Gallic critics and audiences. Her welcome this round more than makes up for it and she is the draw here for the next three weeks.

Unit aspects make up the brunt of the first part of the show. Duxa Iceskaters (14) from England are a miniature show of their own. A chorus line, comics, figure artists and acro dancers cavort on a slab of ice fixed up for the event. However, with the Lido nitery and "Holiday on Ice" supplying the mccoy in ice appeal, this rates a far second. But it is showy enough to give some production dress to the proceedings.

Jose Gandimbas Latin Boys (18) supply the music for all acts as well as some acceptable straight Latino numbers with some band members terping too. Elise Vallee is a pert singer mixing Yank and Gallic styles. She rates only fair (see New Acts). Felix Marten has a tinny voice and a smartalecky presence okay for his sophisticated songs on barflies and women, but he is specialized and strictly for the Gallic circuits.

Andre Robert gives out with patter and jokes all of which are familiar and lack of personalized spark, making him an average comico entry. Elsa & Waldo are a zany comedy team whose mad mugging and clever pantomime are bolstered by eccentric dance knowhow. They are the brightest segment of the first part of this uneven show. *Mosk.*

Royal Albert Hall, Lond.

London, Sept. 17.

Anna Russell, accompanied by Joseph Cooper.

Following successful appearances at the Edinburgh Festival, London-born U. S. entertainer Anna Russell gave her one-woman show at a Sunday matinee at the Royal Albert Hall to a sellout audience of around 6,000 customers.

Previously seen here five years ago at a minute theatre club, Miss Russell adapted herself triumphantly to the Albert Hall's wide open spaces. She drew sock applause with two hours of zany long-hair musical lampooning and consolidated her reputation as one of the few artists capable of holding a house solo for a complete show.

She guyed a range of singers from the French chanteuse to the Spanish Flamenco singer, from the choirboy to the folk singer and then turned the heat on to a variety of pianists. Second half had her poking glorious fun at Gilbert & Sullivan operas and Wagner's "Ring."

Her items were mainly short, sharp and gloriously funny and are possible only because of her superb musicianship. Concert pianist Joseph Cooper accompanied. Miss Russell with skill and sly wit. *Rich.*

Empress, Glasgow

Glasgow, Sept. 19.

Al Koran, Margaret & Billy West, Dudley Dale & Gang, Earl & Elgar, Jimmy Warren & Billy Livingstone, Flack & Mills, Billy Raymond, Jeanne & Jon, Arthur Roynon Orch.

Al Koran, billed as the 20th-Century Miracle Man, headlines here with a fairly baffling mindreading act. With new marquee draw as result of tv appearances, Koran brings suave, friendly personality to routine chores of naming card numbers and dictionary words, using services of four outfronters onstage. His act starts interestingly but begins to lose its novelty when past the mid-point.

Margaret West, redhead looker, gives with such numbers as "Granada," "One Fine Day" and "Let's Do It." Her father, Billy West, tickles the ivories. Buxom distaffer, young and with s.a., would be advised to look to her increasing girth.

Dudley Dale & His Gang, boy singers, are lively, fresh outfit with lots of appeal and project much vitality. Earl & Elgar, two males dressed in clown outfit, score with amusing instrumental act. Jimmy Warren & Billy Livingstone are average pair of comedians. Jeanne & Jon, mixed twosome, win palming for grace in standard balance act. Flack & Mills are experienced dance openers.

Billy Raymond, a new young comedian, has bright attack but needs slicker fun fodder. He should also learn art of relaxing and keeping his arms still. Showbacking by Arthur Roynon orch. *Gord.*

Empire, Glasgow

Glasgow, Sept. 18.

Billy Eckstine (with Bobby Tucker), Wilson, Keppel & Betty, Annell & Brask, Mack & Kirk, Hackford & Doyle, Carlo Sisters (2), Marie de Vere's Six Coronets, Bobby Dowds Orch.

Billy Eckstine, making his 1957 British vaude bow, emerges as polished, relaxed singer with backing of much experience and maturity. As such, he is object lesson to many younger singers with stronger gimmicks but less talent.

Scores with his new number, "Passing Strangers," which he has waxed with Sarah Vaughan, and brings out teenage sighs from audience as he announces his hit tune "No One But You."

Soft-shoe routine, in which he recalls vaude giants of the past, takes a trick with the oldsters. Eckstine's growing sense of humor is shown when he gags that Fred Astaire and Gene Kelly will be suing him on account of this. A musical tribute to late Victor Young brings good palming, but highspot of act is his final travesty bit, including socko takeoff on Louis Armstrong, mopping white 'kerchief, and trumpet.

Eckstine repeats his ancestry song, rousing yocks as he sings of how his parents, enroute to Harlem, "detoured by Palestine." His act adds up to good all-round entertainment. Bobby Tucker, his longtime pianist, attends to the ivories, Tony Carr is on drums, and Dave Willis on bass.

Mixed-quality support layout features the familiar vaude trio of Wilson, Keppel & Betty in their "Cleopatra's Nightmare" comedy, an act which defies all laws of familiarity. Hackford & Doyle are male funsters. Annell & Brask register high on mitt meter with cycle tricks, scoring with their opening unicycle dance, femme being garbed in crinoline and male in last-century costume. Act winds winds with a cute revolving frame atop male, with distaffer moving round as he cycles.

Carlo Sisters do standard balancing and swings on trapeze to fairly good palming. Marie de Vere's Six Coronets are average-quality dancing line. Mack & Kirk offer fresh style of comedy (see New Acts). The Bobby Dowds orch gives all-round support. *Gord.*

Ballet Reviews

Royal Ballet

(METROPOLITAN OPERA HOUSE, N. Y.)

The Royal Ballet added stature to an already rich catalog with its addition of "Birthday Offering," a special presentation choreographed by Frederick Ashton to mark the company's 25th anniversary. It's a tasty confection brought up to top standards by a gifted troupe.

At this unveiling last Wednesday (11) the company presented its enlarged version of "Les Patineurs" as its opening piece, followed by the preem of the Ashton work and the revamped version of "Petrouchka." The latter is now back to the stature of great ballet with its return to the original Michael Fokine conception, with Alexandre Benois' colorful sets and costumes.

Margot Fonteyn's depiction of the ballerina has a sufficiency of wickedness, while Alexander Grant gives a tortured version of the title role. Ashton's performance of the blackamoor endows the role with infectious humor. The staging is exciting and actionful and the Stravinsky music conducted by Hugo Rignold provides a brilliant backdrop for the proceedings.

Pairing of "Birthday Offering" and "Les Patineurs" isn't the best kind of programming. Both are tableaux designed to display individual talents and ensemble groups. "Patineurs" has colorful moments as the figures glide across imaginary ice. Brian Shaw's solos, and the pas-de-deux by Anya Linden and Desmond Doyle are boffo turns.

"Birthday" is distinguished by the works of Miss Fonteyn and Michael Somes, who provide a delicacy and charm as well as some vigorous moments in their pas-de-deux. The ensemble efforts are excellently staged and the eye-filling costumes by Andre Lavasseur plus the music based on themes by Alexander Glazanow are added plusses to this fine addition to the troupe's repertoire. *Jose.*

'Solitaire'

Royal Ballet presented a fetching bit of fluff with "Solitaire." Known alternately as a "Kind of Game for One," it's a piece borrowed from its junior company and presented by a section of the troupe.

"Solitaire" is a winsome composition with Anya Linden as the central figure. Its meagre plot has Miss Linden attempting to latch onto a group trying to overcome loneliness, and each time after a small degree of acceptance is left alone on stage seeking new companionship. At its preem there were still some rough edges to be sanded out such as Miss Linden's strong concentration on choreography rather than dancing, and the general unfamiliarity of the piece to most of the dancers.

Nonetheless, "Solitaire has an excellent potential with the troupe. There's occasion for virtuosity and excellent intimate ensemble work. In Maryon Lane's saucy solo, the ballet has a showstopper, and the group work of David Blair, Pirmin Trecu and Ronald Hyne give staunch support to the effort. The octet of boys and girls in the background also contribute handily.

In Kenneth MacMillan's choreography, the Royal Ballet has a composition which will turn out well for them, and Malcolm Arnold's music is tasteful and expressive. The decor and costumes by Desmond Heeley are imaginative. *Jose.*

'The Prince of the Pagodas'

Traditionalists may quarrel over the qualities of "The Prince of the Pagodas," the first all-British production which the Royal Ballet premiered at the Met last week (18). It is a work conceived as much to dazzle the eye with color and costume as it is to further and enhance the dance form. End result is somewhat disappointing for the balletomanes, but a boon for those who like their stories plainly acted out.

This is a fairy tale, for which Benjamin Britten has written a frequently delightful score and John Cranko has conceived the choreography and scenario. John Piper designed the modernistic scenery, and Desmond Heeley was responsible for the gay costumes.

While there is comparatively little ensemble work in "Prince," soloists are given ample chance. Some of the numbers are dazzling in their virtuosity and originality. Part of the Princess Belle Rose particularly, danced by Svetlana Beriosova, stands out. Miss Beriosova gave it beauty and incomparable grace.

Every one of the dancers admirably caught the mood of the piece. Outstanding were Leslie Edwards as the goodhearted Emperor who allows the crown to be taken over by his scheming daughter, Julia Farron; Ray Powell as the dwarf, and—particularly in their first-act solos—Demons Doyle, Philip Chatfield, Peter Clegg and Gary Burne, taking the parts of the various kings who come bidding for the hand of the heiress to the kingdom.

In the second act, the ensemble got a chance to display its control in the effective tableaus representing the stars, clouds, moon, fishes, rulers of the fire, etc. David Blair as the Prince was excellent.

Britten's music complements the ballet form, but this is hardly one of his most distinguished scores. Whole ballet tends to learn towards the literal. In the hands of this outstanding troupe, it takes on greater importance than it probably deserves. *Hift.*

Reserved-Seat Policy For Russo Ballet Pic

London, Sept. 17.

Advance bookings for all seats will be introduced at the Gaumont, Haymarket for "The Bolshoi Ballet," the EastmanColor film made when the Russian dancers were appearing in London last year. The pic, which is being distributed by the Rank Organization, features prima ballerina Ulanova in the "Dying Swan" and "Giselle."

The pic opens Oct. 16 with a gala preem and its regular run the following day. Policy of separate performances and advance bookings will also be followed when the film opens in key provincial cities. The star will come to London for the opening if commitments permit.

$75,000 to Hero Fund

Philadelphia, Sept. 24.

The Hero Scholarship Fund netted more than $75,000 from the third annual Thrill Show at Municipal Stadium. This was $10,000 over proceeds of previous years. Program was emceed by Ed Sullivan and the cast was headed by Ella Fitzgerald and Gene Autry.

Event benefits children of police, park guards and firemen killed in line of duty.

Unit Review

Black Watch Regimental Band

(Pipes & Drums & Dancers)

(MADISON SQ. GARDEN, N. Y.)

Militarism and tourism have been going steady since World War II, the British in particular having noted the enormous appeal to visitors of their guard-changing rituals, birthday trooping of the colors and the special "tattoos," which have become great spectacles with capacity audiences at big admission prices. Now Sol Hurok has demonstrated (for the second time) that the pageantry of Empire and the tug of clan loyalties is a highly profitable item in the export entertainment trade. The Black Watch Royal Highland Regiment was a sellout Saturday (21) night at Madison Square Garden.

Military bands have, of course, been boxoffice in times past—per Sousa, Pryor, Creatore. The red-jacketed U.S. Marine Band has repeatedly played the concert circuit and in the last couple of seasons France's Garde Republique tooters were here, ditto the Carabinieri Band of Rome. Mexico's Typica Band, in elaborate costume, has also been familiar, especially on the west coast.

But it is the marching of the British army units, the movement of handsome, proud men up and down the ample floor space of the modern arena which adds that "something new" in show values ($6 top). This is more than music. This is a brave sight. And more yet—an irresistable come-on for the millions of Anglo-Scotch descent, not to mention all Yanks who love a parade, anybody's, anytime.

Considered as a "natural," the Black Watch Royal Highland Regiment's (1) Pipes and Drums (2) Regimental Band and (3) Eight Kilted Dancers has the superb neatness of coming to the Hurok banner in need of nothing except suitable area and transportation. Their routines are, long since, down pat. They are drilled to perfection, a show without needing any added showmanship except advertising, leaflets and a spotlight plot.

The brilliant costuming is naturally part of the overall splendor. The swinging tartans, the white spats, the great shaggy hats, the special strut of British troops which strangely excite and delight Americans make for an eye-and-ear filling two hours. As the Pipes and Drums complete an exercise and begin to move to the exit, the Regimental Band strikes up again and the two units cross and criss-cross each other. Though repeated many times, the comings and goings, and occasional joint groupings retain their sense of allveness, of replenished freshness.

There are six Scottish regiments which remain kilted. Black Watch is the oldest. (Others are Cameron, Seaforth, Gordon, Argyle and Sutherland).

This is a group achievement, of course; but as the evening progresses the special skills of Bandmaster John Baker, Pipe Major John McNicol, Band Sergeant Major Donald McLean and Drum Major Roy Dear are borne home to the Americans. For make no mistake: such perfection and technique is a life's career.

Singling out any one event is not particularly sensible nor significant though the circle formed by the band to regale the customers with a variety of Scotch tunes and airs seemed to evoke the greatest emotional response a la Harry Lauder, the audience joining in the lyrics several times. But the audience's state of mind was, start to finish, ecstatic. They seemed, also, to be purchasing the $1 souvenir programs (there were none for free) as a compulsive necessity. That concession must be a mop-up. Not bad either are the Black Watch rag dolls in cellophane containers. Audience was heavy with family clientele.

About 85 persons are involved. The only floor props are two stands for American and British flags, some chimes and kettle drums for a couple of novelties.

What more? Only to remark the obvious: that in moving the concert business into the big arenas the non-stop impresario Sol Hurok is himself still the man with the big boxoffice drum. *Land.*

Wrightson & Hunt Dates

Earl Wrightson & Lois Hunt, who recently combined for a double, have been booked for three dates in Statler hotels. Duo are going to Cleveland, Jan. 27, Detroit, Feb. 10, and the Statler-Hilton, Dallas, March 6.

Other dates are being lined up.

May Drop Antioch Festival

Director-Professor Exits as Declining Attendance Cues Question of Continuing Bard Series

Yellow Springs, O., Sept. 24.

The Shakespeare-under-the-Stars Festival a summer fixture here since 1952, may not be repeated next year. With attendance this year running about 40% below 1956, there's a question whether Antioch College will present the series in 1958. Antioch president Samuel B. Gould says a decision will be made within six months.

Suggesting the likelihood that the Festival may be dropped was the resignation last week of Arthur Lithgow not only as its managing director but also as associate professor of English at the college. He was also manager of the Shakespeare-under-the-Stars project at Toledo, with which the Yellow Spring company split its season the last two years. He has not announced future plans.

A factor in the boxoffice decline of the Festival this summer appears to be the presentation of four musical shows, which drew less attendance than the four Shakespeare productions. The mixed program was adopted because all of Shakespeare's known plays were presented during the first five seasons of the Festival.

ATTENDANCE WENT UP IN '57 AT ST. L. MUNY

St. Louis, Sept. 24.

After several years of declining attendance, the St. Louis Municipal Opera had a modest increase in patronage for its 39th season in Forest Park, ended Sept. 1. The management attributes the boost to the number of modern shows presented this year, five being first-time presentations in the alfresco playhouse. The fact that only one of the 88 scheduled performances was rained out was also an important assist.

It's expected that the final accounting will reveal that the Muny season finished slightly in the black. Local guarantors will probably receive refund checks covering the entire amount advanced to cover the season's operations. The season's total attendance, 637,022, was 9,161 above the 1956 figure.

Attendance for the various shows during the season was as follows: "Pajama Game" (two weeks), 116,146; "South Pacific" (10 performances, 78,281; "Wizard of Oz," 63,375; "Can-Can," 59,961; "Damn Yankees," 53,457; "Guys and Dolls," 47,781; "New Moon," 46,025; "Plain and Fancy," 45,987; "Naughty Marietta," 44,851; "Irene," 40,782, and a concert titled "Great Music," 40,376.

Legit Followup

The Entertainer
(PALACE THEATRE, LONDON)

London, Sept. 11.

"The Entertainer" is back for a limited engagement in the West End, again with Laurence Olivier in the starring role. As on its original presentation at the Royal Court Theatre last April, it's a sure capacity draw.

Since it was first staged earlier in the year, the play has been trimmed slightly and thereby improved. It never was a really good play in a strict sense, but was and remains an outstanding and exceptional star vehicle. It was, of course, written specially for Olivier, and there are probably few actors who could interpret it with such sympathy and invest it with such authority.

The star's performance as the third-rate song, dance and patter man appearing in cheap touring revues, whose unsavory home life is etched with considerable force, has memorable quality. It can only be described as a tour-de-force. Three other players from the original production, George Relph, Brenda de Banzie and Richard Pasco once more contribute matching performances.

Joan Plowright, in the part originally played by Dorothy Tutin, gives a more believable study as the hoofer's daughter. Minor parts are played by Wallace, Albert Chevalier and Robert Stephens.

Myro.

Wayne State U. Troupe Set for Tour of India

Detroit, Sept. 24.

The Wayne State U. Theatre will tour India next spring under the auspices of the President's Special International Program for Cultural Presentations. A company, comprising 17 Wayne students, will perform at 10 Indian universities during a three-month period beginning next February. A repertoire of three plays, including Eugene O'Neill's "Beyond the Horizon," will be presented.

The college theatre company has been touring children's plays in greater Detroit for 15 years. The International Cultural Program is administered by the American National Theatre & Academy.

Show Abroad

Saturday Night at the Crown

London, Sept. 10.

Walt Greenwood Film Unit & Eddie Calvert Productions presentation of three-act comedy by Walter Greenwood. Stars Thora Hird. Staged by Danny O'Neil. At Garrick Theatre, London, Sept. 9, '57; $2 top.

Herbert Thorpe ..... Peter Bentley
Charlie Butler ..... Harry Littlewood
Sam Cross ..... Frank Middlemass
Ada Thorpe ..... Thora Hird
Bob Hardy ..... John Jarvis
Wilbur Ricard ..... John Bonney
Alf ..... Kenneth Earl
Harry Boothroyd ..... Bernard Fox
Sally Earnshaw ..... Joy Wood
Eunice Sidebottom ..... Mollie Sugden
Tom Fielden ..... Ray Mort
Dora Hardy ..... Janet Davies
Bill Hardy ..... Hartnell Stone

From time to time odd things happen in the West End theatre. A couple of years ago, for example, the late Jack Waller presented "Sailor Beware" with a completely unknown cast, and it's been a major hit ever since. Now, a new management is trying its luck with "Saturday Night at the Crown," a Lancashire comedy by Walter Greenwood, best known for his "Love on the Dole." Maybe history will repeat itself—but that's rather doubtful. In any event, it can be safely ignored as an export proposition so far as the U.S. is concerned.

As a piece of theatre, this new entry is formless and seemingly purposeless. It has no story line in the accepted sense and is virtually nothing more than a showcase to display the histrionic skill of Thora Hird, who dominates the stage for three acts with a performance amounting to an endurance test. The character is a human talking machine, forceful, repetitive and determined. Over the three acts she's obliged to consume a vast quantity of liquor, getting tight along the way.

Somewhere along the line the plot vaguely deals with the romantic ambitions of the landlord of the saloon in which the action takes place, as well as the amorous aspirations of an American Air Force sergeant, and family bickerings over the division of a modest estate. There is little or no cohesion in the incident and the action in the middle act, for example, bears virtually no relation to the events of the opening act.

Somehow Miss Hird makes something of her role, however, and her personal bits of comedy business are good for quite a few laughs. Peter Bentley, as her husband, remains silent until the last scene, except for emitting a single well-timed burp. Bernard Fox and Joy Wood handle the romantic episodes adequately and Mollie Sugden suggests a coarse and designing widow. Danny O'Neil's racy direction keeps the incident on the move.

Myro.

Book on Sherwood

Editor, VARIETY:

I am working on a biography of Robert Emmett Sherwood to be published by Harper & Bros. Almost inevitably, in view of the wide range of his interests and activities, the title will be "The Worlds of Robert Sherwood." I would deeply appreciate hearing from people in any of these worlds who have letters or recollections of Sherwood which they are willing to share with me.

John Mason Brown
(17 E. 89 St., N. Y. C. 28).

Two-Timing 'Lady'

With "My Fair Lady" still doing standee-limit business on Broadway after more than 18 months' run and a second company chalking up record grosses on tour, the management can afford to be good-natured about jokes about the musical.

Asked last week if he'd made any plans for putting the show on two-for-ones, general manager Phil Adler replied, "Twofers? We've been using them for a long time—two customers for every seat."

Show Out of Town

Ziegfeld Follies

Toronto, Sept. 12.

Mark Kroll & Charles Conaway production of revue in two parts (29 numbers). Features Kaye Ballard, Paul Gilbert, Micki Marlo, Bob Copsey & Jobee Ayres, Patrice Helene & Jan Howard, Richard Curry, Lew Herbert, Ketty Lester, Jimmy Rona, Lord Buckley, Sara Aman. Music and lyrics, Joe & Noel Sherman, Dean Fuller, Marshall Baker, David Rogers, Colin Romoff, Gerry Alters, David Rogers, Herbert Harp, Fred Erb, Paul Gilbert, Sammy Fain, Jack Barnett, Otis Clements. Sketches by Arnie Rosen, Coleman Jacobi, David Rogers, Ira Wallach, Eddie Davis, Loney Lewis. Dances staged by Bob Copsey; scenery and costumes, Raoul Pene De Bois; lighting, Louis Popiel; musical director, Ray O'Brein; entire production directed by Mervyn Nelson. At Royal Alexandra Theatre, Toronto, Sept. 12, '57; $6 top.

Singers: Peggy Kopper, Bara Stevens, Margaret Mikell, Ralph Adano, Judd French, Robert Lane.

Dancers: Shirley De Burgh, Betty De Ray, Adelle Gordon, Judy Keirn, Vicky Paige, Mona Pivar, Allan Cole, Nels Jorgensen, Tom Pecoroboa, Gerry Ruffner, Chris Scott, Antony Valdor.

Showgirls: Toni Byron, Lady Bickley, Anne Drake, Christie Logan, Nancy Robertson, Sandi Turner.

This is an entirely new edition of the "Ziegfeld Follies" since its Broadway layoff last June after a 16-week Broadway run with Bea Lillie as star. It features Kaye Ballard, Paul Gilbert and Micki Marlo, the latter the only principal retained from the previous company. But Irving Berlin's now-classic "A Pretty Girl" is still used for the finale, and remains the hit-song of show.

After the nine-day Toronto break-in, to be followed by tuneup engagements in various other cities, it's hoped to take "Ziegfeld Follies" back to New York next January. There will obviously have to be considerable switching and the cutting down of some 30 minutes in running time, but this "Follies" is a diversified spectacle, even though it lacks cast numbers and more opulent mounting of the Ziegfeld heyday. The big production numbers have some 40 people onstage, and the troupe carries five musicians, augmented locally for an orchestra of 24.

The timing and the uninhibited work of Kaye Ballard, Paul Gilbert and Micki Marlo, is the outstanding element of the show, plus the choreography of the big production numbers, the bright costuming and lighting, the stage sets and the parades of showgirls. The first act of the "Follies" is superior in entertainment to the second half, except for that fine finale of "A Pretty Girl," but better arrangement of material can cure that.

Miss Ballard remains an excellent comedienne for an often deadpan delivery, notably as an egocentric actress in her monolog to a mirror, her drunk scene in "Happiest Millionairess." Paul Gilbert is also outstanding in his in-one bit as the slaphappy surgeon, in his full-stage production of "Two-a-Day" in which an actor goes to Heaven to meet stage stars of the past, his hi-fi addict's role with Miss Ballard and their Ed Murrow type of at-home interview.

The "Follies" satires on tv are a hefty part of the sketches, notably "Medic" and "What's My Line?," plus the film's "Hatful of Rain." Miss Marlo (nee Mantel of the Steve Allen tv show) also has personality, plus a singing voice that has plenty to do.

Dancing, choreographed by Bob Copsey, plays an important part in this new "Follies" edition, with the big production numbers including a Japanese concept of the mambo, an elaborately staged Viennese number, a Siamese dance, and a colorful calypso ending the first half. Bob Copsey & Jobee Ayers are disciplined dancers; with Patrice Helene & Jan Howard also scoring in their zany ballroom number, with feminine judo and lots of intentional errors.

Richard Curry is personable and in fine singing voice for his opening tribute to Ziegfeld and his finale "Pretty Girl." Ketty Lester gets a reception for her three numbers.

McStay.

Donald Oenslager is designing the scenery and **Alvin Colt** the costumes for the Phoenix Theatre production of "Mary Stuart."

Inside Stuff—Legit

Mony Dalmes returned to her Comedie Francaise (Paris) chores over the weekend, flying out Friday (20) to perform on Sunday (22) after a summer in New York with her husband, Claude C. Phillippe, vicepresident of the Waldorf-Astoria, N.Y., and to make her English-speaking debut on the American stage. (She was one of the featured players with the CF when that distinguished French acting company came over under quasi-official auspices a couple of seasons back for a limited North American engagement).

She headed the Rowena Stevens production of "The Dazzling Hour," Nancy Mitford's adaptation from the French comedy by Anna Bonacci, which Gilbert Miller may yet do on Broadway. It was tried out at La Jolla (Calif.) some seasons back by Jose Ferrer, who also co-adapted This is a new American version, Francis Lederer, Mary Sinclair, Alexander Clark and Jose Ruben were also in the cast. Miss Sinclair, incidentally, also appeared in the Ketti Frings-Jose Ferrer version at La Jolla in 1953 when Olivia de Havilland did the Dalmes role.

Mlle. Dalmes, naturally anxious about her American horizons with (1) her husband in New York and her own Broadway aspirations, was reviewed by *Lest* in VARIETY as "a nifty looker." The cast utilized hundreds of words to define this bit of VARIETYese, until Miss Dalmes beseeched, "Don't explain, just tell me who I know is like a 'nifty looker'." "Marilyn Monroe," said the producer. Miss Dalmes was happy despite the play's season-end and Labor Day week's boxoffice hurdles, both in Stroudsburg, Pa., and the subsequent week at the Philly Playhouse in the Park.

Plans of realtor-producer-theatre owner Roger L. Stevens to build an $18,000,000 hotel-office building as part of an $85,000,000 redevelopment project in midtown New Haven are threatened by court action brought by a local corporation whose property is slated for condemnation and demolition.

If the hotel-office building venture falls through it will be the second major redevelopment plan of Stevens to do so in recent months. The previous venture involved the construction of a unit of six ultra-modern legit theatres as part of the Lincoln Square redevelopment project in upper Manhattan. The theatre phase of the plan was jettisoned by Government officials in Washington.

If Steven's proposed New Haven hotel is built it is to include special facilities for 'round-the-clock room service, so visitors in town with pre-Broadway tryout shows will be able to get food and drinks from the kitchen during late-hour production confabs. A familiar gripe from producers, authors, directors, stars, etc., over the years has been the lack of room service after midnight at the Taft Hotel, the spot patronized by nearly all legiters playing New Haven.

A sexy drawing used in mail order display ads for David Merrick's incoming production of the British drama, "Look Back in Anger," was refused by the N.Y. Times for publication last Sunday (22). The same copy, but including the art work showing a nude woman and a man in passionate embrace on the floor, appeared in other New York dailies last week and this. Although it presumably had nothing to do with the Times decision to refuse the ad, it's understood that no such scene as that shown in the drawing takes place in the play.

In the same issue as the art-deleted "Look Back in Anger" ad the Times carried an even larger mail order ad for the incoming Michael Myerberg production of "Compulsion," based on the Meyer Levin bestseller. It contained several lines that caused raised eyebrows in the trade, since the Times customarily refuses to print superlatives in advertising. The attention-getting statement read, "The crime of the century—the thrill book of the year—the most exciting play of the season!"

A claim by Lynn Chalmers against the management of the incoming Broadway production of "Miss Lonelyhearts" has been settled. The issue involved Miss Chalmer's bid for co-producer or associate producer billing for her services in activating the production.

In lieu of program credit, she gets a percentage of the prospective profits as acknowledgement that she was "instrumental in bringing about the production of the play." Miss Chalmers brought the script to the attention of Roger L. Stevens, who is silently associated in the venture through his realty partner, Alfred Glancy, co-producer with Lester Osterman Jr.

"Miss Loneyhearts," adapted by Howard Teichmann from the novel by Nathaniel West, is due Oct. 3 at the Music Box, N.Y.

Rosalind Russell's income from "Aunti Mame" was underestimated in a story in last week's issue. The star was reported as getting 10% of the gross from the Broadway play, whereas her share of the gross increased to 12½% when the Robert Fryer & Lawrence Carr show recouped its production cost. Since that occurred about last Feb. 1, the actress's take has actually been 2½% of the gross higher for the ensuing period, or approximately $31,200 more.

That would make Miss Russell's share of the gross to date $229,270, plus $27,287 as her slice of the profits, for a total take of $256,557 so far, instead of $225,357 as erroneously figured in the previous story.

"Teahouse of the August Moon," "Happiest Millionaire," "No Time for Sergeants" and "Visit to a Small Planet" are among the new titles included (although the rights are not necessarily available) in the new catalog of the Dramatists Play Service for 1957-58. Besides acting as agent for amateur rights, the DPS handles books on various phases of theatre production and serves as agent for Bernard Simon's Package Publicity Service. Margaret Sherman is DPS director.

Dick Walter, who presented the touring "My Fair Lady" recently at the Music Hall, Omaha, contradicts a statement in a recent issue that the local management made no profit on the smash week's engagement. "It should be brought out," he writes, "in fairness to all concerned, that the booking was quite rewarding financially."

The late Marcus Heiman did not dispose of the Colonial Theatre, Boston, two years ago, as reported in his obituary in the Sept. 11 issue of VARIETY. Heiman continued to operate the Colonial, as well as the Erlanger, Chicago, and the Biltmore, Los Angeles, until his death, and his estate still does so. Louis Cline is manager of the Boston house.

Joe Flynn to P.A. 'Fella' On Road 6 Weeks Ahead

Kermit Bloomgarden is planning an intensified publicity drive for the tour of his production of "Most Happy Fella," opening Dec. 24 in Detroit with Robert Weede continuing as male lead. He'll send veteran road agent Joe Flynn out six weeks in advance to ballyhoo the Frank Loesser musical version of the Sidney Howard play, "They Knew What They Wanted."

Flynn is currently doing advance work for the Michael Todd film, "Around the World in 80 Days," but moves over for the legit assignment early in November.

BRITISH WAGE SCALES

Covent Garden, Sadler's Wells Choristers Upped $4.20 Weekly

London, Sept. 24.

Covent Garden and Sadler's Wells choristers have now agreed to accept the management's offer of a $4.20 weekly pay rise, subject to arbitration. Covent Garden singers will now be on a $36.40 weekly salary and Sadler's Wells personnel will receive $33.60.

It will be at least a month before the Sadler's Wells chorus will resume activities as the season which begins tonight (Tues.) has been re-shaped to avoid need for choristers.

'Yankees' Profit Now Over $800,000; Beats Baseball-Poison Bugaboo

There has been virtually no change in the financial status of "Damn Yankees" in the last few weeks. The musical has earned a little over $800,000 profit, of which $750,000 has been distributed. On the basis of the customary 50-50 split between the management and backers, that gives the latter a 150% profit on their $250,000 investment.

As of the latest audit, covering the five weeks ended Aug. 31, the Frederick Brisson, Robert E. Griffith & Harold S. Prince production had netted $807,607 net profit. Besides the $750,000 distribution as of that date, another payment of $25,000 has subsequently been made.

The smash success of the show is especially notable since the baseball theme was at first figured to be a boxoffice uncertainty. For that reason, the publicity and advertising policy was shifted and a sexy approach was adopted. The change was highlighted by the use of the now-familiar picture of the then-star, Gwen Verdon, in a full-length pose in scanty costume instead of the original pose in a semi-baseball suit.

With the support of extensive theatre party bookings, "Yankees" played to strong business on Broadway through its first summer, 1955, and thereafter the baseball angle seemed to have little effect. On the road, however, the profanity in the title was figured to have been a negative factor except in a few cities, and the business on tour was generally not as good as in New York.

Even in England the baseball background of the musical was apparently not hurt much. Largely because of the casting of the femme lead, the show drew lukewarm re-

(Continued on page 72)

Keep It In

The afternoon of the opening in Philly last week of the incoming musical, "Jamaica," producer David Merrick approached composer Harold Arlin and lyricist-librettists E. Y. Harburg and Fred Saidy, who were standing at the rear of the empty lower floor of the theatre, discussing possible revisions of the show during a break in the final rehearsal.

Motioning them to follow him into the lobby, as if he had something highly confidential to reveal, he said, "There's just one line I don't want you to change" and he pointed to the cue of patrons extending from the boxoffice across the lobby and part-way down the block.

See Censorship Ramifications In Mass. Barn Case

Boston, Sept. 24.

The dispute between the management of the Buzzards Bay (Mass.) Summer Theatre and local officials over attempts last August to shutter the strawhat's production of "La Ronde" will be heard Oct. 14 in Suffolk Superior Court here. Judge Vincent Brogna will preside.

The theatre, in a suit brought by manager Jordan B. Hott, of Boston, sought a court order to prevent resort selectmen William Crump, Philip Sanford and Augustus Wagner from revoking its license. The barn's attorney, Chris Byron, of New Bedford, argued that the town's theatre licensing law is unconstitutional.

Such licenses, he declared, constitute prior restraint on free speech. He waived the theatre's previous request that the selectmen be ordered to restore the license, since it is due to expire Dec. 31. The strawhat plans no more performances until next summer.

The theatre suit charged that the action of the selectmen in cancelling the license last Aug. 2 was illegal. The revocation by the resort officials was based on objections to "La Ronde," then being presented. When the license was lifted, the theatre continued performances of the Arthur Schnitz-

(Continued on page 72)

SLATE WINTER STOCK COMPANY FOR ALBANY

Albany, Sept. 24.

A professional winter stock company is planned for Albany by Lee Gordon, announcer over local station WABY. It will occupy Neil Hellman's old film theatre, the Paramount, to be renamed the Paramount Playhouse. It's to open Oct. 14 with "Separate Rooms."

Paul Bressoud, former producer at the Malden Bridge (N. Y.) Playhouse, a summer operation, and of a winter stock company in Florida, will be resident stager. He was formerly associated with Malcolm Atterbury's stock operation at the Colonial until it folded in 1951.

Gordon plans to continue the season at the Paramount into next April.

Sally Starr Cary Back As Aide for Pitt 'Boy'

Pittsburgh, Sept. 24.

Former stage and screen performer Sally Starr Cary, who returned to her native Pittsburgh to live, has been engaged by the Playhouse as technical adviser and assistant to dance director Bod Haddad for the community group's production of "The Boy Friend."

The assignment is a natural, since she is credited as having introduced the Charleston in an early George White's "Scandals." Her last Broadway appearance was in "Revenge with Music" in the 1934-35 season.

New Coast Legit Group Plans 'Godot,' 3 Others

Hollywood, Sept. 24.

A new legit outfit, The Playgoers Co., has signed comics Joey Faye and Jack Albertson to costar in its initial presentation, "Waiting for Godot," which bows Oct. 10.

Playgoers group plans three other productions, to include Chekhov's "The Seagull," Anouilh's "Colombe" and O'Neill's "The Great God Brown," to follow "Godot."

'New Girl' Makes It As B'way Hit

"New Girl in Town" has just about recouped its production cost, and is now operating in the black. That's figured on the basis of an Aug. 31 audit, plus estimates for the subsequent three weeks at the 46th Street Theatre, N. Y.

As of Aug. 31, the Frederick Brisson, Robert E. Griffith & Harold S. Prince production was still $33,128 in the red. It grossed $49,000 for the week ended Sept. 7, for an estimated operating profit of $7,000-$8,000; $58,000 for the week ended Sept. 14, for an estimated net of $13,000-$14,000, and $59,500 last week, for an estimated profit of $14,000. The George Abbott-Bob Merrill musical adaptation of Eugene O'Neill's "Anna Christie" presumably picked up the balance of the deficit the first part of the current week.

Highlights of the Aug. 31 accounting of the Gwen Verdon and Thelma Ritter starrer include the following:

Original investment, $300,000.

Cost to open on Broadway, $209,641.

Operating profit last five weeks, $39,915.

Total recouped to date, $176,513.

Unrecovered cost to date, $33,128.

Capital repaid to date, $180,000, plus $30,000 distributed Sept. 6.

Fate Is Still Uncertain For Boston Opera House; No Other Suitable Spot

Boston, Sept. 24.

The future of Boston's Opera House, sold by the Shuberts to the S. & A. Allen Construction Co. of Charlestown, Mass., is still uncertain, and there is a remote possibility that the building may be used again for legit, ballet and opera. "It could be used," Edward Allen of the construction firm said. "If a better deal should present itself, I would take advantage of it." He asserted that the firm has no intention of turning the building into a warehouse, and indicated that a decision in the matter would be reached in 30 to 60 days.

To redesign the whole front and restore the building would cost around $300,000, Allen said. The Boston Building Dept. recently ordered the removal of "all terra cotta, the exterior structural framework exposed and replaced where needed, and new masonry substituted." Allen said the foundations of the building are sound.

Herbert J. Albee, partner of the structural engineering firm of Cleverdon, Varney & Pike, which conducted a continuing survey of the building for seven years for the Shubert interests, confirmed

(Continued on page 72)

Penn's Mask & Wig Club Ends Bigtime Showings

Philadelphia, Sept. 24.

The Mask & Wig Club won't present its annual musical show in midtown Philly this year. It plans to do the college musical in an auditorium on the U. of Pennsylvania campus, "where we should be." The annual song-and-dance show has long been a local draw in one of Philly's regular legit theatres during the Thanksgiving holidays, before going on a tour of eastern cities.

The Wiggers haven't disbanded, but will no longer have the generous financial support of the university, which had underwritten the deficit for the last five years. Rising costs and dwindling attendance have made continuation of the midtown theatre booking prohibitive.

Stratford (Conn.) Season in Black; Ontario Festival Grossed $600,376

Stratford, Conn., Sept. 24.

Despite early-season prospect of a $70,000 deficit, the American Shakespeare Festival Theatre ended its third season about $10,000 in the black.

The 12-week schedule, including one week of previews, grossed almost $425,000, with an operating profit of $170,000. This is almost exactly the operational nut for the three shows ("Othello," "The Merchant of Venice" and "Much Ado About Nothing") and running the Stratford house during the summer. It does not include the expenses of the New York office, the academy and between-season overhead.

The $10,000 velvet came from ASFT's percentage in the sale of souvenirs, books and refreshments. The initial expense budgeted for the season was $180,000, but that was reduced $10,000, the $170,000 even including $8,000 for refurbishing the plant.

The remarkable third-season take compares with $201,700 last year, when there was also a 12-week season, and $140,000 for the eight weeks of 1955. This summer's figures cover 45 showings of "Othello," 35 of "Merchant of Venice" and 25 for "Much Ado," the recently-installed third feature.

The remarkable upturn in ASFT's fortunes is partly credited to the production improvement which began last year and which John Houseman and Jack Landau stepped up this summer. Perhaps a larger factor was the potent draw of Katharine Hepburn and Alfred Drake, and the outstanding selling job.

Both stars undertook the Stratford commitment at considerable sacrifice, each working for $350 a week. The average pay of the en-

(Continued on page 72)

London 'Lady' Sale

London, Sept. 24.

The Drury Lane Theatre is taking unprecedented steps to meet the unprecedented demand for tickets to the scheduled London production of "My Fair Lady." It will begin taking advance orders Oct. 1, although the Broadway musical hit isn't due to open here until next April 30. Orders will be accepted, at first, for only the first 12 months of the run.

The London edition of the Alan Jay Lerner - Frederick Loewe song and dance treatment of Shaw's "Pygmalion" will star the principals from the original Broadway production, costars Rex Harrison and Julie Andrews and featured players Stanley Holloway and Robert Coote.

No-Backer Rule Is a Puzzlement To Meyer Davis

The new tabu on musicians investing in Broadway productions for which they're employed appears to leave bandleader-musical contractor-legit backer Meyer Davis is an uncertain position theoretically. For the present, at least, it seems to have no practical application, however.

The rule is part of a three-year agreement reached last week between the League of N.Y. Theatres and Local 802, of the American Federation of Musicians, covering Broadway and touring productions. That part of the pact is generally regarded as being aimed specifically at Davis, whose dual capacities as legit backer and musical contractor have aroused criticism from other members of Local 802.

Davis has been placed in a seemingly anomalous position by the new ruling. He had already protested resolutions passed by the Local 802 board on two different occasions, aimed to forbid musicians from backing shows in which they work. His first such appeal was sustained by the AFM international board and a stay was issued on the second, pending the board's decision.

The bandleader-contractor-investor contends that in making the

(Continued on page 72)

INDPLS. TIE-IN SALES ON 'LADY,' 'SERGEANTS'

Indianapolis, Sept. 24.

The first two shows of the season at Murat Theatre, local legit house, are being sold in combination deal. Customers who buy tickets for "No Time for Sergeants" the week of Sept. 30 are entitled to buy same number for "My Fair Lady," due Oct. 23 for 10 days.

No mail orders are being taken for "My Fair Lady" and the show will not be sold separately until Oct. 7, after "No Time For Sergeants" has departed. The boxoffice opened Sept. 9 for the combined sale.

The policy is intended to reduce operating costs on "My Fair Lady" by eliminating the return of unfilled mail orders, and to bolster the local run of "No Time For Sergeants," which is booked for several one-nighters in this general area shortly after the week's stand at the Murat.

Marilyn Ross Shifts To Ford Industrial Show

Marilyn Ross, singer-actress recently the femme lead on the Westinghouse industrial show opposite Martyn Green, will now have a five-and-a-half-week run with the new season Ford industrial.

There will actually be six Ford regional shows all using the same script. The Number One company, in which Miss Ross appears, was used as model, all the actors coming in for the opening.

Bus-Truck 'Sergeants' Rekindles Altoona, Pa., As Touring Legit Stand

Altoona, Pa., Sept. 24.

Altoona, once an active road stand, breaking the jump between Harrisburg and Pittsburgh, came back to life last night (Mon.), when 3,840 persons jammed the Mosque Theatre to see the Broadway company of "No Time for Sergeants." This was the kickoff date in a bus-and-truck tour of 120 cities on which Broadway Theatre Alliance, subsidiary of Columbia Artists Management, makes its bow as a legit booker.

According to Bill Judd, Columbia veepee, here for opening, the tour will include 80 of the one-night stands, in many of which the public has not seen a Broadway show in two decades. The single-performance Altoona gross of $7,585 appears to support the Alliance belief that hinterland sponsors and audiences are available, because "Sergeants" has contracts representing guarantee grosses of over $500,000.

Maurice Evans, producer of "Sergeants" in association with Emmett Rogers, was here for the weekend, checking the movement of his show by motor. He had arranged for the design and construction of a new lightweight collapsible proscenium that can be moved into halls having no regular stage facilities.

Anne Sloper is advance press-agent for "Sergeants," with Fred Cuneo as company manager, and Thelma Chandler stage manager.

(Continued on page 72)

Emlyn Williams Reading Sets Sanders, Cambridge

Boston, Sept. 24.

Emlyn Williams, in his solo offering, "Boy Growing Up," consisting of readings from Dylan Thomas, will play its local engagement Oct. 31-Nov. 2 Sanders Theatre, Cambridge. It will be one of a series of presentations planned by William Morris Hunt, producer of last season's Cambridge Drama Festival, who says he is also negotiating with Eva LeGallienne for a one-woman show.

The Williams-Thomas show has been announced by Sol Hurok for a Broadway engagement Oct. 7-19, at an undesignated theatre, so the Cambridge date is part of a projected tour.

Chi's Lyric Opera Has Record 201G Advance, Strong Talent Lineup

Chicago, Sept. 24.

Windy City's resident Lyric Opera Co. has racked up a record $201,000 in advance subscriptions to augur its biggest season yet. Apart from the whopping series sales, Lyric has expanded its fourth season to seven weeks and has tapped a talent lineup that reads like an operatic all-star team.

This year's advance, $71,000 better than last season's, represents about 50% of the money capacity for the 21 subscription performances. In addition, the company has scheduled seven Saturday night performances, not included in any of the three series, and an Oct. 11 opening night benefit of "Otello," making this the longest opera season here in at least a decade. Inasmuch as the Lyric is necessarily a deficit operation, the expanded season was a calculated risk on the part of management and made the rise in subscription sales a necessity.

Although lacking the services of prima donna Maria Callas, who helped the Lyric to a sensational launching, the company this year will have unquestionably its strongest talent display to date. Notable is Giuseppe di Stefano, Italian lyric tenor who will make his only American opera appearance of 1957 here. He'll be seen in the revival of Cilea's "Adriana Lecouvreur," which hasn't been shown in the U.S. in 50 years, as well as Puccini's "Tosca," and Ponchielli's "La Gioconda," alternating in the latter with Richard Tucker.

Besides Tucker and di Stefano,

(Continued on page 72)

Westbury (L.I.) Tunetent Extends Season 2 Weeks

The Westbury (N. Y.) Music Fair, which had been scheduled to end its summer season last Sunday (22), has extended an extra two weeks through Oct. 6. The additional show, opening last night (Tues.) for a fortnight engagement, is "Can-Can," with Jane Morgan, Earl Wrightson and Helen Wood. The same musical played a sellout two-week stand in August.

The Long Island tunetent is operated by Lee Guber, Frank Ford and Shelly Gross.

Luben Vichey, Baritone-Impresario, Streamlining National Artists Corp.; 'Hurok Is Great, But He's a Luxury'

By ROBERT J. LANDRY

Luben Vichey, the former baritone of the Metropolitan Opera who became proprietor of the National Artists Corp., two years ago next month, has broken his silence to discuss the problems he has met and is endeavoring to solve in concert management. He identifies them as requiring:

(1) An organizational chart, now complete, "Our employees know where their duties lie, for whom they work, what we want from them and what we won't tolerate from them." In the latter connection he frankly includes private gratuities from artists on the roster for "special service." Vichey insists that this kind of management-talent "intimacy" can have no place.

(2) Stepped-up public relations, now organizing via an added outside service, Muriel Francis Associates (Warren Cox continues as publicity chief within the company). "We're going to be more competitive." Vichey concedes that National has lagged for some years behind Columbia Artists Management, which he describes as "five high-powered offices under one roof," in reference to the partnership setup at Columbia.

(3) Active recruitment of new concert attractions, which is being undertaken. Vichey leaves soon for Europe. "I am now free to sign up any group of more than four persons." This is a comment on the exclusive right long held by Sol Hurok under his contract with National. But while intending to scout Europe regularly, Vichey enunciates a conviction that much of the best concert talent is now in the U.S. or native to it.

Vichey speaks frankly of his break with Hurok, which will be physically complete Oct. 31 when Hurok and his own staff of seven decamp 711 Fifth Avenue. Paying tribute to Hurok as a great showman and a unique figure without duplicate in the American concert world, Vichey reveals that he had been dead-against renewal of Hurok's long relationship on the old terms.

"Hurok is a great name, but he had a contract impossibly favorable to him. I do not know how it happened in the beginning years ago. I inherited the deal. Hurok paid National no rent. All his telephone and telegraphic expense was charged against us. We booked Hurok attractions for a commission frequently as low as 7½%, although sometimes higher.

"We collected perhaps $100,000 a year from Hurok, but in order to satisfy and serve him, all our regular field representatives had to give Hurok acts precedence. Nor could we compete with him for big units. Hurok was one part of a big organization. We have over 100 employees, over $750,000 in annual overhead, but Hurok was the tail that wagged the dog."

Vichey states that the building, now owned by Columbia Pictures, is upping National's rental $32,000 and that he had demanded that Hurok assume half, or $16,000, and that the fiscal details be re-negotiated. Vichey suggested a Hurok-Vichey partnership to get around the "first plums" provisio. The split followed.

Departure of Hurok, Vichey now asserts, clears the way for National to be revitalized for and within its own staff. A brand-new "incentive" system for employes is being instituted. "We want our people to feel they can make money here." Another next move will be the redesigning of the offices.

WM. C. WHITE'S NOVEL TO BE MUSICALIZED

The late William Chapman White's novel, "The Pale Blonde of Sands Street," to be musicalized and given a Hollywood tryout by Donald Lloyd Young.

Helen Strauss of the William Morris agency handled the deal. White's widow is the former Ruth Morris, daughter of the founder of the agency.

Christoff Opening Philly

Philadelphia, Sept. 24.

Boris Christoff, Bulgarian basso, will tee off the Philadelphia Forum season of nine musical sessions at the Academy of Music (Oct. 29).

Other events skedded are a concert version of Gluck's "Paris and Helen" (Nov. 7), Guiomar Novaes (Nov. 21); "The Rivalry" new work by Norman Corwin with Agnes Moorehead and Brian Donlevy (Dec. 13); The Deutchmeister Band (Jan. 9); Jose Greco Dancers (Jan. 16); Roberta Peters (Feb. 6); Boston Symphony (March 20); Ballet Russe De Monte Carlo (April 23, 25, 26).

Ice Show Review

Ice Capades

17th edition of ice show in two acts, produced by John H. Harris. Choreography, Ron Fletcher. Costumes, Billy Livingston, Henry Weiss, Madame Celine Faur. Settings, Harvey Warren, Antonio Reveles, Floyd Parrish; musical score, Jerry Mayhall; director, Hal Saunders. With Alan Konrad, Sandy Culbertson, Aja Zanova, Johnny Lettengarver, Don Bearson, June Norrie, The Henrys (2), Three Bruises, Terry Hall, Silvia & Michel, Arthur Clark & Tony Swift, Patti Cox, Austin, Murphy & Moore, Ice Capets and Ice Cadets. At Municipal Auditorium, Kansas City, Sept. 17-22, '57.

The perennial favorite ice show makes its stand early in the season this year, this one being the 17th edition of the John Harris productions. It shapes as better than last couple of icers in here, and is reflected at the boxoffice where the take around $75,000 after taxes exceeds some other grosses of recent icers. The edge probably is due to all-around sharpness and performances than to any big name value, making for a very entertaining unit.

As always, the established Harris production values of gorgeous costumes and handsome settings are there, and ditto the corps of talented, attractive and youthful performers. A standout in this unit is the "Hans Brinker and the Silver Skates" musical capsule at the end of the first act. Its original music and its basic story most suitable to the ice setting combine with cast, costumes and sets to make for fine storytelling, something always difficult on ice. Other fine sequences are provided by Bill Henry tossing son Bill around in acrobatics, champ Aja Zanova over from Czechoslovakia, Silvia & Michel in pair routines, fancy skating Johnny Lettengarver and slapstick by the Three Bruises.

Second half builds to the "Rhapsody in Blue" production to close, beautiful as expected and always a favorite. Earlier the "Seventeen" production with most of the company comes off in fine shape except for the tired saw of going to the bathroom by Terry Hall, out of place and in bad taste in any ice extravaganza such as this. Don

'KATE' SET FOR POLAND; CAN'T GET ROYALTIES

"Kiss Me, Kate" is crashing the Iron Curtain. The Cole Porter, Sam and Bella Spewack musical version of "Taming of the Shrew" is scheduled for production early next year at the Estrada Theatre, Poland. Arrangements for the presentation have been worked out by the Estrada and Louis Aborn, head of Tams-Witmark, which licenses the tuner.

The U.S. Information Agency has also been involved in the negotiations, which have been going on for some time. One drawback to the venture was the reluctance of the Spewacks to have the tuner play Poland because of the anti-Semitic flareups there. Since they will be unable to take any royalty coin out of Poland, the Spewacks have arranged for their percentage to be turned over to a Jewish relief organization in that country.

'Lost' Pays $2,000 More; Cuts Deficit to $27,546

An additional distribution of $2,000 has just been made by the Playwrights Co. to the backers of its production of "Lost in the Stars." The coin included revenue from stock, foreign and recording rights. It brings to $72,400 the total repaid thus for on the $100,000 investment. An additional balance of $54 is still available, so the deficit is now $27,546.

"Lost in the Stars," a musical drama based on the Alan Paton novel, "Cry, the Beloved Country," had book and lyrics by Maxwell Anderson and score by the late Kurt Weill. It had a 273-performance run on Broadway in 1949-50.

Off-B'way Review

Tevya And His Daughters

Banner Productions (Howard da Silva, Sanford Friedman, Arnold Perl, Myron Weinberg) production of two-act comedy, by Arnold Perl, based on stories of Sholom Aleichem. Staged by Howard da Silva; music, Serge Hovey; settings, Howard Bay. At the Carnegie Hall Playhouse, N.Y., Sept. 16, '57; $3.90 top.

Cast: Mike Kellin, Anna Vita Berger, Joan Harvey, Carroll Conroy, Anne Fielding, Ruth Kaner, Ellen Holly, William Myers, Gilbert Green, Conrad Bromberg, Paul E. Richards.

Although "Tevya and His Daughters" is a talky piece, it probably will do reasonably well at the not-so-far-off-Broadway Carnegie Hall Playhouse, due to an advance sale in excess of $25,000 and the popularity of Sholom Aleichem's folk tales. In fact, "The World of Sholom Aleichem," a few seasons back, ran nine months at the Barbizon Plaza Theatre, so "Tevya" will unquestionably catch some of the goodwill trade racked up by that healthy stand.

Tevya is a pretty interesting fellow, being full of friendliness toward the world, having a charmingly naive faith, and uttering much commonsense in amusing ways. In the effort to out-talk a wife and seven daughters, however, he occasionally gets too longwinded for theatrical consumption. Director Howard da Silva hasn't helped the poor fellow's cause along by scurrying the pace from time to time, so the near-actionless play has its moments of ennui.

All that Tevya does in Arnold Perl's two hour, two-act adaptation is marry off two of his seven daughters. Four of the daughters are too young for marrying anyway, and are mercifully omitted from the dramatization. The third daughter is single at final curtain, but as there's no third act, Tevya is left speculating.

Mike Kellin shuffles cheerfully about as Tevya. In its early stretches, his performance is low-key and depresses the production accordingly, although when he brightens up he makes Tevya an agreeable fellow.

Anna Vita Berger has a touch of querulousness as Tevya's wife, contrasting well with Kellin's ruminations. Carroll Conroy is attractively fresh as an ardent daughter, and Paul E. Richard is even more ardent as what is presumably an early Russian revolutionary.

"Tevya" tends to be digressive and unconcentrated theatre, but it has a rich humanity and kindliness that at least fulfills the Sholom Aleichem spirit. *Geor.*

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (3-19-56).
Chalk Garden, Haymarket (4-11-56).
Chinese Theatre, Drury (9-18-57).
Damn Yankees, Coliseum (3-28-57).
Dead Secret, Piccadilly (3-30-57).
Dear Delinquent, Westminster (6-3-57).
Dry Rot, Whitehall (8-31-54).
Entertainer, Palace (9-10-57).
Ever Since Eve, Arts (9-19-57).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-9-56).
Lovebirds, Adelphi (4-20-57).
Meet By Moonlight, Aldwych (8-1-57).
Mousetrap, Ambassadors (11-25-52).
Nekrassov, Royal Ct. (9-17-57).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgt., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Plaisirs De Paris, Wales (4-20-57).
Repertory, Old Vic (9-18-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Sat. Night at Crown, Garrick (9-9-57).
Silver Wedding, Cambridge (7-9-57).
Summer of 17th, New (4-30-57).
Tropical Heat, New Lind. (4-23-57).
Waltz of Toreadors, Criterion (3-27-56).

SCHEDULED OPENINGS

Share My Lettuce, Comedy (9-25-57).
Roar Like a Dove, Phoenix (9-25-57).

CLOSED LAST WEEK

Six Months' Grace, Phoenix (6-4-57).
Tea & Sympathy, Comedy (4-25-57).

Amusement Ed Disclosed Fake

['JULIET' WAS STRICTLY 'NO CONTEST']

Regarding a report in last week's issue about a protest by Actors Equity executive-secrtary Angus Duncan to producer David Merrick over a recent "contest" to select the ingenue lead for the latter's presentation of "Romanoff and Juliet," it's revealed that the pre-arranged setup was first exposed in a column by amusement editor James Lee in the Worcester (Mass.) Evening Gazette.

The piece, appearing in the Aug. 15 issue of the paper, reported that Suzanne Storrs had won the "contest," and continued in part, "Suzanne had been touring this summer with Henry Morgan in 'Father of the Bride,' enacting his daughter. On Monday and Tuesday of this week she appeared with him at the Whalom Playhouse, Fitchburg (Mass.)

"After Tuesday night's performance, Morgan, in his curtain speech, mentioned that Miss Storrs was leaving the cast that night and was going into another play. I had heard a week ago that Miss Storrs already had been cast for 'Romanoff and Juliet,' so I went backstage and asked Morgan what her new play was. He didn't want to name it, saying there was a 'publicity stunt' involved in it. Other members of the company were not so mum about it. Apparently they hadn't been warned. They said Miss Storrs had been chosen as Juliet some time ago and that she was already studying the role."

The payoff to the story, Lee's column reported, was that Ellen Kerry, a 19-year-old ingenue at the Westboro (Mass.) Red Barn theatre and one of those selected at preliminary readings for the "Romanoff" assignment, had to pay her own expenses from Westboro to New York "to attend the phantom audition which she didn't have a chance of winning."

Among those connected with "Romanoff" who attended the final "audition," Lee's column reported, were Peter Ustinov, its author and star; producer Merrick, casting director David Pelham, and Samuel J. Friedman, of the Bill Doll publicity office, which is pressagenting the show, presumably dreamed up the "contest" and issued releases about it.

Legit Bits

Jack Schlissel is general manager for **David Merrick's** incoming productions of "Jamaica," "Romanoff and Juliet" and "Look Back in Anger."

Signe Hasso and **Margaret Bannerman** have gone to Houston to rehearse for costarring engagement in "The Chalk Garden" at the Playhouse there.

Hanya Holm is going to London to stage the dances for the British production of "Where's Charley?" the musical version of "Charley's Aunt," due to open Feb. 2 at the Palace Theatre, in the West End, after a tryout tour.

Eugene Stuckmann, advance director for **Basil Rathbone's** recent strawhat tour, has joined the production staff for the **Gilbert Miller-Roger L. Stevens** presentation of "Under Milk Wood."

Moppet actress **Ina Beth Cummins** has been signed for the **Dylan Thomas** drama, "Under Milk Wood."

Perry Bruskin, producer-director the last three summers at the Green Mansions Theatre, Warrensburg, N.Y., will be stage manager of "Monique."

Celeste Holm, who recently completed a strawhat tour as star of a condensed edition of "Back to Methuselah," planed yesterday (Tues.) to Reno for a singing engagement at the Riverside nitery. She's up for a film stint to follow that.

Former Broadway stage manager and strawhat manager and director **William T. Schneider,** is staging a production of "Male Animal" due for presentation at Fort Devins, Mass., where he's serving as a Pfc. in Special Services.

John Kennedy has signed to continue as stage director of the St. Louis Municipal Opera Co. for the 1958 and 1959 seasons.

Curt Conway is directing the pre-tour rehearsals of "Middle of the Night," for which **Phil Johnson** will be general stage manager and **Zev Putterman** stage manager.

Harold Kusell is company manager of the touring "Waltz of the Toreadors," with **John Montagne** as advance pressagent; **Paul Epley,** stage manager, and **Norman Kean** assistant.

Arnold Schulman planed to the Coast last week to huddle with **Frank Capra** about writing the screen treatment of "Hole in the Head," his Broadway play of last season, for which **Frank Sinatra** owns the film rights. Incidentally, Schulman has done a first draft of a new legit script.

Loyal Lucas went to the Coast last week for a role in support of **Buster Keaton** in "Merton of the Movies," at the Huntington Hartfort Theatre, Hollywood.

John L. Toohey exits this week as pressagent for "Bells Are Ringing," with **Dick Weaver** slated to take over the assignment. Toohey is set to p.a. the upcoming **Jule Styne** musical, "Say, Darling," based on the **Richard Bissell** novel.

A number of playgoers at "Long Day's Journey Into Night" have recently been complaining that although costar **Fredric March** is audible enough, his speech is sometimes unintelligible, possibly because the characterization calls for him to be thick-liped with drunkenness.

Herman Levin, producer of "My Fair Lady," planed Monday (23) to England to seek a successor for the role of Mr. Doolittle when **Stanley Holloway** leaves to do the same part in the forthcoming London edition.

Francis Cleveland, producer of the Barnstormers strawhat group at Tamworth, N. H., and for many years an actor with the outfit, has been named to the State Civil Defense Advisory Council by **Gov. Lane Dwinell.**

Trescott Ripley, last on Broadway in "Major Barbara," has joined the cast of the off-Broadway "Threepenny Opera," succeeding **Barbara Sohmers,** who went to Europe.

Carol Channing may star in a musical version of the **Anita Loos** comedy, "Happy Birthday," to be adapted by the author, who has arrived from Europe to discuss the project.

"Off-bway showbill," a 16-page program of cast and production credits for off-Broadway shows, will begin free distribution Oct. 1. **Margery McCluskey** is publishing and **Dick Engnath** editing the lower-case-titled booklet.

Ralph Richardson and **Celia Johnson** will play the leads in "Flowering Cherry," a new play by **Robert Bolt,** which starts a tryout tour Oct. 14 in Liverpool. It is due at the Haymarket Theatre, London, the following month. The new play, to be presented by H. M. Tennent and **Frith Banbury,** will feature **Frederick Piper, Brewster Mason, Dudy Nimmo** and **Susan Burnett.** "The Chalk Garden" currently at the Haymarket, is due to fold Nov. 9 after a run of 658 performances.

Brian Donlevy has withdrawn from the cast of "Rivalry," with **Martin Gabel** taking over his assignment in the production, which is scheduled to begin touring Sept. 23 in Vancouver.

As its first Sideshow item of the season, the Phoenix Theatre, N. Y., will present **Cilli Wang,** Viennese mime, in a one-woman program Oct. 14.

The Deutsches Theatre in New York, which presents twice-yearly German language productions, will do "Die Heilige Flamme" ("The Sacred Flame"), by **Somerset Maugham,** for five performances Oct. 5-6 and 11-13 at the Barbizon Plaza Theatre, N. Y.

Barry Jones has taken over the role relinquished by **Bobby Clark** in the **William Saroyan** play, "The Cave Dwellers," due Oct. 14 at the Bijou Theatre, N. Y.

Film producer **Milton Sperling** will have a substantial investment in the Playwrights Co. presentation of "Time Remembered," and will be billed as co-producer.

Peggy Clark is devising the lighting and **Don Walker** is doing the orchestrations for "Carefree Heart."

Clifford Hayman is planning a Broadway production early next spring of **Henry Denker's** comedy, "Venus at Large," which was done in London last season as "Olive Ogilvie."

David Pelham, casting director for Broadway producer **David Mer-**

(Continued on page 72)

4 Shows in Philly; 'Jamaica' $62,200, 'Story' $60,900 (9), 'Winds' $12,200

Philadelphia, Sept. 24.

With four of the five theatres lighted, musicals again skimmed the cream and most of the milk from the local legit larder last week. All four offerings were pre-Broadway tryouts.

The two song-and-dance shows, "West Side Story" and "Jamaica," did capacity business, although the latter got a mixed press. "Saturday Night Kid," which also arrived last week, had a dire reception and is a question mark to stay afloat long enough to reach Broadway next week.

"Romanoff and Juliet," a British straight play import, opened last night (Mon.) at the Forrest for two weeks of additional doctoring en route to New York, and the musical tomorrow night (Wed). at the tryout, "Copper and Brass" is due Erlanger for what are rumored to be drastic revisions.

Estimates for Last Week

Four Winds, Forrest (D) (2d wk) ($4.80; 1,760; $31,000) (Ann Todd, Peter Cookson). Nearly $12,200 for the holdover; previous week $16,000; moved out Saturday (21) for Broadway.

Jamaica, Shubert (MC) (1st wk) ($7.20-$6; 1,870; $63,000) (Lena Horne, Ricardo Montalban). Drew one favorable notice (Murdock, Inquirer), one qualified pan (Gaghan, News) and one blast (Robinson, Bulletin); Over $62,200 and continues this week.

Saturday Night Kid, Locust (D) (1st wk) ($4.80; 1,580; $40,000) (Shelley Winters, Alex Nicol). Received unanimous pans; nearly $6,900; continues this week.

West Side Story, Erlanger (MD) (2d wk) ($6; 1,880; $56,000). Nearly $60,900 for nine performances (to make up for one show missed during the previous week, when the gross was $47,100 for seven performances); exited town Saturday (21) for Broadway.

Corning (N.Y.) Strawhat Has Best-Yet Summer

Corning, N.Y., Sept. 24.

The Corning Summer Theatre season ending last week was the most successful since co-producers Dorothy Chernuck and Omar K. Lerman took over operation in 1953. Total gross for the 11 weeks was 6% over last year's previous high, and decreased operating expenses were reflected in higher profits.

Top grossers were touring packages of "The Pajama Game" ($9,000), Ed Begley in "Inherit the Wind" (5,500) and Maria Tallchief and Andre Eglevsky with members of the N.Y. City Ballet ($5,000). Best draws by the resident company were "Witness for the Prosecution" ($4,700), "Desk Set" ($4,600) and "View from the Bridge" ($3,500). Biggest b.o. flop was the locally produced "Great Sebastians."

Features of the season were a children's matinee presentation of "The Adventures of Wyatt Earp" program of poetry readings. Further performances of that kind are tentatively planned by the producers for next season, which will again include both package and resident shows.

During the winter season Miss Chernuck and Lerman operate the Arena Theatre, Rochester, as a resident stock company.

Name Bloomgarden As Prez of Theatre League

Kermit Bloomgarden will be the next president of the League of N.Y. Theatres, succeeding Herman Levin. He was nominated last week and will be elected Oct. 10.

Other officer nominees for the producer-theatre operator organization include Louis A. Lotito, first vice-president; Alexander H. Cohen, second v.p.; Gilbert Miller, treasurer, and Herman Shumlin, secretary. All but Cohen are incumbents.

Nominees for the board of governors include three new candidates, Robert L. Joseph, Jay Julien and Emmett Rogers, and 12 incumbents, Mrs. Martin Beck, A. L. Berman, Herman Bernstein, Max Gordon, Robert E. Griffith, T. Edward Hambleton, Lawrence Langner, Herman Levin, Richard Myers, Irene Mayer Selznick, Roger L. Stevens and Robert Whitehead.

'Fanny' $69,500 on Finale; L.A. Goes Dark 2 Weeks

Los Angeles, Sept. 24.

"Fanny," which closed Saturday night (21) at the Philharmonic Auditorium as the third L.A. Civic Light Opera entry, racked up a good $351,300 for its five-week run. Closing stanza was down slightly to $69,500 from previous frame's $70,800.

The town is now dark for two weeks, but "Annie Get Your Gun" arrives Oct. 7 at the Philharmonic as the final offering of the season. "Merton of the Movies," starring Buster Keaton, opens Oct. 8 at the Huntington Hartford Theatre.

'COPPER' $51,100 FOR 10 IN NEW HAVEN DEBUT

New Haven, Sept. 24.

Opening the local legit season, the musical "Copper and Brass" grossed a healthy $51,100 in 10 performances Sept. 13-through last Saturday (21) at a $6 top in the 1,657-seat Shubert Theatre. The reviews were lukewarm.

The Shubert is dark this week, but future bookings include "Time Remembered," break-in, Sept. 30-Oct. 5; "Middle of the Night," opening its road tour, Oct. 9-12; "Soft Touch," break-in, Oct. 23-26; "Rope Dancers," break-in, Oct. 30-Nov. 2, and "Dark at the Top of the Stairs," break-in, Nov. 6-9.

Music Critics Huddle On Problems of Craft

Detroit, Sept. 24.

Music critics from the U.S. and Canada will convene here for a fifth annual workshop under auspices of the Detroit Symphony Orchestra and The Detroit News. Three-day meet, which gets underway Oct. 11, will take up problems of record reviews, among other things.

Also on the agenda is organizational work for the further development of the newly forming international association of music critics. In the course of the conclave, the reviewers will be guests of honor of the Detroit Symph for its first matinee concert of the 1957-'58 season. Crix, in addition, will attend several sessions in which their reviews will be analyzed.

Workshop is being developed and sponsored by the Critics National Advisory Committee whose administrative agency is the American Symphony Orchestra League, Inc. Funds covering some of the expenses of the Workshop are made available by the Rockefeller Foundation through a grant made to the League for that purpose.

Touring Shows

(Sept. 23-Oct. 6)

Carefree Heart (tryout) (Jack Carter, Susan Johnson, Melville Cooper)—Cass, Detroit (30-5).

Copper & Brass (tryout) (Nancy Walker) —Erlanger, Philly (24-6) (Reviewed in VARIETY, Sept. 18, '57).

Diary of Anne Frank (Joseph Schildkraut)—Capitol, Salt Lake City (23-25); Aud., Denver (26-28); Shubert, Detroit (30-5).

Egghead (tryout) (Karl Malden)—Shubert, Cincy (23-28); National, Wash. (30-5) (Reviewed in VARIETY, Sept. 18, '57).

Happiest Millionaire (Walter Pidgeon)—Playhouse, W'm'gton (2-8).

Jamaica (tryout) Lena Horne, Ricardo Montalban)—Shubert, Philly (23-28) (Reviewed in VARIETY, Sept. 18, '57).

Miss Lonelyhearts (tryout) (Pat O'Brien) —Colonial, Boston (17-28) (Reviewed in VARIETY, Sept. 18, '57).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Kiel, St. L. (23-28); Aud., Memphis (1-3); State Fair Aud., Dallas ...5).

Nature's Way (tryout)—National, Wash. (23-28); Walnut, Philly (30-5) (Reviewed in VARIETY, Sept. 18, '57).

No Time for Sergeants (N.Y. Co.)—Jaffa Mosque, Altoona, Pa. (23); Stambaugh Aud., Youngstown (24); Memorial Aud., Dayton (25-26); Murat, Indpls. (30-5).

No Time for Sergeants (3d Co.)—Geary, S.F. (24-28).

Rivalry (tryout) (Raymond Massey, Agnes Moorehead, Martin Gabel)—Vancouver (23); Seattle (24); State College, Pullman, Wash. (25); Spokane 27, Eugene (28); Gill Coliseum, Corvallis, Ore. (27); Muncie, Aud., Portland (28); Community, Berkeley, Cal. (30); H.S. Aud., Sacramento (1); Roosevelt Aud., Fresno (2); Harvey Aud., Bakersfield (3); Rose Aud., San Diego 4); Municipal Aud., Long Beach (5).

Romanoff & Juliet (tryout) (Peter Ustinov)—Forrest, Philly (23-5) (Reviewed in VARIETY, Sept. 18, '57).

Saturday Night Kid (tryout) (Shelley Winters, Alex Nicol)—Locust, Philly (23-28) (Strawhat tryout reviewed in VARIETY, Sept. 11, '57).

Separate Tables (Eric Portman, Geraldine Page)—Locust, Philly (30-5).

Time Remembered (tryout) (Helen Hayes, Richard Burton, Susan Strasberg) —Shubert, New Haven (30-5).

Waltz of the Toreadors (Melvyn Douglas, Paulette Goddard, McCarter, Princeton (25-28); Forum, Balto. (30-5).

Ziegfeld Follies—Aud., Rochester (23-28); Hanna, Cleve. (30-5).

'Follies' So-So $21,000 For 2d Week in Toronto

Toronto, Sept. 24.

On a possible $42,000 scale, "Ziegfeld Follies" grossed almost $21,000 on the second week at the 1,525-seat Royal Alexandra Theatre here, at a $5.50 top, $6 Friday and Saturday. The Mark Kroll & Charles Conaway production features Kaye Ballard, Paul Gilbert and Micki Marlo.

The previous week's four break-in performances grossed $12,600.

'Romanoff' $36,700, O'Brien 13G, Hub

Boston, Sept. 24.

Boston had two shows on the boards last week, but only one this week and goes dark next week. The legit scene picks up thereafter, however.

"Rumple," a musical trpout, is due Oct. 5 at the Colonial for two weeks, and "Jamaica," another musical, arrives Oct. 8 at the Shubert for three weeks of additional tune-up before New York.

Estimates for Last Week

Miss Lonelyhearts, Colonial (D) (1st wk) ($4.40-$3.85; 1,500; $33,000) (Pat O'Brien). Opened Tuesday (17) to two favorable notices (Durgin, Globe; Maloney, Traveler), one yes-no (Norton, Record), one so-so (Hughes, Herald) and two negative (Doyle, American; Melvin, Monitor); grossed over $13,000 in seven performances; continues this week.

Romanoff and Juliet, Shubert (C) (2d wk) ($4.95-$4.40; 1,717; $43,000) (Peter Ustinov). Capacity $36,700; allowing for Theatre Guild subscription discount; previous week, $34,800; left town Saturday (21) to continue tryout tour in Philly.

'Lady' Smashing $105,282 On 1st Week in St. Loo

St. Louis, Sept. 24.

The touring edition of "My Fair Lady" had another mopup last week, grossing $105,282 for a regular eight-performance span at the 3,563-seat Kiel Auditorium here at a $5 top (excluding tax).

The musical is holding over for the current week, with indications of a slightly higher b.o. take, without the press list. Brian Aherne and Anne Rogers are costarred.

Paris Shows

(Week ending Sept. 21.)

Adorable Julie, Gymnase.
Amour 4 Colonels, Fantaine.
Belle Arabelle, Porte Saint-Martin.
Bobosse, Michodiere.
Dialogues Carmelites, Hebertot.
Faisons un Reve, Varieties.
Fin de Partie, Studio-Champs-Elysees.
Irma La Douce, Gramont.
Mammouth Madeleine.
Mari Ne Compte Pas, Edouard VII.
Monsieur Masure, Wagram.
Oeuf, Atelier.
Or et Paille, Michel.
Petate, Saint-Georges.
Pauvre Bitos, Comedie-Champs-Elysees.
Pays du Sourire, Gaite-Lyrique.
Petite Hutte, Nouveautes.
Poetes Tetes, Renaissance.
Phi-Phi, Bouffes-Parisiens.
Pucelle d'Autueil, Ambigu.
Quinconce de Chicago, ABC.
Quoi Savoir les Maris, Potiniere.
Requiem pour Nonne, Mathurins.
Sacree Fantomas, Vieux-Colombier.
Supplices, Grand Guignol.
The of Vermapelle, Theatre Paris
Valse de Vienne, Chatelet.
Veuve Joyeuse, Mogador.
Virginie, Daunou.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Four Winds, Cort (9-25-57).
West Side Story, Wint. Gard. (9-26-57).
Knock at Door, Belasco (9-28-57).
Look in Anger, Lyceum (10-1-57).
Sat. Night Kid, Morosco (10-2-57).
Miss Lonelyhearts, Music Box (10-3-57).
Boy Growing Up, Longacre (10-7-57).
Egghead, Barrymore (10-9-57).
Romanoff & Juliet, Plymouth (10-10-57).
Two Dwellers, Biltmore (10-14-57).
Under Milk Wood, Miller (10-13-57).
Nature's Way, Coronet (10-16-57).
Copper and Brass, Beck (10-17-57).
Compulsion, Ambassador (10-21-57).
Monique, Golden (10-22-57).
Sq. Root of Wonderful, Nat'l (10-30-57).
Jamaica, Imperial (10-31-57).
Fair Game, Longacre (11-2-57).
Rumple, Alvin (11-5-57).
Carefree Heart, ANTA (11-7-57).
Time Remembered, Morosco (11-12-57).
Nude With Violin, Belasco (11-14-57).
Kukla, Fran & Ollie (11-21-57).
Country Wife, Adelphi (11-27-57).
Look Homeward, Barrymore (11-28-57).
Dark Top Stairs, Music Box (12-5-57).
Music Man, Majestic (12-18-57).
Miss Isobel, Royale (12-26-57).
Captain's Paradise, Alvin (1-28-57).
Goldilocks, Globe (3-6-57).

(Theatres Not Set)

Soft Touch (11-6-57).
Rope Dancers (wk. 11-18-57).
Shadow of My Enemy (wk. 12-9-57).
Brass Section (1-15-58).
Salt Air (wk. 1-27-58).
Rivalry (1-28-58).
Sunrise at Campobello (1-30-58).
Love Me Little (2-6-58).

OFF-BROADWAY

Man of Destiny, Sullivan (9-27-57).
Italian Strawhat, 4th St. (9-30-57).
Mary Stuart, Phoenix (10-8-57).
Palm Tree, Cricket (10-15-57).
Truce of the Bear, Blackfriars (10-23-57).
12 Caesar, Shakespearewright (10-23-57).
Clerambard, Rooftop (11-6-57).
Conversation Piece, Barbizon (11-18-57).
Makropolus Secret, Phoenix (11-19-57).

B'way Still Perking; 'Carousel' 54½G, Judy, 'Girl' Back to SRO, Merm 49G, Ewell $19,200, T. C. Jones $15,200

Broadway fulfilled predictions last week by registering a brisk uptake for most shows. With the cooler weather this week, attendance perked Monday (23) and last night (Tues.), but is due to taper off tonight and tomorrow night (Wed. and Thurs.) because of the Jewish New Year. There should be a spurt at the weekend.

There were four sellouts last week, "Auntie Mame," "Bells Are Ringing," "My Fair Lady" and "New Girl in Town." Two openings are listed for this week, "Four Winds" and "West Side Story."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (41st wk; 325 p.) ($6.90; 1,214; $46,500) (Rosalind Russell). Previous week, $47,900; last week, still another new house record, $48,080.

Bells Are Ringing, Shubert (MC) (43d wk; 340 p) ($8.05; 1,453; $58,101) (Judy Holliday). Previous week, $57,700; last week, almost $58,700.

Carousel, City Center (MD) (2d wk; 16 p) ($3.80; 3,090; $61,812) (Victor Moore, Howard Keel, Barbara Cook, Russell Nype, Pat Stanley, Marie Powers, Bambi Linn, James Mitchell, Kay Medford). Previous week, $41,600; last week, nearly $54,500; closes limited engagement next Sunday (29).

Damn Yankees, Adelphi (MC) (125th wk; 995 p) ($7.50; 1,434; $50,000). Previous week, $22,600 on twofers; last week, over $25,000.

Happy Hunting, Majestic (MC) (42d wk; 332 p) ($8.05; 1,625; $69,989) (Ethel Merman). Previous week, $44,100; last week, approached $49,000; closing Nov. 30.

Li'l Abner, St. James (MC) (45th wk; 356 p) $8.05; 1,028; $58,100). Previous week, $57,300; last week, nearly $55,800.

Long Day's Journey Into Night, Hayes (D) (39th wk; 238 p) ($6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $26,800; last week, over $24,800.

Mask and Gown, Golden (R) (2d wk; 15 p) ($5.75-$4.60; 800; $20,000) (T. C. Jones). Previous week, $14,100 for first seven performances; last week, over $15,200; must vacate the theatre Oct. 12.

Most Happy Fella, Imperial (MD) (73d wk; 580 p) ($7.50; 1,427; $57,875). Previous week, $32,400; last week, $35,800; moves Oct. 21 to the Broadway Theatre, where it's scheduled to remain through Dec. 14, then layoff and reopen Dec. 24 in Detroit for a national tour.

My Fair Lady, Hellinger (MC) (80th wk; 635 p) ($8.05; 1,551; 67,696) (Rex Harrison, Julie Andrews). As always, over $68,700.

New Girl in Town, 46th St. (MD) (19th wk; 151 p) ($9.20-$8.60; 1,297; $59,084) (Gwen Verdon, Thelma Ritter). Previous week, $58,000; last week, $59,500.

Separate Tables, Music Box (D) (41st wk; 324 p) ($5.75; 1,010; $31,021) (Eric Portman, Geraldine Page). Previous week, $13,400; last week, almost $16,100; closing next Saturday (28) to tour.

Simply Heavenly, Playhouse (MC) (5th wk; 38 p) ($5.75-$4.60; 996; $25,000). Previous week, $13,400; last week, over $10,300.

Tunnel of Love, Royale (C) (31st wk; 253 p) ($6.90-$5.75; 1,050; $34,000) (Tom Ewell). Previous week, $16,400; last week, almost $19,200.

Visit to a Small Planet, Booth (C) (33d wk; 260 p) ($6.90-$5.75; 766; $27,300) (Cyril Ritchard). Previous week, $21,600; last week, nearly $20,500.

Opening This Week

Four Winds, Cort (D) ($6.90-$5.75; 1,155; $31,000) (Ann Todd, Peter Cookson). Worthington Miner & Kenneth Wagg presentation of play by Thomas W. Phipps; cost about $80,000 to bring in, including approximately $5,000 tryout loss; can break even at around $17000 gross and can net about $7,500 at capacity; opens tonight (Wed.).

West Side Story, Winter Garden (MD) ($7.50; 1,404; $63,000). Robert E. Griffith & Harold S. Prince (by arrangement with Roger L. Stevens) presentation of musical with book by Arthur Laurents, music by Leonard Bernstein, lyrics by Stephen Sondheim; cost about $225,000 to bring in, including approximate breakeven on the tryout tour; can break even at around $35,000 gross and net about $15,000 a week at capacity; opens tomorrow night (Thurs.).

OFF-BROADWAY

(Opening date in parenthesis)

Career, Actors Playhouse (4-30-57).

Iceman Cometh, Circle-in-Square (5-8-56).

In Good King Charles' Golden Days, Downtown (1-24-57).

Johnny Summit, Renata (9-24-57).

Purple Dust Cherry Lane (12-27-56).

Synge Trilogy, Theatre East (3-6-57).

Tevya & Daughters, Carnegie (9-16-57).

Threepenny Opera, de Lys (9-20-55).

Closed Last Week

Sweeney Todd, Sullivan St. (8-27-57).

'Annie' $56,237, S.F.; 'Sgts.' OK $23,900

San Francisco, Sept. 24.

Civic Light Opera's "Annie Get Your Gun" continued its hot pace last week, topping its own previous house mark. "No Time for Sergeants" picked up nicely, and "Diary of Anne Frank" showed improvement.

The Alcazar will be dark until Oct. 7, when the Coast company of "Tunnel of Love" moves in.

Estimates for Last Week

Annie Get Your Gun, Curran (MC) (4th wk) ($5.50-$5.90; 1,758; $58,000) (Mary Martin, John Raitt). Capacity $56,237; previous week, $56,147; CLO subscription holds house slightly below absolute potential; exits Oct. 5 for Los Angeles.

Diary of Anne Frank, Alcazar (D) (4th wk) ($4.40-$4.95; 1,147; $33,500) (Joseph Schildkraut). Nearly $20,000; previous week, $19,500; exited last Saturday (21) for a split week in Salt Lake City and Denver.

No Time for Sergeants, Geary (C) (12th wk) ($4.40-$4.95; 1,550; $36,000). Almost $23,900; previous week, $22,500; exits Oct. 6 for Denver.

'NATURE' NEAT $25,000 IN SPITE OF PANS, D.C.

Washington, Sept. 24.

"Nature's Way," new Herman Wouk comedy, did substantial business in its first stanza at the National Theatre last week, despite pans from all three reviewers (Carmody, Star; Donnelly, News; Sullivan, Post.)

Comedy was helped substantially by the expanded Theatre Guild subscription list. The current holdover week looks a little better than the first.

Estimate for Last Week

Nature's Way, National (C) (1st wk, $4.40-$4.95; 1,667; $38,000) (Orson Bean, Betsy Von Furstenburg). Over $25,000 and continues tryout this week.

'Egghead' Fairish $16,200 On Break-in at Cleve.

Cleveland, Sept. 24.

Molly Kazan's Broadway-bound "The Egghead" drew a passable $16,200 in eight performances at $4.50 top during try-out at Hanna last week in kicking off the legit house's fall season. Potential capacity was around $25,000 for the 1,515-seater and comedy - drama headed by Karl Malden, which was not on the theatre's regular subscription series.

Authoress and her husband, Elia Kazan, were in town for the break-in which Hnme Cronyn directed for producer Hope Abelson. Critical reactions were favorable, although reviewers agreed that the leading character lacks sympathy, and that play has too much verblage.

Legit Bits

Continued from page 70

rick, plans a London production of "The Long-Winged Bird," by Frederic Wakeman.

Jerome Chodorov is slated to do a revise of "The Duchess and the Smugs," the Pamela Frankau-Ethel Borden dramatization of the latter's novel, "A Wreath for the Enemy," and Saint Subber intends to produce it on Broadway.

Chodorov is also being paged by Robert Whitehead (for the Producers Theatre) to do a new dramatization of "Howe & Hummel," the Richard H. Rovere book previously adapted by Howard Teichmann and held under option at various times by several different managements.

A musical edition of Jane Austen's "Pride and Prejudice," with book and lyrics by Robert Goldman and tunes by Glenn Paxton, may be produced on Broadway next spring by borscht belt hotelman George Gilbert. Both adaptors are in tv.

Marshall Earl will be partnered with Milton Baron in the production of Max Wilk's comedy, "The Brass Section."

A musical version of "The Shanghai Gesture," the old John Colton hit, is planned as a Broadway production by Robert Payne, with book by the producer, lyrics by Arnold Sundgaard and music by Dal K. Lee.

Stuart Vaughn will stage Paul Shyre's adaptation of Sean O'Casey's autobiographical volume, "I Knock at the Door."

Jack Warner will understudy Eddie Foy Jr., the star, in "Rumple." The deal was set by his agent, Harry Bestry.

The Academy of the American Shakespeare Festival will offer a program of instructions and training in Shakespeare acting for professionals at its New York studio.

Albert H. Rosen is company manager for "Mask and Gown," with Peter Pell stage manager and William C. Long assistant to the producers.

Victor Wolfson has completed a new meller, "A Murder in the Family," adapted from "Tapage Nocturne," by Marc-Gilbert Sauvajon.

Joy Thomson will be partnered with Leo Kerz and Leonard Lesley in the off-Broadway production of "Clerembard."

The York Theatre, a former film house on the upper east side of Manhattan, is being converted as an off-Broadway legiter, to be titled the York Playhouse. The new lessee, Warner LeRoy, is the son of Hollywood director-producer Mervyn LeRoy and was assistant to Garson Kanin last season on the staging of "Hole in the Head" and "Small War on Murray Hill." He plans to have the 299-seater ready for opening in mid-November. Joe Pisacane is general manager of the project, with Ben Kornzweig and Frank Goodman pressagents.

"French Hat" will be the title of the projected musical version of "Camille," to be produced by Jerry Lynn, with book by John Mitchell, lyrics by Lil Mattis and music by Lor Crane.

Joe Roth is company manager and Robert Paschall stage manager of "I Knock at the Door."

Peter Matz, Noel Coward's pianist and arranger, will provide special musical arrangements for the off-Broadway production of "Conversation Piece."

"The Day the Money Stopped," Maxwell Anderson's dramatization of the Brandon Gill bestseller, will be produced by Stanley Gilkey and the Producers Theatre, by arrangement with the Playwrights Co. The show will be staged by Harold Clurman and is aimed for presentation this fall.

Vincent J. Donehue will direct Dore Schary's play, "Sunrise at Campobello," to be produced by the author and the Theatre Guild.

Metopera choreographer Zachary Solov will stage the dances for the upcoming musical, "The Captain's Paradise."

Frank Loesser will write the book, lyrics and score for "Greenwillow," the musical version of the B. J. Chute novel, and he will also be associated with Robert A. Willey in the production.

Bert Shevelove has taken over as general stager of the incoming musical, "Copper and Brass," succeeding Marc Daniels, and Bob Fosse has replaced Anna Sokolow as chereographer and musical stager.

Gerald Friedman planes to England today (Wed.) to stage the London production of "Bells Are Ringing." He assisted Jerome Robbins on the staging of the original Broadway edition of the musical.

Elsa Walden has withdrawn as assistant stage manager of the original Broadway company of "Tunnel of Love" to act in the Coast production.

Laurence & Richards Productions announces that the planned Broadway presentation of "The Strongest," by G. F. Reidenbaugh, has been deferred in favor of a London edition.

As a ballyhoo gimmick for the Dorothy and Michael Blankfort whodunit, "Monique," audiences will be asked to sign an "agreement" not to reveal the outcome of the yarn. The stunt was concocted by pressagent George Ross and producer Shepard Traube.

Dania Krupska, succeeding John Heawood as choreographer of "Carefree Heart," will also stage the musical numbers for the show.

Canadian actress Frances Hyland, recently costarred as Ophelia m the Stratford (Ont.) Shakespeare Festival production of "Hamlet," will make her Broadway debut in "Look Homeward, Angel."

Berthold Brecht's "Mother Courage," being adapted by Marc Blitzstein, using the Paul Dessau score, will be produced on Broadway next spring by Stuart Scheftel, with his film-legit actress-wife, Geraldine Fitzgerald as star and Orsen Welles as stager.

Barry Jones will be costarred in "The Cave Dwellers," playing the role relinquished by Bobby Clark.

Jack Klugman has succeeded Joseph Wiseman in one of the three parts in the embattled tryout, "The Saturday Night Kid," for which Warren Enters has already replaced George Keathley as stager. The management was to decide last night (Tues.) in Philly, where the play is having a shakedown run, whether to go ahead with the scheduled opening next Wednesday (2) at the Morosco, N. Y.

THEATRE MAID
PERSONAL THEATRE MAID
DRESSER ** EXPERT PRESSER
COLORED ** CALL AFTER SIX
ACademy 2-7570

No-Backer Rule

Continued from page 69

controversial rule a part of its agreement with the League, the Local 802 board has exceeded its authority and specifically violated the parent union's order. Since the League-Local 802 agreement became known, Davis has addressed another appeal to AFM president James C. Petrillo, but has received no reply.

Pending a decision by the AFM board, Davis cannot take the matter to court, since he has not exhausted his legal rights, as provided by law. Meanwhile, he has a number of investments already arranged in incoming or scheduled new shows, although not in any musicals. On the other hand, he is set as contractor for the upcoming tuner. "Rumple," but is not an investor in it.

According to Davis, the new tabu would actually be without practical force, since it would not affect investments made by his wife or other member of his family, or lawyer or other designated agent. He's opposing the union's action on principle and to avoid needless complications in operating his legit investment syndicate, but figures he could be just as active as a show backer and contractor even if the rule were to stand.

When the governing board of Local 802 was considering the controversial rule, Guy Lombardo and Victor Borge were among those who appeared to argue against it. The former pointed out that strict application of the proposed edict would have prevented him from conducting his own band at his own production of "Show Boat" the last two summers at the Marine Amphitheatre, Jones Beach, N.Y.

Borge made a somewhat similar point in noting that the tabu would have affected his performance in his own one-man show "Comedy in Music." Finally, Davis has noted that the rule would forbid him from owning any stock in U.S. Lines as long as his bands work on the United States, America and other ships.

'Dilemma' Season Opener At Arena Stage in Wash.

Washington, Sept. 24.

The Arena Stage will open Oct. 22 for its second season at its present location. The initial show will be the G. B. Shaw comedy, "The Doctor's Dilemma," with John O'Shaughnessy directing.

The second bill will be a new script, "Answered the Flute," by Sam Robins, to be followed about Christmas time by the Fred F. Finklehoffe-John Monks Jr. comedy, "Brother Rat." Zelda Fichandler is manager-director of the Arena.

Stratford Fest

Continued from page 69

tire performing company wasn't much more than $150. Although Morton Gottlieb, general manager, negotiated a $100 minimum with Equity, nobody in the troupe got less than $125, students excepted. There were 57 in the company, including musicians, among the 323 on the payroll.

The effectiveness of Frank Goodman's national promotion is seen in an estimated 50% draw from outside the Connecticut area, which was handled by Don Glenn on the local end. Special tours and student trips, under command of Helen Menken, came from as far as California and Texas. The housing service staff had to provide overnight accommodations for almost 200 weekly. It's figured that 250 came daily via New Haven Railroad, which delayed its 11:23 out of New Haven until the after-the-show crowd arrived for the return trip to New York.

With Joseph Verner Reed out as president, Lawrence Langner, the founder of ASFT (and the man credited with bringing in Hepburn this year), and Lincoln Kirstein headed the operation. It's considered a sure bet that the 1958 season will start earlier and finish later. There isn't much to be done in altering the scale, currently $4.80 top.

Obviously an important revenue source would be a restaurant on the theatre property, which has been fought strenuously by neighboring eateries. The sale of food at present is for the benefit of a Stratford community effort.

Ditto in Stratford, Ont.

Stratford, Ont., Sept. 24.

The fifth Stratford Shakespeare Festival, which ended its season Sept. 7 in the new permanent theatre, was the most successful to date. Total gross was $600,376 for the combined operation, including drama, longhair music and jazz and films. Total attendance was about 181,000.

The drama season, offering revivals of "Hamlet" and "Twelfth Night" and costarring Christopher Plummer, Siobhan McKenna, Douglas Campbell and Frances Hyland, grossed $553,248, with about 160,000 attendance. Classic and pop music grossed $42,880 with about 15,000 attendance, and films drew $6,248 on 6,000 attendance.

Gross and attendance totals the previous seasons were 1953 (drama only), $206,000 on 68,600; 1954 (drama only), $392,000 on 125,155; 1955 (drama and music), $453,682 (including $421,000 from drama) on 140,790, and 1956 (drama and music), $455,486 (including $402,449 from drama) on 137,716.

Hub Opera House

Continued from page 69

that the foundations of the structure are in good condition.

Meanwhile, Sol Hurok, in town last week to arrange putting the Royal Ballet into the Loew's State Theatre, 3,500-seat picture house instead of the Opera House, indicated that Boston may lose many bookings because of the unavailability of the latter spot. "We are putting the Royal Ballet into the State. That's fine, but the State is a film house and not always available. We are taking the Boston Garden for the Black Watch and that is all right for that show, but what will happen when I bring over the Old Vic company from England next season?"

Hurok said Hub has need for an aud with one hall seating 3,500 or 4,000. Fewer seats, he said, would be uneconomical, and more would be too much. "People want to be able to see and hear," he said.

U. S. MAY TAX-EXEMPT NON-PROFIT MUSICALS

Washington, Sept. 24.

Legislation to exempt musical shows produced by non-profit civic groups from the 10% admissions tax may be recommended by the Internal Revenue Service to the next session of Congress, opening in January. The Revenue agency recently exempted the N. Y. City Center stand of "Carousel" from the bite.

Exemption came about through the joint efforts of Leonard Bernstein and Arthur Mason, D. C. attorney, who called on the Internal Revenue Service to argue that musicals are as much entitled to the exemption as are "concerts" by non-profit groups. Apparently no provision is to be recommended by straight plays done by non-profit outfits.

EPAULETS FOR ASTON

N. Y. World-Telegram's Drama Critic Job Now Officially His

Frank Aston, who has been serving temporarily as drama critic of the N.Y. World-Telegram & Sun, has been given the assignment permanently, succeeding Tom Donnelly. A veteran writer and editor for the Scripps-Howard papers and formerly legit reviewer for the chain's Cincinnati Post, he has for the last 11 years been editor of the Scripps-Howard News, a house organ.

Donnelley has returned to his former spot as legit critic for the Washington Daily News, another S-H paper. He had the Broadway reviewing assignment for the W-T for the 1956-57 season.

'Yankees' Profit

Continued from page 69

views in London, but business has spurted since a popular young British dancer, Elizabeth Seal, took over as star.

The original Broadway production, now running on a two-for-one boxoffice come-on, has managed to break even for the last few weeks, primarily because of author and director royalty cuts. The musical, based on Douglass Wallop's novel, "The Year the Yankees Lost the Pennant," has a book by Wallop and George Abbott, who also directed, with songs by Richard Adler and the late Jerry Ross. It opened May 5, 1955, at the 46th Street Theatre, N.Y., and is now at the Adelphi, N.Y.

The screen rights to the musical were bought by Warners for a guarantee-plus-bonuses for a total price of $500,000. That deal was made after it appeared that the baseball factor would not be ruinous. Previously, the accepted theory in the trade was that baseball yarns were inevitably boxoffice poison.

Censorship

Continued from page 69

ler play on an admission-free basis. Later, when the court issued a temporary order preventing interference with the show, admission was resumed.

There was criticism of "La Ronde" by a local parish priest, but the strawhat completed the balance of the summer season without further official trouble.

May Have Ramifications

A court ruling on the Buzzards Bay theatre license issue could possibly have ramifications in Boston, where official censorship of the stage has long been a serious concern to producers of touring Broadway shows, particularly tryouts. If the Suffolk County court sustains the argument that theatre licensing is a prior infringement on freedom of speech and is therefore unconstitutional, it could conceivably knock out the Boston censorship setup.

The effect of that might be to make the determination of "obscenity" in the theatre in Boston a matter of court procedure, in contrast to the present setup, under which a single individual designated as official censor, decides what is or is not objectionable on the stage, with the verdict having the force of law.—Ed.

Educator, Now 72, Gives In to Stage Yearning

It's a little late, but former high-school principal Gabriel Richard Mason, 72, will finally become a professional actor next week as Tardiveau, the befuddled bookkeeper in "The Italian Straw Hat," opening Monday (30) at the off-Broadway Fourth Street Theatre, N.Y. The educator was bitten by the stage bug during his college days, appearing in over 40 student shows.

Although he has retired as principal of the Abraham Lincoln High School, N. Y., Mason continues his teaching career, conducting course in philosophy at Brooklyn College and the Brooklyn Institute of Arts & Sciences. He has authored two books, "Great American Liberals" and a novel, "Above Destiny."

Mielziner to Speak At Boston Theatre Confab

Boston, Sept. 24.

The sixth annual convention of the New England Theatre Conference opens Oct. 5 at Northeastern U. with Broadway producer-designer Jo Mielziner delivering the main address. Mielziner will be presented with the NETC award for "outstanding creative achievement in the theatre."

Other awards and special citations will be given to New England theatre groups.

Chi Lyric Opera

Continued from page 69

the 1957 Lyric cast includes Renata Tebaldi, Jussi Bjoerling, Eleanor Steber, Boris Christoff, Giulietta Simionato, Mario Del Monaco, Tito Gobbi, Eileen Farrell, Anita Cerquetti, Anna Moffo, Leopold Simoneau, Brian Sullivan, Ettore Bastianini, Walter Berry, Carlo Badioli, Mariano Caruso, Aldo Protti, Claramae Turner, and William Wilderman. Conductors will be Tulio Serafin and Georg Solti.

Carol Fox, general manager of the Lyric, estimated in a recent television interview that the total cost for the 29 performances this fall would top $800,000. She gauged the deficit at slightly over $200,000 and reiterated her yearly thesis that "you can't cut corners in grand opera." Otherwise, she said, it isn't grand.

"Though the opera is well attended here," Miss Fox observed, "we can't charge enough at the boxoffice to meet costs." The Lyric is scaled from $8 for individual tickets, from $2 to $4 lower than either the Met or the San Francisco prices. Even with 100% sellout it can't break even.

'Sorgeants'

Continued from page 69

Martin Tahse and Walter Williams, of the Evans office and Edgar Kneedler, Jane Delson and Humphrey Doulens, of Alliance, were also here for the tour break-in.

Lighting up the local rialto recalled other days when Charlie Rosskam's Chicago Stock Co. spanned the summer at nearby Lakemont Park before blanketing the eastern seaboard from September to May. Scenic designer Paul Morrison's father operated the old Colonial House and Janet Blair was Janet Lafferty, a stagestruck local high school girl. The old Mishler Theatre long ago spawned Hedda Hopper.

"Sergeants" is in Youngstown tonight (Tues.) and tomorrow (Wed.), with a big advance reported for the closing half of the week in Dayton. There are normal stands. This troupe will also hit Ruston, La.; Columbus, Ind.; Lawrence, Kan.; Midland, Texas; Yakima, Wash.; Aberdeen, S. D., and Burlington, Vt., en route to a tentative return to Broadway next June.

The route is not all one nighters, but includes week stands in Indianapolis, Milwaukee, Winnipeg and Atlanta, plus two dozen split-week dates. This company is traveling by bus and truck. Meanwhile the regular touring production is traveling by rail and playing the regular key-city engagements, as booked by the Independent Booking Office, which has taken over the function of the United Booking Office, disbanded by Government anti-trust-order.

Literati

Breit Exiting N. Y. Times

Harvey Breit, assistant Sunday book review editor of the N. Y. Sunday Times, is exiting the paper after 12 years.

Has been working on a new play, "The Disenchanted," with Budd Schulberg and plans to do more writing than editing.

Caldwell's Double Setback

Georgia native Erskine Caldwell received a blow when Augusta cold-shouldered proposal to film scenes for "God's Little Acre" in that vicinity last month.

Last Wednesday (18) he got another kayo from Atlanta when Georgia Literature Commission, ruling book obscenes recommended prosecution of dealers selling "God's Little Acre," first published in 1933 and which has sold millions of copies in both hardback and paperback editions.

It will be up to state's solicitors general to institute proceedings against sellers of book. Literature Commission, of which the Rev. James P. Wesberry, Atlanta, is chairman, contends that prosecutions could be made for sales prior to ruling that book is obscene.

Wholesale magazine distributors have asked that the law be changed so dealers could only be prosecuted for selling publications after they are banned.

Dr. Wesberry, pastor of the Morningside Baptist Church, said that shortly after commission was created three years ago they had sought banning of "God's Little Acre." Wesberry said, however, that this is the first time comm'sion had asked prosecution in connection with any novel. He added that commission still is considering a complaint against "The Dice of God," novel by Alabama author Hoffman Birney.

Atlantic's New President

Mrs. Malcolm Strachan, formerly a member of the Atlantic Monthly editorial staff and a director of the magazine since 1953, was elected president last week, succeeding her father, Richard Ely Danielson, who was president from 1939 until his death last June.

Directors of the Atlantic Monthly Co. are Harvey H. Bundy, Mrs. Richard E. Danielson, Mrs. Arthur H. Kudner, Charles W. Morton, Mrs. Strachan, Donald B. Snyder, Arthur W. Thornhill and Edward Weeks, the latter also long editor of the mag.

Mencken's Writings

With instructions that they not be opened until 1991, seven volumes of the unpublished works of the late H. L. Mencken have been presented to the Dartmouth College Library in Hanover, N. H. The works are "My Life as Author and Editor," in four volumes, and "35 Years of Newspaper Work," in three volumes.

The reason Mencken, noted Baltimore editor, critic and lexicographer, left the volumes to Dartmouth is unknown; in fact the gift was somewhat of a surprise in view of his frequently expressed criticism of American higher education.

However, since 1939, the Dartmouth Library has possessed an outstanding Mencken collection, largely the gift of Richard H. Mandell of Cross River, N.Y., Dartmouth '26, and Mencken himself augmented the collection regularly between 1939 and the time of his death with inscribed copies of his newspaper writings.

More John Fox Troubles

John Fox, former Boston Post publisher, told Judge Charles E. Wyzanski in Federal Court Thursday (19) that he is not now and never been insolvent. Fox, in court with his attorney, Isadore H. Y. Muchnick, is seeking to vacate a $12,697 default judgment against Fox in favor of Ebasco Services Inc., New York engineering firm. Judge Wyzanski refused to vacate the judgment entered on Nov. 2, 1956, on the ground that the motion to set aside was dilatory.

Before ruling on the motion, the judge asked Fox if he was a member of the bar and Fox said that he is a member of the Massachusetts Bar and the Federal Bar. Judge Wyzanski then asked, "In 1956 were you insolvent in the bankruptcy sense?" Fox said, "No." "Were you involved in the equity sense?" the judge asked. "I have not been insolvent in any sense at any time," Fox said.

Fox said he has been having difficulties with many individuals, including T-men, "and I don't mean the income tax men." He said: "I had $13,000,000 in bank loans called on me simultaneously in 1956, but I paid them sometimes at at a rate of $200,000 a week. The pressure was inexorable and constant. I was so harrassed and harried that I could hardly cope with the situation. It was almost physically impossible to cope with the situation and financially, too."

Attys. W. Langdon Powers and Walter Powers Jr., counsel for Ebasco urged the court to deny the motion to vacate stating that Fox and his numerous attorneys had ample opportunity to file simple pleading long before the default judgment was entered. Judge Wyzanski ruled the the Ebasco contract was legal. Fox must appear in Federal Court Monday (30) before Judge Wyzanski to show cause why he should not be adjudged in contempt for failure to pay the entire Ebasco judgment. Fox owed a balance of $6,024.

Sylvia Lyons' Column

The Leonard (N. Y. Post columnist) Lyons' household is a double-featured byline deal now that his wife, Sylvia Lyons, is doing a weekly stint for the Long Island Newsday titled "Out of My Mind."

A couple of weeks ago the family had a triple-byline when their oldest son, George, 20, did a P. I feature, on the comeback of burlesque, for the Jersey City Journal.

SR's Peak Edition

With the publishing of its Sept. 28 issue, which, incidentally, marks the 10th anniversary of the monthly Recordings section, The Saturday Review sets a new record in circulation and advertising for its 34 years in business.

Mag will have a distribution of 225,000 copies and issue will carry 65 pages (18 in color) of advertising.

S. R. Elliott Exits Herald

Sydney R. Elliott has ankled editorship of the London Daily Herald and is succeeded as acting editor by Douglas B. Machray. The Herald is London's Socialist daily and is jointly owned by the powerful Odhams Press group and the Trades Union Congress.

Recently the TUC gave the publishing company greater freedom in running the paper so long as it continues its political policy.

Felix McKnight's Shift

Felix R. McKnight, managing editor and 17-year veteran of the Dallas Morning News, last week joined the Dallas Times Herald as v.p. and executive editor. He was also elected to the directors' board of both the Times Herald and its stations, KRLD and KRLD-TV. Allen Merriam, who has headed the Times Herald's editorial department, now becomes editor-in-chief emeritus.

McKnight, once a sports writer for the Associated Press' southwestern bureau, was succeeded at the Dallas News by Jack B. Krueger, assistant managing editor.

Cerf's Latest

"Reading for Pleasure" (Harper; $4.95) is a giant omnibus, edited by the prolific Bennett Cerf and, as the title indicates, is all of that. The intro and the comment by the versatile publisher-author-panelist head an orderly, well-arranged sequence of pieces by a who's who of top storytellers on the American scene, past and present.

Cass Canfield, chairman of the editorial board of Harper & Bros., did an unusual pitch with a personal note that "so far as I know there has never been published an anthology . . . conceived entirely in terms of entertaining reading . . ." He's right. It is. Obviously a prime Xmas gift item. *Abel.*

'Dancers of Tomorrow'

"Dancers of Tomorrow" by Naomi Capon (Harcourt Brace; $3) is a fictionalized account of the training of a ballerina at the Royal Ballet School, London. Author, known for her dancing with Sadler's Wells, and as BBC producer of video ballet, presents accurate, balanced picture of dance student's lives.

Arnold Haskell provides a foreword, and there are numerous illustrations. *Down.*

'Wandering Showman, I'

David Lano's "A Wandering Showman, I" (Michigan State Univ. Press; $5.75) is a saga of the stuff of which the real show business in its pre-motorized, pre-mechanized, pre-glorified and electronicized stage was made. A wandering showman for 75 years, until age and failing eyesight forced his retirement in 1952, the Virginia-born puppeteer's beginnings go back several generations into Italian and Spanish roots, when all marionette impresarios were excellent woodcovers.

Thereafter unfolds a warm and human document, replete with personal anecdota and a hark-back to the outdoors show business of the era when The Clipper was its bible and the tanbark and sawdust folk had a code and standard of living all its own. *Abel.*

Conrad's Background

Not generally known that Barnaby Conrad, who specializes in books about bullrings and matadors, was sent to Spain as American Vice-Consul, directly after he graduated from Yale, which is when he became a protege of the great matador, Belmonte. Eventually Conrad performed on the same program with the great Belmonte, and also fought in Peru. Conrad was secretary to the late Sinclair Lewis in 1947 when he began his first novel and since then has written five books, best known of which are "Matador" and "La Fuesta Brava".

Conrad's "Gates of Fear" will be published by Crowell on Oct. 21.

CHATTER

National Sports Publications Inc. empowered to conduct a printing and publishing business in New York.

Golf Know How Inc. has been authorized to conduct a publishing and printing business in New York, with capital stock of 200 shares, no par value.

Charles W. Morton, associate editor of the Atlantic Monthly, returns to Boston tomorrow (Thurs.) after one of his periodic trips to New York for writer huddles.

The Restaurant Digest has reprinted Leonard Louis Levinson's Coronet article, "Oldest Kettle of Fish," story of Sweet's 111-year old Fulton Street (N.Y.) restaurant.

Sloan ("Man in Gray Flannel Suit") Wilson's new novel, "A Summer Place" (S&S) will be serialized by McCall's in four parts starting February '58. Understood the mag paid $100,000 for the serialization rights, a record figure.

Subject of a cartoon gag in the current New Yorker was James Gould Cozzens—noteworthy because it's another spotlighting among many of an author (his latest is "Of Love Possessed") who's now being acclaimed by the masses, whereas heretofore he was strictly for the esoteric.

New York tv personality Joe Franklin, who does an afternoon on WABC-TV, N. Y., is penning "Wonderful World of Movies," described as a historical study of motion pictures since their beginnings. Franklin, whose show is tagged "Memory Lane" and fronts old film footage, plans it for spring publication.

Lucille Rubin, who at various times served on Capitol Hill in Albany for INS, UP and the N.Y. Times, has resigned as director of public relations and publications for the State Health Dept. to become production director of public relations for the international division of Charles Pfizer Corp, New York pharmaceutical manufacturing house.

Life Circulation Co. Inc. has been authorized to conduct a printing-publishing business in New York, with capital stock of $100,000, $100 par value. Directors are: John L. Hallenbeck, Pound Ridge, N.Y.; John F. Harvey, 25 East 92d St. New York; Andrew Heiskell, Darien, Conn. Cravath, Swaine & Moore, 15 Broad St., were filing attorneys at Albany.

Harper's upcoming "Alcoholics Anonymous Comes of Age" is a companion book to the first "AA" (1939) and "12 Stars and 12 Traditions" published in '53. All books have anonymous authorship and editorship and represent the official position of the AA movement. Harper publishes for AA Publishing Inc. and is intended primarily for their 200,000 members and their friends.

In recognition of his Life mag series on psychology and psychiatry in American life today, the American Psychological Assn. has made Ernest Havemann the first recipient of a periodic award for Distinguished Science Writing in the Field of Psychology. His book, "The Age of Psychology," will be published next month by Simon & Schuster in both a $3 and a $1 paperback edition.

Scripter Frances O'Brien has signed contracts with the Walter H. Baker Publishing Co. for two one act plays, "The Prodigal Mother" and "The Well of Dothan," the latter originally a radio script on "The Eternal Light" Easter program in 1955. Miss O'Brien also has entered a novel in the World Novel Contest in Italy, as well as having a critical book on William Faulkner being considered for publication by Dorrance & Co.

SCULLY'S SCRAPBOOK

By Frank Scully

London, Sept. 24.

In the blizzard of boxcar figures being tossed around in current civil and criminal libel actions (Everybody v. Confidential for billions!), it may be difficult for a beginner in the field of journalism to know just how far he can go in slanting his writings toward the truth, which of course is no defense if an injured party can prove a loss of income. Federal Judge Leon Yankwich of Los Angeles once wrote a book called "It's Libel or Contempt If You Print It," but this did not stay the hand of reckless writers and in fact has been swept aside by those who have selling scandal as an instrument of editorial policy.

In 40 years I've been cited for libel only once, and even that didn't take, but I would hardly say that's the sum total of times I must have libeled somebody. Under the circumstances, it might be argued that I'm no authority on the subject and have hardly sinned enough to hit a sawdust trail at Madison Square Garden.

But I've always been a student of the danger zones of expression and so my admiration goes out unreservedly to Norman St. John-Stevas, a London barrister who has written "Obscenity and the Law." Secker & Warburg published it in London and Macmillan released it in New York.

St. John-Stevas traces obscenity from its earliest history in Greece and Rome through the ecclesiastical courts in England, the Stuart censorship, the unexpurgated vulgarities of the 18th Century, the straitlaced Victorian era (when seemingly even the most respectable authors got hailed to court for their trespasses) and to the present where things are a little easier on authors who insist on calling a spade a bulldozer.

From the beginning of this century to a year or two ago the courts seem to have been bogged down with obscenity cases. By now, however, most countries have decided to ignore much of printed obscenity, except Ireland which has an evil literature committee, a censorship board, and a plebecite that seemingly backs up these legal restraints.

Honorable Intentions, N.G.

Up to recently the intent of the author had no bearing whatever on whether he was guilty under the laws dealing with obscenity, but with the entry into the House of Commons of such gay and brilliant writers as A. P. Herbert, the determination to protect the serious writers from the straight peddlers of pornography began to show results.

As late as 1955, however, within a few months, five publishers, with previously good reputations in the community, found themselves clinked with their authors. Half were found not guilty, but they certainly didn't gain any new dignity during their ordeals in the dock.

The Society of Authors decided to see if they couldn't get the Home Secretary to call off the harness bulls who had taken up reading.

A. P. Herbert contends that no playwright today would be allowed to put on the kind of play that rolled audiences in the aisles in the 17th and 18th Century, even if this is a comparatively free era of expression.

The worst period, oddly, was around 1929 when a book (which Herbert does not name) got its author into trouble. He says it was a sad, unseemly book and rather a bore ("The books we battle about are nearly always a bore"), but this one seemed to treat the subject delicately and could not have corrupted anyone.

The book, from these clues, obviously was Radclyffe Hall's "The Well of Loneliness." It was prosecuted under a British Act of 1857 which allowed a magistrate to order a book to be destroyed as obscene without giving the author or the publisher a chance to say a word in its defense.

About 100 authors gathered in a Chelsea studio and were to be addressed by Shaw. They waited eagerly for the Torch of Intellect to arrive. An hour after curtain time he hadn't come, so they held a meeting without the Torch.

They vowed they would all go to the witness box and testify that the book in question was sincere, worthy and artistic. They naturally saw themselves being martyred in the newspapers, naming them as "the merchants of immorality who testified in favor of the beastly book."

Unfortunately at that moment in the wavering history of liberty of expression, the Torch arrived and began to tell them that their sacrifice would do no good and they would only be making fools of themselves.

That loused up the drive for free expression. Actually the judge listened only to the late Sir Desmond MacCarthy. In reply His Wigship said he was quite capable of deciding about the obscenity of the book without the researches of the army of literate aides who were present in the courtroom. The book, re decreed, was obscene and ordered it destroyed.

Twenty years later the same book was published again, and nobody paid the slightest attention to it—indicating other times, other gendarmes.

The boxscore of prosecutions in England in this era has been a standoff. Out of five books, two resulted in convictions, two in dismissals and one went to trial three times because of hung juries and was then dismissed. You could go broke as a publisher defending such roustings—even if you and your author came out of it in shining armor.

Zolo Boosted and Booted

Though practically every British author of any prominence has been booted around at least once on an obscenity charge, a real humdinger took place in Old Bailey in 1888 when a translator named Henry Vizetelly who handled Zola's novels in England was prosecuted and fined for publishing "La Terre." This was three weeks after Zola had been elevated to the Legion of Honor in France and eight years after he had been lionized in London.

Vizetelly was dispatched to the cooler for three months.

Though the law is the same now as it was a hundred years ago, "La Terre" was more recently published, but it caused no stir whatever. However, the law had not changed, and any judge who wanted to do to the now dead author what was done to him 70 years ago could get himself some headlines, because there's no law to stop him.

St. John-Stevas' "Obscenity and the Law" is an arsenal of facts which is hoped will get the bill into law and henceforth separate the splashed sheep from the dirt-loving pigs.

Quel Nom!

Judges have been hanging their obscenity decisions on the Hicklin case for 100 years. In Regina v. Hicklin in 1857 it was laid down thus by Sir Alexander Cockburn: "The test of obscenity is whether the tendency of the matter charged as obscene is to deprave and corrupt those whose minds are open to such immoral influences and into whose hands a publication of this sort may fall."

In brief, a kid going out in the rain and getting wet could clink an author for an attempted drowning. Virginia Woolf best stated the serious author's case thus:

"There can be no doubt that books fall in respect of indecency into two classes. There are books written, published and sold with the object of causing pleasure or corruption by means of their indecency. There is no difficulty in finding where they are to be bought. . . . There are others whose indecency is not the object of the book. . . . The police magistrate's power should be definitely limited to the suppression of the books which are sold as pornography. . . . The others should be left alone."

But the Hicklin rule has hung over England and even America like an atom mushroom, dropping its fallout on serious authors, playwrights and publishers every now and then. Dreiser's "An American Tragedy" was prosecuted under it in Massachusetts. Not until Judge Learned Hand in the case of James Joyce's "Ulysses" protested against the rule has there been an easing in this buckshot type of prosecution.

Broadway

Columnist Sheilah Graham east to enter her daughter in Sarah Lawrence College.

Harry James and drummer Buddy Rich off to Europe today (Wed.) on the Queen Elizabeth.

Alice preceded Frank (VARIETY) Scully back to their Palm Springs home after three months abroad.

Vet legit pressagent Glen Allvine is the advance man for the 60-city tour of the NBC Opera Co.

Mischa Elman fiddled for the patients in the N. Y. Hospital at White Plains last Thursday (19) and sent them.

Herb Golden, Bankers Trust v.p., Coasted yesterday (Tues.) for two weeks of huddles with indie producer clients.

The Charles (MCA) Millers "pouring" for the wedding reception of daughter Judy Ann Miller to Donald Mitchell Gruhn on Oct. 3 next.

Nicole Milinair, production exec with Sheldon Reynolds Productions, in from London for business powwows with the William Morris agency.

Barney Balaban, Paramount president, off to the studio for confabs with Y. Frank Freeman, production chief now back at his desk after a coronary setback.

The Ed Leshins (Foxy Sondheim) east for the preem tomorrow (Thurs.) of "West Side Story" for which the film tv-film producer's wife's son, Steven Sondheim, wrote the lyrics.

Ben Strauss, founder of Artkraft-Strauss, being presented a a plaque on his 81st birthday on Friday (27) by the Broadway Assn. Occasion marks the 60th year of the firm.

Dick Conlon's Medallion Room in the Hotel Wellington joins forces with the cast of "Carousel" from the nearby City Center tonight (Wed.) to celebrate the restaurant's first anni.

Dick Price homing, following a Cannes vacation, after four years of film and stage work in Europe, among the latter including "Kiss Me Kate" and "Wonderful Town," in German, at the Vienna Opera House.

Assn. of Professional Sacred Singers, latest talent body to organize, will hold its first seasonal meeting next Sunday (29) in studio 606 at Carnegie Hall. Expects to promulgate first "scale" demands for churches. Floyd Worthington to preside.

Oswald Buhre, known in the theatrical profession as O. L. Oz, is in St. Clare's Hospital with a circulatory ailment. He's the whilom partner of the vaude turn, Polly & Oz, who later was on the producing side of the trade as Morris & Oz.

Eddie Cantor writing a story on "Jennie" (Grossinger) for a national mag contrasting the original 9-guest summer boarding house which netted $81 on the season and the $175,000-a-week the luxury resort hotel, now situated in the town of Grossinger, N. Y., grosses during the season.

Reuters dispatch to the N. Y. Times reported the ouster of Berneta Denson, of Vallejo, Calif., and Wanda Smith, Venice, Calif., from Egypt. Both nitery performers, upon arrival in Beirut, Lebanon, stated, "We can only guess that they thought we were spies, but why they should think so beats us."

The N. Y. Herald Tribune columnist printed up some "Clear it with Hy Gardner" letterheads since Newsweek's story last week, on the impending management changes with the Reid daily. It revolves around Ambassador Jock Whitney's fresh bankroll for the morning sheet. The news mag cited Gardner's "inner circle" influences with Ogden (Brownie) Reid.

Liz and Mike's invitation to "a little party for a few chums to celebrate the first birthday of '80 Days' on Broadway" is postscripted: "Don't bring presents. Have so many already we'll share them with you." Liz and Mike, yclept Elizabeth Taylor and Michael Todd, are counting on the "few chums" to total some 18,000 people which is about the capacity of the Garden.

Rome

By Robert F. Hawkins
(*Archimede* 145; *tel.* 800211)

Belinda Lee finished her "Aphrodite" chores and planed to London.

"Hatful of Rain" (20th) cashing in on three prizes copped at recent Venice Festival in its mass Italian release.

Rossana Podesta finished her role in "Raw Wind in Eden"; flew to Paris to French-dub "Le Bigorne," her previous effort.

Esther Williams aired to Madrid, and then goes to Seville to look into a possible film property to be locationed either in Spain or Italy.

Walter Chiari goes into "Premier Mal" for Sacha Gordine after finishing his current stint in Columbia's French-shot "Bonjour Tristesse."

Dale Robertson expected here soon to take over co-starring role in Gina Lollobrigida's "Anna of Brooklyn," her first since birth of her child.

William Perlberg expects to shoot part of an upcoming Perlberg-Seaton property, a remake of the French classic, "Carnet de Bal," in Italy. Producer, who just concluded a two-week chore as U. S. rep to the Venice Fest, plans to o.o. Europe with his partner before writing script for pic, rights of which he secured recently after a long wait.

Ireland

By Maxwell Sweeney
(22 *Farney Pk: Dublin* 684506)

Impresario Albert de Courville gandering Irish plays.

Denis Meehan upped to be station supervisor for Radio Eireann.

Pauline Maguire's "The Green Dust" added to Abbey's winter list.

Olympia, Dublin, reopened after three-month shuttering for reconstruction.

Empire, Belfast, 100-year-old vaude house, may shutter next year because of rise in operating costs.

Vivien Leigh planed in from London for vacation with her father, Ernest Hartley, in Connemara.

Arthur Miller's "A View from the Bridge" set for Dublin Globe presentation at Gaiety, Dublin, early next year.

Howard Sackler due in from N. Y. to direct production of "Hamlet" at Gaiety, Dublin, with Cyril Cusack in lead.

Liam Devally, radio gabber, disking songs for Glenside (local) label; he's tenor who toured U. S. with Irish Festival singers.

Claude Hulbert in for lead in "See How They Run" at Olympia, Dublin; brother Jack Hulbert follows in the "Reluctant Debutante."

Public spent $24,000,000 for entertainment and sport last year, about $2,100,000 more than in 1955, according to official statistics office.

Brendan Behan to London for talks with Sam Spiegel who's mulling his prison piece "The Quare Fellow" for lensing by Horizon Productions.

Irish Actors' Equity ratified agreement between TV Film Producers' Assn. and British Actors Equity to cover Irish players and productions in Ireland.

Minneapolis

By Les Rees
(2123 *Fremont Ave. So.; Fr.* 7-2609)

Chanteuse Hildegarde continuing at Hotel Radisson Flame Room.

U. of Minnesota Theatre's 27th season to include "Teahouse of August Moon," "Taming of Shrew."

Tenth annual Shrine Horsemen's "Showdeo" at State Fair Hippodrome this week topped by Dr. Paul's "Liberty Horses."

Mr. and Mrs. P. W. Pillsbury, Minneapolis, and Mr. and Mrs. D. G. Gainey, Owatonna, Minn., named to Metropolitan Opera Associates national council.

University Artists Course annual "Celebrity Series" to comprise songstress Lily Pons, Black Watch Regimental Band plus Massed Pipers and Dancers and Obernkirchen Children's choir.

"Glass Menagerie" and "Rivals."

For first time all Minnesota U. five home football games assured in advance of season's opening of being complete sellouts, meaning 62,500 attendance per contest at $3.50 a ducat.

Philadelphia

By Jerry Gaghan

Al Capp spoke at United Fund Luncheon meeting at Sheraton Hotel.

Wilbur Evans will star in the Co-Opera's production of the "Beggar's Opera," Nov. 20-23.

Lawrence Shubert Lawrence, general manager of the Shubert Theatres here, in University Hospital.

The America-Italy Society will sponsor the Philadelphia debut of the Symphony Orchestra of the Florence Festival (Oct. 9).

Script trouble has set back Bill Haley's Columbia pic assignment, enabling the rock 'n' roll king to continue his western tour.

Tony Franciosa planed east to be with wife Shelly Winters, during tuneup of "Saturday Night Kid," which opened at the Locust last week.

Sam Silber, night club vet and former co-owner of shuttered Embassy, takes over the Locust St. San Souci, renaming it the Embassy.

London

(*Temple Bar* 5041/9952)

James Garrod-named newsreel and shorts sales manager for Rank distribs.

Variety Club's annual election dinner set for December 2. Nominations due in by Nov. 12.

"Willie Gordon Story" filmed by Coronado for Metro release, has been retitled "The Safecrackers."

Richard Matheson here to write screenplay of his upcoming novel, "I Am a Legend," for Hammer Film Productions.

Anna Gaylor came in from Paris to attend preem of her first British pic, "Seven Thunders," at the Odeon, Marble Arch.

Nicole Milinaire, producer on Sheldon Reynolds' "Dick and the Duchess" teleseries, planed to N.Y. over weekend for a two week stay.

Lana Turner here from Hollywood to star with Glynis Johns in "Another Time, Another Place," to be directed by Lewis Allen for Paramount.

Charles Okun, Coca-Cola exec, in town last week on a quickie to set up the party which his company will sponsor during next year's Variety Club Convention.

Dianne Foster arrived from Hollywood for a leading role in "Gideon's Day," Columbia British production starring Jack Hawkins, and being directed by John Ford.

John Kitzmiller, now filming in "The Naked Earth," did personals at National Film Theatre when his Yugoslav pic, "The Valley of Peace," was screened during Yugoslav Film Festival.

Kenneth More making the round trip to New York and back on the Queen Elizabeth. Fred Day, managing director of Francis, Day & Hunter, is on same liner. Other Atlantic crossings being made by Shani Wallis on the Ile de France, and Guy Roberge, chairman of the National Film Board of Canada, who sailed for Montreal on the Ivernia.

Pittsburgh

By Hal V. Cohen

Tut Harvey bought out his partner, Sid Rubin, in the Merry-Go-Round nitery.

Johnny Mathis comes back to Copa Nov. 11 at three times his previous salary.

Edward Komperda will direct the Catholic Theatre Guild productions again this season.

Olsen and Johnson "Hellzpoppin" unit booked into Ankara for nine days beginning Nov. 1.

Marian Paige exited Dore's Gold Key Room after two and a half months; replaced by Rusty Warren.

Hilda Fulton and Wally Strong left New Nixon line, with Pamela Sullivan and Flo Yurich replacing them.

Marvin Jackson to work for his cousin, Bert Bronk, who owns Toast Lounge and Beau Brummel restaurant in New York.

Vantage Press has accepted "Valuable Acquaintance," a first novel by Francis R. and C. Ronald Thomas, Film Row father-son.

Athens

By Irene Velissariou
(44 *Timou St.; Tel.* 614515)

Greek folklore ballets of Dora Stratou off to Munich to tour German resort spots.

Greek singer Kitsa Kazakou returned to London after making here a series of films for British tele.

Vony Morel, Nicole Darry, Les Capioni and Maria Vincent share billings of floorshow at the Argentina.

"Holiday On Ice" did solid business here at Panathinaekos Stadium. Group left for Istanbul last week.

Soprano Martha Mantle and maestro Charles Mynh in Athens to participate in Bethoven's "Fidelio," to be presented by Greek Lyric Scene during Athens Festival.

Wien State Orch presented Mozart's "Magic Flute" at Herodus Atticus Theatre directed by Otto Fritz and conducted by Randolph Morald, with Vilma Lipp and Nicos Moschonas in main roles.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 4944)

Jules Dassin goes actor for Louis Malle's pic "Elevator to the Gallows."

In and out executives from Hollywood are Milton Rackmil, William Perlberg and Jack Warner.

Jacques Deval's new comedy, "La Pretantaine, gets a roadshowing in Brussels before coming into Paris.

German actor Curd Jurgens, who became a top star here, now up to around $235,000 per pic, about tops here for anybody, including directors.

Dual quota film coproduction between France and England may be in the offing since the relaxation of Anglo laws for so-called "art" film production.

Music hall and vaude house relighting include Gilbert Becaud topper at the Olympia, Patachou at the Bobino and Yma Sumac at the Alhambra-Maurice Chevalier.

Julien Duvivier's next pic stint will be a film version of the Pierre Louys tale, "La Femme Et Le Pantin" (The Woman and the Puppet), starring Brigitte Bardot.

Ray Bradbury through from Vienna where he confabbed with Sir Carol Reed on "Manana," a Bradbury script which Reed will direct for Hecht-Hill-Lancaster.

Stanley Donen in to confab with Ingrid Bergman on the film version of Norman Krasna's "Kind Sir" which he will make here later this season with Cary Grant also starring.

Jean Gabin trying to pull out of starring in Raoul Levy's upcoming film "En Cas De Malheur" (In Case of Trouble) reputedly because he feels it is too risque for him. Pic also has Brigitte Bardot.

Lisbon

By Lewis Garyo

Lisbon University Choir (50) left for a four-week tour of northern Spain.

The Gil Vicente Theatre in Cascais is doing SRO biz as in past years, the traditional summer revue being the magnet.

Two boxoffice hits of the summer season are American pix. At the Imperio cinema, "The Widow," with Patricia Roc, Akim Tamiroff, Anna Maria Ferrero and Massimo Serrato has scored. The twin S. Luiz and Alvalade cinemas played "The Miniver Family" (M-G) daydate.

The Harlem Globetrotters, the All Stars and various vaude acts been appearing at the 6,000-seat Sport Palace, and doing capacity biz. Their appearance was opposed by local show biz, but the U. S. embassy unofficially put in a good word and they got permission to work.

Portugal has a new vaude act with international possibilities. It comes from Angola (Portuguese West Africa) being the "Orquestra Garda," comprising seven Negro boys playing various African instruments and more orthodox instruments and chantoosie Fernanda Barao.

Santiago

Columbus Boys Choir concerting at Municipal.

Marina Navasal returned from Berlin film festival.

Consuelo Gana of NBC-TV back to New York after visit with the home folks.

Blanche Thebom off to Panama after concerts in Vina del Mar and Santiago.

Cuban ork, Sonora Matancera, doubling into Hotel Carrera boite, the Tap Room, Goyescas, Pigalle Theatre and Radio Corp.

Juan Walker, new manager of RCA, tagged German Becker as program director, who named Donato Roman Heitman, Jorge Inostrosa and Jaime Atria as his assistants.

Chicago

Chi Tribune suspending "Tower Ticker" for a coupla weeks while gossiper Herb Lyon vacations.

Local agent Al Dvorin tapped by Col. Tom Parker as Elvis Presley's permanent producer on the road.

Will Hutchins stopped off here and in Peoria last week to plug his new ABC-TV vehicle, "Sugarfoot."

Raymond Burr, who plays Perry Mason in the new CBS-TV series, stopped here last Saturday (21) for show's preem.

George Murphy in town last week to address Junior Chamber of Commerce and to spread Hollywood goodwill generally.

Carol Hay, general manager of Highland Park Music Theatre this past summer, moves to N.Y. this week now that the strawhat season is over.

Howard Mendelsohn, ex-CBS publicist here, launched his own flackery with Trade Winds, Rudio Productions, and radio-tv promotions for "Sweetest Day."

Joe McElroy, owner of the Holiday Ballroom here and member of NBOA board of directors, in N.Y. this week attending National Ballroom Operators conclave.

Cast members of "GI's and Dolls," which will tour overseas military bases soon, gave three-hour show on State and Madison Streets last Monday (16) for Tuberculosis Institute of Cook County. Musician's local supplied band members, and WGN's Eddie Hubbard and Jack Brickhouse emseed.

Hollywood

Don De Fore off to Germany.

Arthur Lubin returned from N.Y.

Y. Frank Freeman returned to his Paramount desk.

Louis B. Mayer home after five-week hospitalization in Frisco.

Andy Krappman, of National Theatres, underwent surgery.

Samuel G. Engel will chairman annual Brandeis U. dinner Oct. 23.

Joseph M. Schenck recuperating satisfactorily from mild heart attack.

Hal Karn suffered broken nose and face lacerations in bike accident.

John E. Lavery, vet Fox West Coast exec, celebrated 37th wedding anni.

Virginia Hicks, widow of actor Russell Hicks, joined Jack Pomerou agency.

Milton Sperling returned for fourth term as Board of Overseers chairman for U of Judaism.

Craig Rice's will devides her royalties between her children and Fathers of St. Edmund, Selma, Ala.

Steve Broidy set "Hunchback of Notre Dame" as Allied Artists' Golden Jubilee pic, tieing in with industry's 50th anni.

J. F. Golden succeeds G. B. Howe, who resigned because of poor health, as general manager of Western Costume Co.

Danny Thomas will be presented with annual "Humanitarian" award by People's Independent Church of Christ, L. A., Oct. 18, for efforts in building St. Jude's Hospital, Memphis.

James Stewart succeeds Jerry Lewis as chairman of 1958 Motion Picture Permanent Charities campaign. Drive kicks off in mid-October, with goal of 24,900 subscribers.

Film industry has set up a Heart Committee to spearhead an educational program, in cooperation with the American Heart Assn., on heart disease problems. Spyros Skouras and Jack L. Warner are co-sponsors, and Eddie Cantor and Louella O. Parsons co-chairmen of Committee. Members also include Buddy Adler, Desi Arnaz, Lucille Ball, Steve Broidy, Walt Disney, Kirk Douglas, William Dozier, Harold Hecht, Abe Lastfogel, George Murphy, Gregory Peck, Mary Pickford, Walter Pidgeon, Milton Rackmil, David O. Selznick, George Disney and Jerry Wald.

Tokyo

By Dave Jampel
(58-2056)

Yma Sumac due here in November.

U. S. film interests in Japan donated $2,430 for Kyushu flood disaster relief fund of Japan Red Cross via MPEAA.

Edward R. Murrow's "See It Now" tv crew will film the exclusive military performance of Marian Anderson Sept. 27 in Korea's Wallenstein Bowl.

William W. Schwartz named head of WB's Japan office, with J. E. Dagal devoting self exclusively to post as company Far Eastern general manager instead of dual role.

The Golden Gate's waning business received a hypo with the return of party song singer Larry Allen to the fold after playing other Far East spots for last 18 months.

Tokyo City Opera group presenting Gian-Carlo Menotti's "Telephone" and "Medium" at Yomouri Hall, leaving only the composer's latest work, "Saint of Bleecker Street," to be performed on a local stage.

Boston

By Guy Livingston
(334 *Little Bldg.; HAncock* 6-8386)

Duke Ellington current at Storyville.

Lou Masconi current at the Reef in Revere.

Comic Nick DeMarco current at Hurley's Mayfair.

Dorothy Collins opens at Blinstrub's Monday (30) for week.

Guy Guarino readying Continental format for his Moulin Rouge in Hotel Vendome.

Tom Bateson promoted to veep of Yankee division of RKO Teleradio Pictures Inc.

Irving Shapiro bringing in Borscht-Capades for Symphony Hall three-nighter.

Bob Messenger ankled WBZ press for Columbia Records Boston promotion job.

Ex-song plugger Harry Paul of Harry Paul Associates, opening Newport Music pubbery.

Manny Williams to Emerald Beach Hotel engagement for Fedder Corp. convention.

Hub tv eds, Arthur Fettrigre, Herald; Tony LaCamera, American; Elizabeth Sullivan, Globe; Bill Buchanan, Record, to London and Paris in interest of People-to-People.

OBITUARIES

JEAN SIBELIUS

Jean Sibeljus, 91, Finland's best known composer, died Sept. 20 at his home in Jarvenpas, near Helsinki, after a long illness.

Born in Tavastehus, he began his musical education when he was nine years old studying the piano. He later became more interested in the violin and declared that it was his life's tragedy that he had not become a celebrated violinist. In 1885, he gave up his violin studies and went to the University of Heisingfors to study law. This lasted one year, when he left to enter the Helsingfors Conservatory, later going on to Berlin to continue his music studies.

Sibelius returned to Finland in 1892, after a period of study under Karl Goldmark and Robert Fuchs in Viehna where he met Johannes Brahms. Within five years, the Finnish government voted him an annual pension for 10 years so that he might devote himself entirely to composing.

He composed numerous symphonies, tone poems and incidental music for plays. He also composed many songs and short piano pieces. The very popular "Finlandia" was said to have accomplished more than 1,000 pamphlets and speeches could have done to promote Finnish independence.

His wife and three daughters survive.

SAMUEL M. WELLER

Samuel M. Weller, 81, veteran legit publicist and manager, died Sept. 22 in New York.

A newspaper man before turning to the theatre, Weller was editor of the New York Review during the 25 years this theatrical weekly was published by the Shuberts. Weller had numerous clients including the Lunts, Maurice Evans, Walter Hampden and Walter Huston and producer Henry Miller.

Among the plays he represented either on Broadway or nationally, were "Life With Father," "Oklahoma," "Guys and Dolls," "Taming of Shrew" and "Man and Superman." He remained active in later years as personal rep for his daughter, dancer Carola Goya.

Two other daughters and two sisters also survive.

DAVE FERGUSON

Dave Ferguson, 77, former vaude monologist and executive secretary of the Jewish Theatrical Guild for 24 years, died Sept. 23 in New York, of a heart ailment.

Details in Vaude.

JULIETTE DAY

Mrs. Juliette Day Whitney, former actress-singer on the Broadway stage from the early 1900s to the '30s, known professionally as Juliete Day, died Sept. 18 at Huntington, L. I.

She appeared on Broadway in numerous productions including "The Yellow Jacket," "Lysistrata," "No! No! Nanette," "The Bride," "Every Woman," "Matinee Girl," "Pride," "Upstairs and Downstairs," "Bluebeard's Eighth Wife" and "Scrambled Wives."

Her husband and a sister survive.

LOUIS MARIE

Louis Marie, 57, internal auditor with the J. Arthur Rank theatre setup in Ireland, died Sept. 2 in Dublin. He was a famed fighter in the Irish War of Independence and spent some time in the U. S. as liaison officer between the Irish Republican Army and American supporters after World War I. After leaving the Irish Army in 1946 he entered theatre management, being appointed to Rank's audit staff five years ago.

His wife, two sons and two daughters survive.

MRS. ROSE KOCH

Mrs. Rose Koch, 73, a member of the Floradora Sextet in the early 1900's, died Sept. 14 in San Francisco. The youngest of the Floradoras, she joined the sextet in 1902 at the age of 18. She toured the country until her retirement around 1910.

Son survives.

JAMES U. McCORMICK

James U. McCormick, 83, motion picture pioneer, died Sept. 9 in Lakeland, Fla. Long an exhibitor in the Carolinas and Florida, he operated the Roxy Theatre in Lakeland until 18 months ago.

Surviving are his wife and two daughters.

ALICE N. GORHAM

Mrs. Alice N. Gorham, 55, advertising-publicity director for United Detroit Theatres, died Sept. 18 in Detroit, three weeks after the death of her husband.

A winner of the Quigley Award for Showmanship, the Detroit Advertising Woman of the Year Award and other honors, Mrs. Gorham originated the "New Faces . . . Going Places" idea which annually promotes new actors and actresses in the Detroit Free Press and other papers.

EMILE N. SAVINI

Emile N. Savini, 65, executive v.p. of Astor Pictures, died Sept. 18 in Atlanta after a brief illness. Brother of the late Robert Savini, founder and longtime president of the company, he was in charge of the firm's southern activities. He headquartered in Atlanta for years.

Surviving are his wife, son and two daughters.

Alfred Neugebauer, 69, veteran actor and member of Vienna's Burg Theatre, died of a stroke Sept. 16 in the Austrian capital. One of the last of the bons vivants, he recently appeared in Thornton Wilder's "Our Town" at the Academy Theatre, Vienna.

John B. Haire, 23, business manager of "My Fur Lady," touring professionalized McGill U. revusical, was killed in an auto accident Sept. 12 near Ottawa. Survived by his mother.

Wife, 67, of Herman Wobber, 20th-Fox western division manager, died Sept. 13 in San Francisco. In addition to her husband, she leaves a daughter, Mrs. Joan Wobber Naify.

J. Cecil Prouty, 71, a music teacher and former conductor of the Long Island Symphony Orchestra, died Sept. 21 in Jamaica, New York.

Alfred E. Seidel Sr., 60, head of a concert and entertainment booking agency in Roselle, N. J., died Sept. 20 in Roselle, after a brief illness.

Joseph W. Amrehn, 65, projectionist at the Warner Theatre, Youngstown, for many years, died Sept. 19 of a heart attack in that city. His wife survives.

Robert E. Curley, 57, formerly press agent for the Chez Paree, Chicago, died Sept. 19 in that city. Survived by wife, three daughters and a son.

Harold Ellis Worthington, 57, member of Paramount prop dept. for 31 years, died Sept. 19 in Hollywood. Wife, son and daughter survive.

Frank H. Hammerman, 63, owner of the Boulevard Theatre, Philadelphia, died Sept. 21 of a heart attack in the theatre. His wife survives.

Mother, 67, of Norman Brokaw, William Morris agent, died Sept. 16 in Hollywood.

Harry Borba, 58, San Francisco Examiner sports writer and father of Sacramento tv personality Dean Borba, died Sept. 17 in San Francisco.

Father, 70, of Ray Robinson, articles editor of Pageant mag and freelance writer, died Sept. 12 in New York.

Bessie Spence, violinist and music professor, died recently in Helensburgh, Scotland.

Hugh Kortschak, 74, violinist and former professor at the Yale School of Music, died Sept. 19 in Honolulu.

Mother, 80, of Mrs. Darryl F. Zanuck died Sept. 19 in Hollywood.

NAT KARSON

September 27, 1954

IN MEMORIAM

Mose Gumble

September 27, 1947

We'll always miss you.

THE STAFF OF WARNER'S MUSIC COS.

TV Talent Squeeze

Continued from page 1

crack at any big name, are settling nonetheless for off-the-beaten path stars, such as Van Johnson's debuting of the "Club Oasis" musical series; Tyrone Power for the Standard Oil 75th anni spec. "Big Record", which preemed last week, and which is designed primarily to spotlight top disk faves, had Eddie Cantor as the guest headliner (a booking probably inspired by his forthcoming song cavalcade Vik album). Dean Martin's first major guests will be Louis Prima and spouse. The star-rotating "Oasis" musical series currently being prepped by McCann - Erickson agency for Liggett & Myers can't find near enough names to go round. They even got a nix from Betty Hutton, whom everybody figured to be washed up after her "Satins and Spurs" spec fiasco, but she's too successful in other show biz facets and still prefers the spec area in which to move around in tv. (Further evidence of offbeat bookings on musical segs: Rosemary Clooney's lineup of Edward Everett Horton, William Bendix, Charles Laughton, Boris Karloff.)

The real big names figured as "naturals" for the 23 music-variety segments now have their own shows. Either because of network exclusivities or the fact that they're burdened down with their week-to-week show preparations, they can't be bought for love or money as guesters, save for some isolated instances predicated chiefly on trade deals or friendship.

It's reached a point where so many offbeat guests are being signed that formats are being changed to allow for integrated sketches so that the producers can get maximum mileage from their appearances. This, it's believed, will at least bring a lot of comedy writers back into the medium.

One of the major talent agents with an enviable portfolio of variety performers confesses that, not too long ago when situation comedy and live or filmed dramatic shows ruled the tv roost, he couldn't get to first base at the networks. Today he's being dined, wined and romanced as never before in the hopes that he'll spring a name or two.

Harbach Tribute

Continued from page 2

Closer," "Every Little Movement," "Gianina Mia," "Indian Love Call," and "Who?" He collabed with Oscar Hammerstein 2d on "Desert Song" and "Rose Marie," and worked with Jerome Kern on such productions as "Roberta" and "The Cat and the Fiddle."

Harbach was born in Salt Lake City Aug. 18, 1873. In 1901 he went to Columbia U., and a short time later began writing for the stage. He served two years as president of ASCAP, and is at present vice-president and a director in the organization. He recently completed a new play, "Bugles In April," which is being considered for Broadway production. He and Mrs. Harbach have an apartment in Manhattan and a home in Mamaroneck, N.Y.

O'Seas Soundtracks

Continued from page 1

cians which followed the rise of video, first, because of the radio switch to phonograph music almost entirely and, second, because television programs used "canned" (and often imported) tracks for background and mood programming has been a major migraine for the musicians' union chief. This situation, more than anything else, caused Petrillo's recent grief with the Hollywood and New York locals.

Jock Whitney's N.Y. Trib Investment

Continued from page 1

Loew's Inc. as one of the new Joseph R. Vogel directorate team.

How serious the Paley interest may have been, it is now cold. Whether or not the CBS situation was an element, as reported, since it's difficult to disassociate one from the other, Jock Whitney is now the lone new "fresh money." (Incidentally, the Paley-CBS hookup had even rumored Ed Murrow as the new editor; just as General David Sarnoff's reported interest supposedly envisioned a press-network affiliation with NBC-RCA).

By the same token, while the details have yet to be announced this week, neither J. H. Whitney & Co. nor his Corinthian Broadcasting Corp., with its four independent television stations, will be tied to the Trib.

It is stressed that this is an individual Whitney investment, exactly in the same idiom as his investment with David O. Selznick in "Gone With the Wind" and in Technicolor.

It is also stressed that (1) Whitney has no "control," either financial or editorial; and (2) he will "have no voice in the editorial policy" while he remains Ambassador to Great Britain for the next three years.

Overseas Expansion

However, it is known that Ambassador Jock Whitney has decided ideas on the Trib's expansion of its overseas operations through additional editions. The Paris edition of the N.Y. Herald Tribune is highly profitable. Two, it is the oldest successful American corporation, not only in France but in Europe. Three, as a daily reader of the Trib, Ambassador Whitney has views for "local" editions to be printed in Frankfurt (for middle-Europe) and in Rome (for the Latin countries), in addition to the Paris edition.

He also has expressed himself on the South American and Latin American markets, and envisions editions of the N.Y. Herald Tribune to be published in Mexico City and in Rio de Janeiro.

The Whitney-Reid relationship is underscored by the fact that three generations ago the grandfathers of both Ambassador Whitney and of young (32) Ogden R. (Brownie) Reid, Yale '49 and Whitelaw (Whitey) Reid were closely related. Both John Hay and Whitelaw Reid were also once ambassadors to the Court of St. James. John Hay, secretary to President Lincoln, later Secretary of State, was also once a reporter and editorial writer. For a time during Whitelaw Reid's extended honeymoon abroad. Hay held down the post of editor-in-chief for his life-long friend.

The Trib's own story on its future operations has yet to be printed. It's fighting shy of that, at the moment.

One, it hinges on whether it will jump from a 5c daily to a dime. This would not necessarily force the Times to ditto, since it wants to hold the line at a nickel and, in fact, its circulation manager, Nate W. Goldstein, has been doing a successfully intensive job with home deliveries, intended to discourage the pyramiding costs by "route" operators, and encourage the neighborhood newsstands to service the door deliveries.

The question then is whether Reid, if the Trib's price remains at 5c, can continue his black ink. When he took over the Trib in 1954 it was $750,000 a year in the red, and in nine months he put it in the black and produced a "six-figure profit" within two years.

Radio Stimulates News

The Trib ordered a Gallup poll which has concluded that while (1) radio has established itself in expert news coverage, (2) hearing news first on the radio helps sell newspapers, because it creates an interest in details. Viz., the success of both news weeklies (Time and Newsweek), ditto the U. S. News & World Report and the Wall Street Journal. This whetting of news appetites, especially for details and "in depth" interpretations, will be the Trib's function.

The Trib apparently intends to veer away from its "popular" and "tabloidized" features and revert to its time-honored tradition as a staunch Republican sheet. The Times has had a flexible political policy in recent years.

Lineage-wise the 12.200.000 lines of advertising in 1956 has been the Trib's peak, but still far behind the Times' 24,900,000 ad lineage.

Manpower

Recent personnel changes see Arthur Twining Hadley 2d, as News Development editor, taken from Newsweek, where he was associate ed, developer and specialist on its "Periscope" section. He's the man behind the innovation of "reader briefings" that appear on top of stories, giving the background and significance of the story, in the Newsweek manner.

Peter Braestrup, from Time, will be Hadley's aide. Both will develop special series and "reports," part of the idea of "coverage in depth."

Terry Ferrer, education editor from Newsweek, now ditto on the Trib, expanding its coverage of the education field on a daily basis.

William J. Miller, editorial writer for Life, new chief editorial writer. He was top Cleveland Press staffer and war correspondent before joining Life. He added cartoonist Shoemaker and by beefing up the "op ed" page (opposite editorial) plans to make it a powerful doubletruck.

Charles Ventura, longtime society editor on the N. Y. World-Telegram & Sun, shifted to the Trib, as ditto.

The bulldog and the "green sheet" editions will be dropped; 12-15 newsmen will be added, in addition to the 50 editorial staffers added since 1955.

MARRIAGES

Nancy Fingal to Lou Mauro, Pittsburgh, in July but just announced. Bride's a singer; he's with Al Marsico orch at New Nixon cafe.

Mia Steiner to Ken Chernin, Aug. 17, Lake George, N. Y. He's promotion supervisor for Triangle Stations.

Jacqueline Louise May to Paul Sorensen, Coral Gables, Fla., Sept. 12. Bride is a stage-tv actress; he's a stage-screen-tv actor.

Jacqueline Jones to Howard Hunter, Richmond, Va., Sept. 7. Bride was an apprentice at the Barter Theatre of Virginia; he was a summer resident director.

Darleen Vogt to Gordon Shaw, Fairbanks, Alaska, Aug. 23. He is a disk jockey on KFRB; she was a contestant for the 1957 "Miss Alaska" beauty crown.

Dori Simmons to Merrill Pye, Las Vegas, Sept. 7. Bride is an actress; he's a Metro art director.

Susan Beaumont to Arthur Solomon, London, Sept. 21. Bride's a screen actress; he's appearing at the Prince of Wales Theatre.

Rhea Walker to Kenneth Harlan, Hollywood, Sept. 20. Bride is an actress; groom, a former silent screen star, is an agent.

Maria Corbett to Jerry Goldberg, Dobbs Ferry, N. Y., Sept. 12. Bride is an actress; he's a press agent.

Lois Collier to Paul Schreibman, Beverly Hills, Sept. 22. Bride is a tv actress.

Lili Palmer to Carlos Thompson, Zurich, Switzerland, Sept. 21. Both are actors.

Priscilla Nolan to Lew Black, Kiamesha Lake, N.Y., Sept. 23. Both are partnered in the cafe team of Black & Nolan.

BIRTHS

Mr. and Mrs. Donald O'Connor, daughter, Santa Monica, Cal., Sept. 20. Father is an actor.

Mr. and Mrs. Richman Lewin daughter, Lufkin, Tex., Sept. 9. Father is v.p. and general manager of KTRE, KTRE-TV there.

Mr. and Mrs. Wes Parker, daughter, Pittsburgh, Sept. 10. Father's a bandleader and ballroom manager.

Mr. and Mrs. Jay Polan, daughter, Pittsburgh, Sept. 16. Father's on WCAE staff.

Mr. and Mrs. Arthur Diskin, son, Pittsburgh, Sept. 15. Mother's Betty Diskin, a tv announcer.

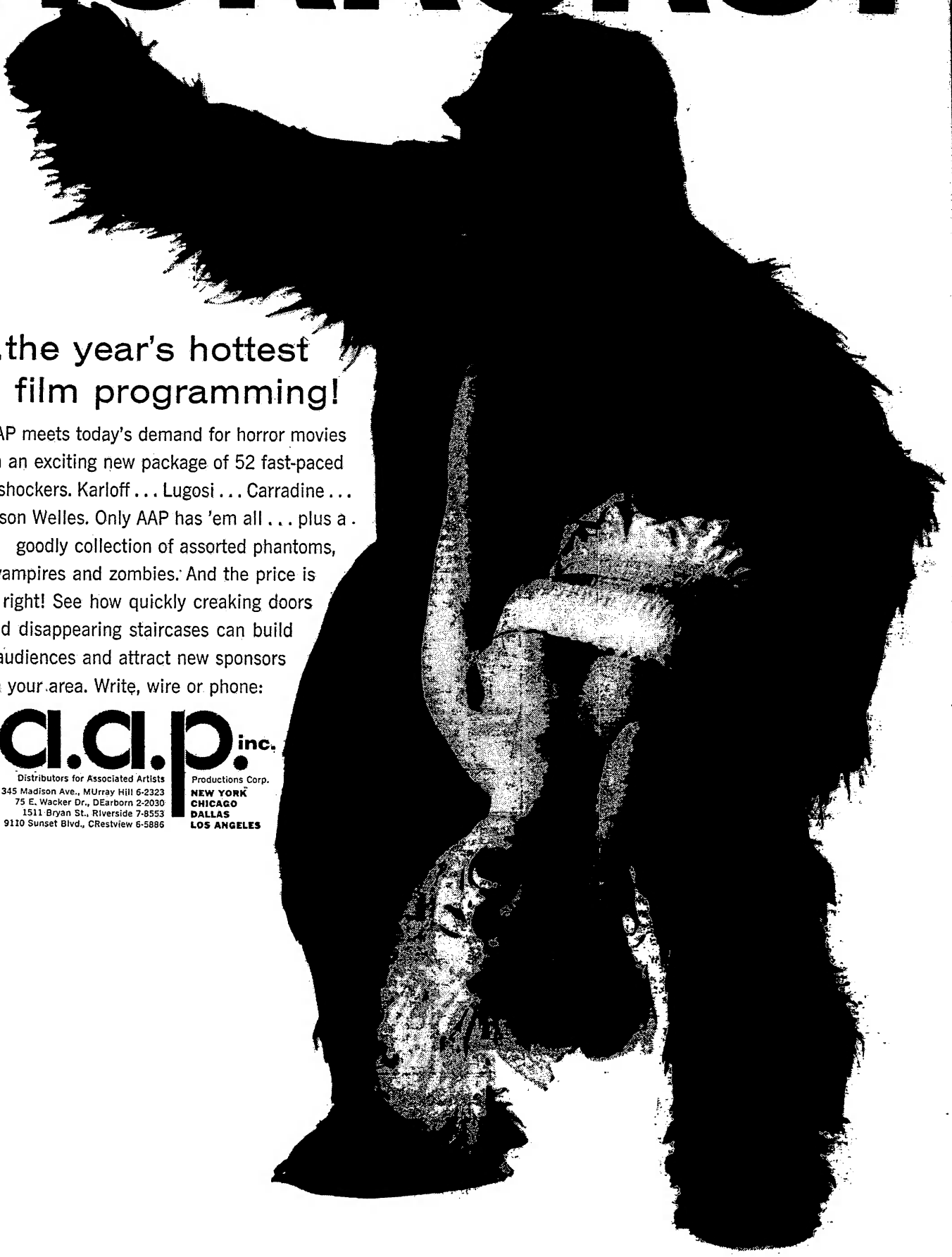
Mr. and Mrs. Jimmy Dell, son, London, Sept. 23. Mother is Gloria Dell, dancer; father is a member of the Goofers, a comedy act.

Mr. and Mrs. James J. Larkin, daughter, New Rochelle, N. Y., Sept. 18. Mother is actress Nola Fairbanks; father is entertainment world sales officer for BOAC.

Mr. and Mrs. Mark Bennett, son, Hollywood, Sept. 18. Mother is daughter of TPA veepee Leon Fromkess.

Mr. and Mrs. Joseph V. Perry, daughter, Santa Monica, Cal., Sept. 20. Father is actor.

HORRORS!



...the year's hottest film programming!

AAP meets today's demand for horror movies with an exciting new package of 52 fast-paced shockers. Karloff . . . Lugosi . . . Carradine . . . Orson Welles. Only AAP has 'em all . . . plus a goodly collection of assorted phantoms, vampires and zombies. And the price is right! See how quickly creaking doors and disappearing staircases can build audiences and attract new sponsors in your area. Write, wire or phone:

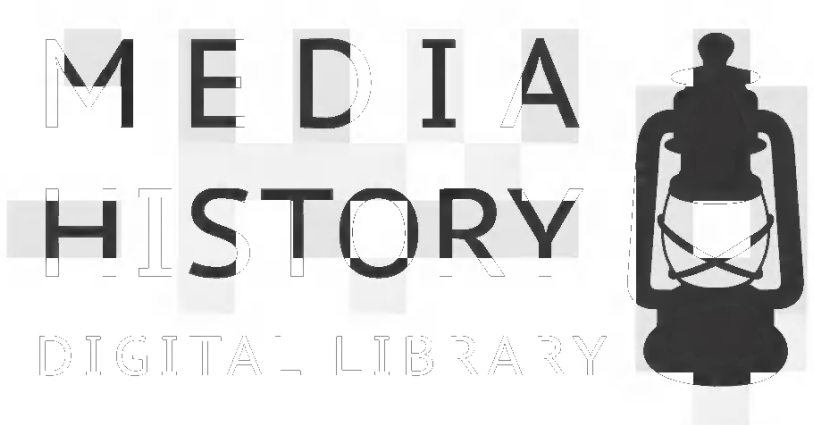
a.a.p. inc.

Distributors for Associated Artists
345 Madison Ave., MUrray Hill 6-2323
75 E. Wacker Dr., DEarborn 2-2030
1511 Bryan St., RIverside 7-8553
9110 Sunset Blvd., CRestview 6-5886

Productions Corp.
NEW YORK
CHICAGO
DALLAS
LOS ANGELES

Scanned from microfilm from the collections of
The Library of Congress
National Audio Conservation Center

Coordinated and sponsored by



A search of the records of the United States Copyright Office
has determined that this work is in the public domain.